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A Billboard Publication

The International Music-Record-Tape Newsweekly

April 3, 1976 • \$1.50

Major Artist Topics Shaping At IMIC-6

LOS ANGELES—Three topics involving artists: their careers, dealing with the international market and auditing, have been added to the agenda for the Sixth International Music Industry Confer-

NAB To Radio: Fight Royalty Fee

By CLAUDE HALL

CHICAGO—Radio broadcasters were again told to contact their congressmen to protest proposed fees for playing recorded music Monday (22) at the opening session of the NAB's 54th annual convention here.

Vincent T. Wasilewski, NAB president, warned of legislative attempts to require radio stations to pay royalties to record companies and performers based on airplay of records.

"The Congress is considering the imposition of fees on radio broadcasters—fees that would go into the coffers of the rich recording com-

(Continued on page 16)

ence, May 6-10 at the Royal Hawaiian Hotel, Honolulu.

Two additional topics involving publishing and the Latin market have also been added. New topics include:

"The Right To Audit—For Artists, Writers, Publishers, Labels" chaired by attorney Frederic Gaines, Wyman, Bautzer, Rothman & Kuchel. Its panel will discuss what should be made available, by whom, to whom and should restrictions be released or standardized on an international basis?

The second artist panel, "Can The Touring Artist Hurdle International Barriers?" will discuss performers blocked by unions, immigration, customs and taxes.

The third artists panel will be "Building An Artist Vs. Acquiring The Established Name."

Other new topics are: "Collections Of Foreign Publishing Income—The Subpublisher Vs. Collection Societies" and Joe Cayre, president, Caytronics, will chair "The Exploding Latin Market" session.

Three industry executives have

(Continued on page 10)

NARM Sees 25-45 Buyer As a Key To \$3 Bil Gross

Indie Labels Boost Sales Substantially

By BOB KIRSCH & JOHN SIPPEL

LOS ANGELES—Independent labels have bolstered their share of Billboard's Hot 100 chart by 9% over the past year, with 43 singles on the chart this week as compared to 34 for the corresponding period last year.

This growth was reflected just as dramatically at last week's NARM convention, where independent distributors noted a substantially stronger profit picture than five years ago.

Newer independent labels like Arista, Casablanca, the T.K. family, Ariola America, Private Stock, Life-song, Chelsea, Pye, 20th Century, Claridge and All Platinum as well as labels showing strong chart resurgence like A&M, Motown, United Artists, Fantasy, Scepter, Buddah, London, Brunswick, De-Lite, Rou-

lette and Playboy are all contributing to this profit picture.

A&M retains its consistently high

(Continued on page 30)

3M Committed To Rack Distribution

By STEPHEN TRAIMAN

HOLLYWOOD, Fla.—The 3M Co., determined not to let any more music blank tape sales slip through its corporate fingers, is committed to an expansive record/tape dealer distribution program through traditional rackjobbers.

Contact already has been made with such major racks as J.L. Marsh-Heilicher Bros., the Handleman Co.

(Continued on page 56)

HOLLYWOOD, Fla.—A record-shattering 1,600 NARM attendees heard a master plan to attain a \$3 billion annual recorded music industry gross at the five-day convention here last week.

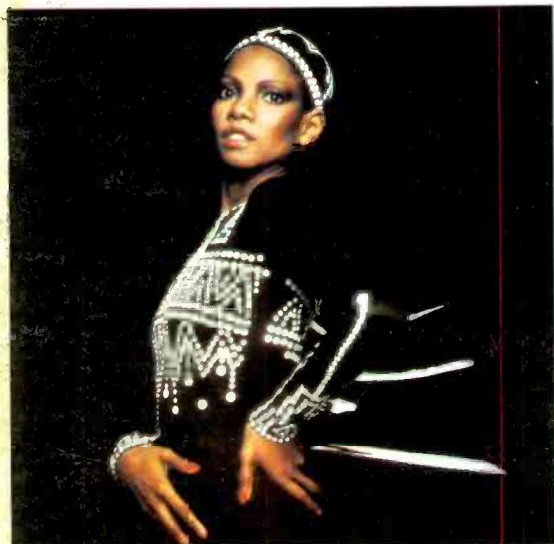
Jules Malamud, NARM's executive director, who was elevated to its presidency here, provided the formulae to boost the industry's retail billing another \$1 billion during the gathering at the Diplomat Hotel. The elements include:

- A shift of age group market emphasis from the diminishing 15-to-25-year-old age group to include the burgeoning 25-to-45 buyer;

- A mounting two-pronged need for financial awareness on the part of non-financial executives of corporations within the industry and by investment analysts who guide investor dollars into the field which was pictured rather pessimistically by several speakers;

- More structured management planning for possible peak profits such as halting shoplifting and internal theft; successful liaison with

(Continued on page 56)



PUT MELBA MOORE TOGETHER WITH PRODUCER VAN McCOY AND THE RESULT IS ELECTRIFYING... THIS IS IT... AN ALBUM ONLY MELBA MOORE CAN MAKE... ON BUDDAH RECORDS AND GRT TAPES.

(Advertisement)

\$ Volume Up Slightly But Dip In Unit Sales Likely

Horowitz Tapes Pile Up; Where Are LPs?

By IS HOROWITZ

NEW YORK—It's more than six months since RCA Records signed Vladimir Horowitz to an exclusive contract, but his first album since returning to the label has yet to be announced and it is increasingly unlikely that a tentative target date of next May will be met.

This despite the fact five concerts by the master pianist have been recorded live, with several more to be taped before his current tour ends May 9 in Toronto.

The problem, says Horowitz manager Harold Shaw, is that the artist

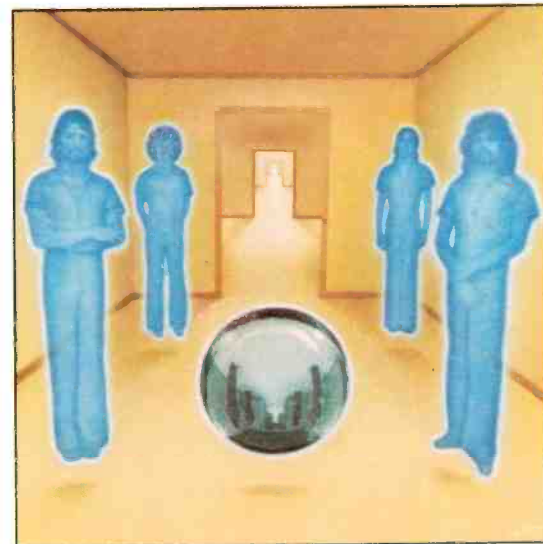
(Continued on page 45)

NEW YORK—A marginal increase in dollar volume but a 5% decline in units for 1975 retail sales is anticipated when official RIAA figures are released for the industry later this spring.

Indicated sales at retail of \$2.266 billion, up about 3% from the 1974 total of \$2.2 billion, compare with a 9% rise from the prior year. And the dip in unit volume of 5%—to 564 million from 590 million in 1974—contrasts with the 5.5% increase in unit sales the year before.

The figures were used by GRT in its consumer tape study presentation at NARM, based on RIAA figures for the first three quarters of 1975 (internal statistical program conducted by members representing 85 to 90% of retail activity) plus projec-

(Continued on page 10)



JOURNEY LOOK INTO THE FUTURE—From California, where they launched what has to be one of the year's major tours, Journey brings their knock-'em-dead live act to the rest of the country—leaving a wake of smashed attendance records and standing ovations behind them. And not only that, but their album "Look Into The Future" is right now one of the most heavily-aired records on FM stations in every major market. For Journey, the future is here and now.

(Advertisement)

Lenny Le Blanc

On Big Tree Records and Tapes.

Produced by Pete Carr

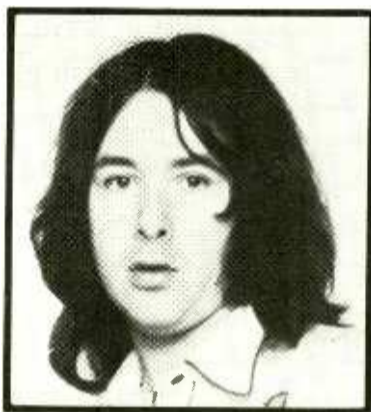


BIG TREE RECORDS
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BE ON THE LOOKOUT FOR THIN LIZZY.



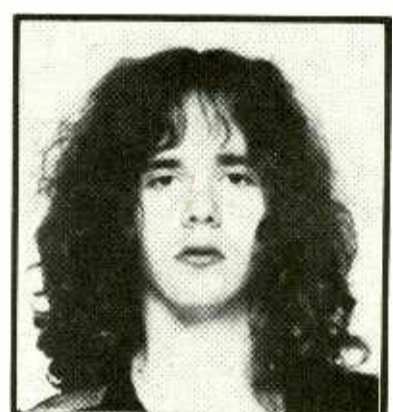
Phil Lynott alias "The Brain." Group's leader, lead singer, bass and acoustic guitar.



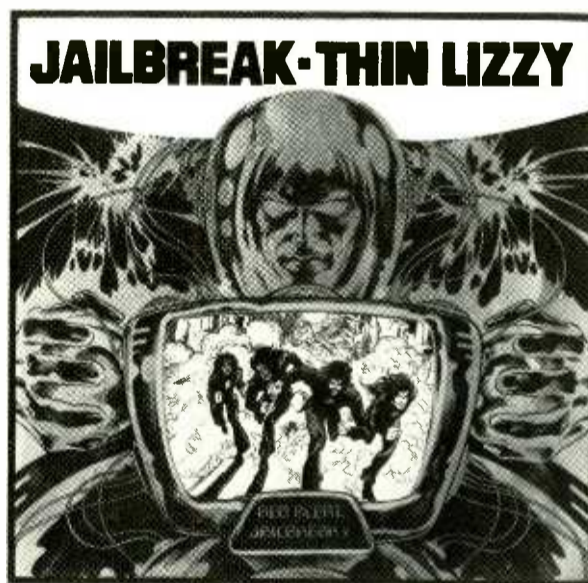
Brian Downey alias "Downybeat." Drums and percussion.



Scott Gorham alias "Fingers." Lead guitar.



Brian Robertson alias "Twang." Lead guitar.



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And be on the lookout for
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Producer Or Manager? Doing Both Is a Rarity

By JOE X. PRICE

LOS ANGELES—"You're either a manager or you're a producer, you're never both," states Alan Bernard, one of the principals of giant Los Angeles-based BNB Management, when asked whether or not his firm engaged anyone who functions both as personal manager and producer at once. "No, sir, not if we can help it. We're in the management business period," he concludes.

In spite of these adamant remarks from Bernard, the emergence of the double-duty manager-producer is a very real and growing trend.

Norman Granz, perhaps the first of the modern-day music business hyphenates (certainly among the most important), is opposed to the never-the-twain-shall-meet theory of Bernard:

"My first session was back in the late '30s with Nat King Cole, Lester Young and Red Calendar. We cut it at Sunset and Vine, where Glenn Wallichs had his music store. I took \$27

and cut four sides. They came out as part of an album in the mid-'40s. In fact, I managed Nat long before Carlos Gastel did, though I started out as a producer."

Granz, who currently manages-produces Ella Fitzgerald (for past 23 years), Oscar Peterson and Joe Pass under aegis of his own Pablo label, also managed-produced such jazz immortals as Duke Ellington, Johnny Hodges and Lawrence Brown, among others, in the days when he owned and operated Verve Records.

Billy James, one-time personal manager and currently an RCA staffer, finds the two fields "an awkward embrace," indicating that the roles of manager and producer are so divergent that there is little or no chance for compatibility as a business marriage.

He'd get an argument out of Acuff-Rose Artists Corp. in Nashville, where personal management and record production go on hand-in-glove under the same roof on a large scale. According to the firm's Don Powell, who

himself a&rs Jim Chestnut, a new Hickory Records act, Wesley Rose, firm's president, not only produces but manages such Hickory acts as Roy Orbison, Don Everly, Roy Acuff, Carl Smith, Don Gibson and Sue Thompson.

Still another burgeoning production company with management and a&ring in the same package is WMOT (We Men Of Talent) in Philadelphia. The two-year-old firm, headed up by president Alan Rubens, exec-v.p. Steve Bernstein and vice president-general manager Bruce Greenberg, records and manages Blue Magic, Major Harris and newly inked group, Impact, latter led by former lead singer with the Temptations, Damon Harris.

WMOT, which recently wrapped a distribution deal with Atlantic-Atco for all WMOT Records product, delegates its authorities thusly, according to Greenberg: Rubens handles the creative end of the business, a&r, etc., Bernstein oversees the publishing and Greenberg is in charge of promotion, marketing and

(Continued on page 12)

Centenary Of Recorded Sound Celebration Plans In Works

LONDON—A move by the IFPI to coordinate commemorative efforts around the world for the centenary of the invention of recorded sound in 1977 is now in the works.

First initiated by a group of heads of industry brought together at IMIC-5 in London in 1974, the idea for celebrations to mark the centenary is being pursued by the IFPI. At a recent meeting of its board in Madrid, it was decided to hold all the international events in the U.K., with the cooperation of the various National IFPI groups.

The IFPI has appointed an international coordinator whose immediate task is to unify these efforts. He is Denis Comper, who for 12 years up to 1972 has had considerable experience in various branches of the music/record industry.

A committee has been formed consisting of Roger Lindberg, vice president of IFPI; L. Ades, president of SNEPA, France; L. Boudewijns (Polygram, Baarn); Charles Burr CBS, New York; Gillian Davies (assistant director general, IFPI), P.L. Fantii, RCA Rome; Gerry Oord, EMI, U.K.; Derek Taylor, managing director Warner Bros. Records, U.K., and Hilary Watson (export manager), Decca, U.K.

Apart from major events which

will take place in the U.K., activities are planned in all member countries of IFPI. The upcoming IMIC-6 in May in Hawaii will present opportunities for active plans to be discussed to make the centenary year a success.

18 Nations In Eurovision

THE HAGUE—Eighteen countries, all active members of the European Broadcasting Union (EBU), are competing in the 1976 Eurovision Song Contest starting Saturday (3).

The contest was started in 1956 and since has consistently grown in terms of entries and in television audiences through Europe.

The union is a system of international co-operation in broadcasting which includes Eurovision. The administrative office and legal affairs department are in Geneva and the technical center is in Brussels.

Because Holland won last year's contest, the country hosts this year's event, organized by the Netherlands broadcasting organization, the Ne-

(Continued on page 62)

Vegas Jazz Society's Free Concert In Struck Town

LAS VEGAS—Las Vegas Jazz Society, cognizant that the brunt of this city's entertainment is strike bound, was scheduled to present a free jazz concert Sunday (28) at Paradise Park.

The event, featuring a core of Los Angeles stars, was originally scheduled to take place March 14 at the Hacienda Hotel, but that was the first weekend affected by the musicians and culinary workers strike, so the gig never came off.

Monk Montgomery, society president, responsible for lining up the Sunday afternoon concerts, decided last week to try to have a free jazz concert just to show the community that while pop music was unavailable, jazz was.

Montgomery spent several days raising money from local businesses with which to fly in the musicians. Of the originally scheduled players, only one, guitarist Herb Ellis, could not make the rescheduled event.

Slated for the alfresco concert

were Blue Mitchell, Harold Land, Hampton Hawes, Leroy Vinnegar and local drummer Santo Savino.

Professional Drum Sound was to provide the sound equipment and the Univ. of Nevada at Las Vegas was to provide a portable stage.

At presstime Friday (Mar. 26), the hotels and culinary workers were apparently close to signing an agreement. Spokesmen said a few details remained to be ironed out. Once the culinary workers sign, it is felt that other unions will follow suit.

LAS VEGAS—Entertainment remains a rare commodity in this darkened resort playground as the longest and most economically damaging strike enters its third week of stalled talks.

Latest negotiations have proved fruitless between the 15-member

Warranty Rules Eyed By the FTC

By MILDRED HALL

WASHINGTON—FTC staffers are working on rulemaking proposals for three sticky areas in the ongoing implementation of the Magnuson-Moss Warranty Act. These include (1) customer responsibility for return of "portable" products; (2) the amount of warranty information required in advertising; and (3) the setting of guidelines for depreciation of product value in money-back returns of items under "full" warranty.

Chris White, FTC's assistant director for special statutes, says the staff is trying to come up with guidelines to determine when a product is really portable. The warranty act requires reasonable cooperation of the customer in returning an item under full warranty.

There is no question about the hand-carried portability (or mailability) to the manufacturer of small items, but just where is the line to be drawn for the larger products? A full set of quadraphonic speakers, for example, could not be called "portable," requiring the customer to return them, but could one speaker—or even two?

The commission staff says judgments by retailers and manufacturers on portability are generally reasonable. But any proposed guidelines will bring plenty of comment for the commission to worry over.

(Continued on page 56)

4½ Mil UA LPs Blocked In Dump

By IS HOROWITZ

HOLLYWOOD, Fla.—United Artists Records offered more than 4.5 million albums and tapes to cut-out wholesalers here last week, but immediately ran into a blocking maneuver that throws much of the planned transfer in doubt.

NARM SHIFT AT THE TOP

HOLLYWOOD, Fla.—In a restructuring of its administration, NARM officially named Jules Malamud as president and Mickey Granberg as executive director, both full-time paid positions.

Elected officers are Dan Heilicher, J.L. Marsh-Heilicher Bros., Minneapolis, as first board chairman; George Souvall, Alta Distributing Co., Phoenix, vice chairman; Barrie Bergman, Record Bar, Durham, N.C., secretary; and Norman Hausfater, Musical Isle of America, St. Louis, treasurer.

Board of directors includes the above elected officers and John Cohen, Disc Records, Highland Heights, Ohio; David Lieberman, Lieberman Enterprises, Minneapolis; David Siebert, Sieberts, Inc., Little Rock, Ark.; Joe Simone, Progress Record Distributors, Highland Heights, Ohio, and immediate past president Jay Jacobs, Knox Record Rack, Knoxville, Tenn.

Both the label and a group of major cutout buyers have been placed on stop notice by Springboard International, which claims contractual first-refusal rights to a large segment of the UA deletions.

The UA cutout deal was the largest to surface during the NARM convention, although rumors of additional pending dumps circulated among cabana booths occupied by firms dealing in promotional merchandise.

At issue in the Springboard-UA controversy is a group of more than 20 titles in the UA "Very Best Of..." series, said to total in aggregate more than 1 million disk and tape units.

The series comprises albums of older material marketed at a "long-

(Continued on page 31)

Black Gospel Confab Set For KC In August

LOS ANGELES—The ninth annual convention of Gospel Workshop of America will be held in Kansas City, Mo., Aug. 22-27, with executive director Brother Ed Smith anticipating about 13,000 attendance.

The black gospel music organization, founded and still headed by Rev. James Cleveland, held a planning meeting with its ancillary group, Gospel Announcers' Guild, March 17-18 in Tampa. More than 55 gospel radio personalities attended.

The Muehlebach Hotel will be convention headquarters. Each of the first five nights, a gospel music

(Continued on page 10)

A Day In The Life Of Joe Smith, Pages 42 & 43

Ghostly Las Vegas Strip Entering 3rd Strike Week

By HANFORD SEARL

Nevada Resort Assn. and four major unions which walked out March 10, 11.

Eleven Strip facilities remained closed as of Friday (26) with the Silver Slipper, a Hughes hotel, reopening for gambling activities along with Caesars Palace, Circus Circus and the Dunes.

The only main shows open are at the Riviera and Argent Corp.'s properties. Pet Clark and Jimmy Walker headline at the Riviera's Versailles Room, the only main room operating in the city, while Ar-

gent hotels Stardust, Hacienda and Marina also report brisk business for production shows.

According to Stardust officials, the lavish spectacular "Lido De Paris 76" draws about 2,800 show-starved tourists each night. The Hacienda's "Spice On Ice" is enjoying capacity crowds as well as the smaller "Bare Touch Of Vegas" review at the newer Marina Hotel.

The Aladdin joins the Riviera and three Strip Argent hotels in business as usual since the five signed a separate agreement with the striking

unions, which include 22,000 culinary, 2,000 musicians, 350 stagehands and bartenders.

Picketing continues against shutdown hotels including the Sahara, MGM Grand, Thunderbird, Tropicana, Las Vegas and Flamingo Hiltons as well as five Hughes hotels: Frontier, Sands, Desert Inn, Landmark and Castaways.

About 100 musicians are still working at the open hotels, reports a business agent for Musicians Union Local 369, with the Riviera employ-

(Continued on page 12)

NEW ORLEANS ACT

Retailer In Price Lawsuit

LOS ANGELES—A second suit by a veteran record/tape retailer charging major and independent labels and distributors with unfair trade practices has been filed in Federal Court of the Eastern District of Louisiana.

Irvin S. Smith, who operates two retail stores in greater New Orleans, charges RCA, Capitol, Columbia, ABC, Warner Bros., MCA, Phonodisc, Together Distributing Corp. (Atlanta branch operated jointly by A&M and Motown, both of whom are named as defendants) and John Doe companies with price discrimination.

Unlike the first suit filed in a federal court by Marin Music Center (Oct. 4, 1975), in Northern California, Smith's suit does not identify competitors who were allegedly accorded the better prices. The Bay area suit singles out three chains, Warehouse, Tower and Discount Records, along with major and indie labels and distribution.

The latest action which requests a jury trial, estimates that Smith's retail operation lost \$750,000 from 1972 through 1975 because defendants maintained two separate price schedules, a "dealer" price extended to the plaintiff and a "subdistributor" price provided to "favored customers" who compete with Smith.

Nathan T. Gisclair/Montgomery, Barnett, Brown and Read, New Orleans, representing Smith, charges the inequitable pricing violates 15USC 13(a) of the fair trade act.

Gisclair argues in his pleading that because Smith didn't get a competitive price, he was forced to slash his profit by selling at a lower retail list price to meet the unnamed competition, thus causing the estimated profit loss.

The suit asks the court to determine actual damages and that a judgment for treble damages be rendered as provided by the Robinson-Patman act. Smith also seeks a permanent injunction to halt further alleged violations.

Jazz Dealer In Indianapolis Also Producing Concerts

By ROB WISHART

CHICAGO—The turnout was unprofitably small for the first concert in one woman's planned series of efforts to showcase local jazz talent and to stir business for her Indian-

Odds Are 1 In Five

NEW YORK—In order to hedge its bets on rush releasing an LP featuring this year's Academy Award winning song, Columbia has prepared five different covers and sets of liner notes to cover each of the five nominated songs as the eventual featured winner on the disk.

The album, recorded by Andre Kostelanetz, is slated to ship the second week in April. The nominated songs are: "Do You Know Where You're Going To?" ("Mahogany"), "Now That We're In Love" ("Whiffs"), "How Lucky Can You Get" ("Funny Lady"), "I'm Easy" ("Nashville") and "Richard Window" ("The Other Side Of The Mountain"). The disk will also feature other movie themes.

3 Stax Songwriters Suing Memphis Bank

MEMPHIS—Three former songwriters for defunct Stax Records have filed suit in Circuit Court for \$1 million against Union Planters National Bank charging breach of contract.

The writers, James Banks, Henderson Thigpen Jr. and Eddie Marion, say in their suit that they wrote a total of 57 songs for Stax including "Woman To Woman," a million-seller recording.

The breach of contract occurred, the suit charges, when the bank foreclosed on East Memphis Music Co., which held the copyrights, and took possession of the copyrights.

The three say they have not received royalties since Dec. 31, 1974, and under their contract they are due royalties every six months.

CBS In 17 LP Country Pre-pack Marketing Deal

By GERRY WOOD

NASHVILLE—CBS Records has launched what observers call the most massive LP marketing venture in country music history—and the initial results of this 17-album pre-pack indicate the program is scoring remarkable success both on the country LP chart and in the marketplace.

The campaign features timing so complex that all 17 artists represented with pre-pack albums were on the Billboard singles chart on the day the package was distributed. CBS officials even took in consideration the album release schedules of other labels so the pre-pack wouldn't hit during a week saturated by releases from major non CBS acts.

Coining the phrase "This Country Is For Everyone," the pre-pack contain the latest LPs from Jody Miller, Connie Smith, George Jones, Tammy Wynette, Larry Gatlin, Johnny Cash, Joe Stampley, Lynn Anderson, Charlie Rich, Larry Jon Wilson, David Allan Coe, Willie Nelson, Moe Randy, Bob Luman,

(Continued on page 49)

The suit asks for \$250,000 in compensatory damages and \$750,000 in punitive damages or return of the copyrights, master records of their songs and other objects connected with the songs written by them.

Federal Bankruptcy Judge William B. Leffler ordered Stax closed Jan. 12 until a jury trial could be held to determine whether the company is solvent. Stax was closed on petition of the bank which charges Stax owes it \$10.5 million.

In another development in the entangled case, Al Bell, chairman of Stax, and James Stewart, president, withdrew their Chancery Court suit seeking to keep the bank from foreclosing on the building and studios at 926 E. McLemore which houses Stax.

The two withdrew the suit rather than make a \$5,000 bond to cover possible costs, George H. Brown Jr., attorney for Bell and Stewart, says.

This presumably leaves the bank clear to take possession of the build-

(Continued on page 78)

MOR ARTIST SHOWS CAN BE PROMOTED

By NAT FREEDLAND

LOS ANGELES—Contemporary pop artists who appeal primarily to adult personal-appearance audiences—a talent marketing area often dismissed as unprofitable these days—can indeed be promoted in moneymaking concerts. Eugene Harvey's Manhattan-based Memorable Performances firm has proven this consistently during the past 4½ years.

Harvey will promote 60-70 shows this year in auditoriums seating no more than 4,000. His prior shows in similar venues have totaled at least

(Continued on page 32)

Executive Turntable



RABINOWITZ



LOWY



LAWRENCE

Sol Rabinowitz appointed managing director of CBS Records International's newly-created Greek company, Hellenikon Discos CBS. Prior to this move, effective April 19, he has been vice president of music publishing and a&r at CBS International.

★ ★ ★

Robert L. Gordy has been upped from vice president to executive vice president of Jobete and its affiliates. **Jay S. Lowy** has re-joined the publishing firm as vice president and general manager. Lowy's credits include president and chief operating officer for Capitol Industries-EMI music publishing companies and vice president of Dot and Paramount Records.

★ ★ ★

Tony Lawrence has moved from Columbia Records to Warner Bros. as general manager of the label. Lawrence will be concerned with relations between artists and the label plus helping to plan releases and guide roster artists in their careers. . . . **Peter W. Glick** has been appointed vice president and general manager of A. Stirling Gold Ltd. Gulick, who comes from Polydor Records, will be responsible for heading up the entire music division of Stirling. . . . **Craig Dudley** has been elevated to vice president of the Chelsea Records Group from director of national promotion.

★ ★ ★

Richard Burkett, formerly president of Viewlex's custom service division, promoted to president of Viewlex, Inc. He replaces **Andrew Galef** who is stepping down from the post, but will remain on the firm's board of directors. Galef's management firm continues to spearhead efforts to restructure Viewlex's debt (see separate story in financial section).

★ ★ ★

Jerry Weiner, long-time sales chief of Disneyland Records, has left that label. Weiner broke into the industry 25 years ago with Ohio Appliances, Cincinnati. . . . **Audie Ashworth** departs Capitol Records, where he was administrative director and producer. He is devoting full-time to his new studio, Crazy Mana's, co-owned with **J.J. Cale** and to independent production and management.

★ ★ ★

Al Thomas has joined Satellite Records as comptroller. At the same company, **Phyllis Fortson**, formerly of William Morris and ICM, joins as executive secretary to label president **Jeff Lane**. . . . **N. Kouchi** appointed executive vice president and director of Sansui Electronics. He replaces **H. Tada**, who resigned but remains a consultant to the company. Other appointments are **K. Hoshino** as director and vice president of sales and marketing, **Y. Hori** as director and general manager of the Los Angeles office and **F. Kawashima** as director and treasurer.

★ ★ ★

Producer/arranger **Michael Omartian**, formerly with ABC Records, has moved into the a&r department at Warner Bros. Records. . . . **Robert Webb**, former president of Canopy Music, has been named president of White Oak Songs, the publishing/production firm owned by composer son Jimmy Webb. . . . Elektra/Asylum appointments include **Laura Plotkin** and **Carol Thompson** as a&r representatives in Los Angeles.

★ ★ ★

Evan Reynolds, former general manager for Fairfield Music Publishing, has been named director of national promotion for Tom Cat Records. . . . Leaving his post of vice president, promotion for Capricorn Records, is **Dick Wooley**. He will form his own record label in Macon, Ga. . . . **Warren Williams** has joined the Columbia Records staff as local promotion manager for the Los Angeles branch. . . . Concert producer **Don Branker** has joined the staff of Wolf & Rissmiller Concerts in Los Angeles. He will be responsible for expanding the firm's outdoor concert business.

★ ★ ★

Ian Dove resigned from Cash Box to join RCA as manager, press and public information, headquartered in New York. . . . Also at RCA, **Anne Osborne** named manager, recording administration, and **Jerry Leichtling** appointed staff writer and photo editor in the label's press and information department. Leichtling joins the company from New Audiences, concert production firm. . . . Provocative Promotions, a disco service operation in Los Angeles, adds **Charles Simon** to firm as administrative vice president and **Michele Hart** as assistant to the president. . . . **Mark Zapel** has been promoted from tape buyer to sales manager at Kinnara Record and Tape distributors, a Chicago-based Midwest distributor.

(Continued on page 78)

U.K.'s Daily Mirror Bows Own Label

By PETER JONES

LONDON—The mass circulation Daily Mirror has become it is claimed the first U.K. newspaper to enter the record industry—and has set up its own label, to be pressed and distributed through Pye.

The Daily Mirror Pop Club, created as a circulation boost some months ago and which has been involved in offering \$1.60 discounts on albums to members buying through W.H. Smith, currently has a membership of 180,000. The number increases each week.

Now the Pop Club label starts operation with a single, "Pop Club

Convoy," related to a new party dance devised by Hilary Dink, with the record being given extensive promotion on radio and television and through the paper itself.

The single was written by Chris Sandford and Bob Sauer and is Sonny James, David Houston, and the Oak Ridge Boys. All are on Columbia, Epic or Monument.

With 60 albums per box, the packages were weighted with several LPs by fast-selling artists such as Willie Nelson, Charlie Rich, and Johnny Cash and fewer albums from the art-

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The International Music-Record-Tape Newsweekly



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Vol. 88 No. 14

Humor On Tap At Rhino Stores L.A. Mini-Chain (2) Doubles Its Grosses Annually

By NAT FREEDLAND

LOS ANGELES—The two Rhino Records stores here have discovered that a certain amount of light-hearted eccentricity appeals to the dedicated breed of record collectors found on campus.

With a regular schedule of promotions and contests like "Draw The Funniest Face On An Old Glen Campbell Poster," Rhino has seen its sales grosses double annually for the past two years.

Richard Foos, 26, opened the first Rhino in Westwood in October 1973 and a second store near the outlying Claremont Colleges 12 months later. Foos had begun in the business somewhat earlier with a rack concession in a large Santa Monica electronics store.

Since Westwood, home of the huge UCLA campus and adjacent to several major high schools, is a highly competitive record market

with volume discounters Tower, Warehouse and Licorice Pizza all operating there, Foos followed his own music tastes and structured Rhino as a specialty store with an in-depth line of cutouts.

As much as 40% of Rhino stock is steady-selling older jazz titles. At the Claremont store, where the nearest competitive retailer is a Warehouse branch three miles away, English rock import cutouts are a hot item

because they are unavailable in depth elsewhere in the area.

Westwood Rhino manager Harold Bronson says, "We keep coming across cutouts that sell out as many units as we can stock. Fifty copies of 'The Animals Greatest Hits' moved out just like that and we've had very good sales on the Monkees 'Refocus' package. On the other hand, even at \$1, we haven't been able to get rid of our stock of the first Bill Wyman solo album (Wyman is the Rolling Stones bassist)."

Other strong cutout sellers at Rhino are the New York Dolls, Vandegrat Generator and Hawkwind, all avant-garde rock groups not currently recording for U.S. labels.

Rhino purchases its cutouts by mail from Eastern suppliers as well as locally from Kester and Apex. It also stocks the current top chart album. (Continued on page 31)

W. Virginia Antipiracy Bill Signed

NEW YORK—The countdown number for a coast to coast tally of states with antipiracy laws on the books is now 10, as West Virginia became the 40th member in the fold with the signing by Gov. Arch Moore Jr. of Senate Bill 220 March 12.

The law, which goes into effect in 90 days, makes the unauthorized duplication, distribution and sale of sound recordings a misdemeanor punishable by a fine of up to \$1,000. The statute also calls for the confiscation and destruction of all pirated product, as well as the equipment used in the illegal duplication.

Failure to have the name and address of the manufacturer of the sound recording printed on the outer cover also constitutes a misdemeanor under the statute.

While West Virginia now joins the active battle against pirates, it's generally felt that its antipiracy statute is less severe than those of most other states with such laws on their books.

Meanwhile, states still on the other side of the fence are Rhode Island, North Carolina, Vermont, Wisconsin, Wyoming, North Dakota, Missouri, Kansas, Delaware and Montana.

Irish Antipirate Drive Underway

By KEN STEWART

DUBLIN—The Irish office of the Mechanical Copyright Protection Society is indicating to the general public and retailers, through an advertising campaign, not to buy or offer for sale American recordings which have been imported without a license from the MCPS.

Full-page advertisements were placed in the music press offering: "A word of advice to would-be record pirates—Don't."

The advertisements point out that recently there have been instances of illegal importation of records, cassettes and cartridges into the Republic from the U.S. and that this practice is in direct contravention of the Copyright Act.

Investigations are being carried out by inspectors of the MCPS in conjunction with RMI, Recorded Music Industries of Ireland. Legal (Continued on page 63)

MUSIC ON TV Dick Clark To Present 2 New Mini-Series On NBC And CBS

By BOB KIRSCH

LOS ANGELES—Dick Clark enters the network tv musical variety show sweepstakes this summer, with involvement in two four-week series on NBC and CBS.

The "John Davidson Show" begins May 24 and runs for four successive Mondays on NBC. The one-hour format will feature Davidson as host and performer, as well as one contemporary musical guest, one comedy guest and one guest that will fall into the general area of variety and can be either music or comedy.

"We will have contemporary music of all kinds," says Clark, "including rock, pop, MOR, country and soul. There are no firm bookings as of yet, since we just began working on the show today (23)."

"One unique aspect is that the show will be taped live and in sequence in front of an audience. The band will be onstage, not hidden away somewhere, and there will be no tracks. John is a man who is essentially a live concert performer and he wants a live show."

"What we hope to capture is some of the excitement of his club and concert appearances and let him communicate with the audience. Obviously, we hope a weekly series will spring from the show."

The show is a dick clark teleshow/

Hidden Hills Production, with Clark and Alan Bernard as executive producers. Bill Lee will produce and Barry Glaser will direct. Tapings will be in Los Angeles, beginning April 30.

The second series Clark is working with is a late summer show for CBS which will be a music and comedy format showcasing the music and humor of today and yesterday. The half-hour show, set to run four weeks, is untitled as of now. It will be done before a studio audience.

"This is a strictly 1976 music and comedy half hour," Clark says, "with flashbacks to the good old days. Frankie Avalon will star, and we feel Avalon is a perfect host. He's been a star over the past 20 years, starting as a top singer in the '50s, going through the beach party era in the '60s and becoming a nightclub star and recording star of the '70s."

"The show will also feature flashbacks to past music and humor, and repertory company of actor/comedians from New York and Los Angeles, blackout sketches and vignettes of the music and comedy of past years and one contemporary musical guest per show."

"Hopefully, our guests can jump across the years. There are a lot of them doing that now, and a lot that

N.Y. Live Talent Scene Improving

By JIM FISHEL

NEW YORK—The complexion of this city's concert scene has undergone another facelift marked by demise of several key area promoters and a resurgence of the club scene.

While last year's club scene was almost exclusively in the hands of the Bottom Line, a renaissance in area clubs has occurred chiefly due to the overflow from this nitery.

In the area of concert promotion, this city has become almost exclusively a one promoter market with Ron Delsener sitting in the driver's seat. There are several other active promoters like John Scher, Phil Basile, Frankie Crocker and New Audiences, but the bulk of the heavy concerts lie in Delsener's hands.

Perhaps the most active concert venue is the Beacon Theater, which has taken the place of the Fillmore East and the Academy of Music (Continued on page 36)

have been stars during the past 20 years."

John Moffitt will direct, Bill Lee & Robert Arthur will produce and Clark will act as executive producer. Taping will take place June 18-28.

Both of the new Clark shows will be at least 50% music.

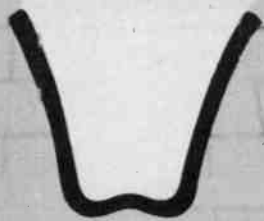
In other plans, Clark will shortly announce a one-hour fall tv special featuring a major contemporary artist as star and has a pilot production ready to go in July. The pilot will be an on-location comedy and talk show.

Clark's concert division is "thriving," having promoted or getting set to promote shows by David Bowie, Frankie Valli, Santana, Carole King, George Carlin, Kiss, Pure Prairie League, Helen Reddy, Aerosmith, Sha Na Na, Tony Orlando & Dawn, Genesis, Bad Company, Jesse Colin Young, Joe Cocker, Hot Tuna, Herbie Mann, Stanley Turrentine, the Beach Boys, Neil Diamond, Neil Young and others.

The division holds the lease on the Syria Mosque in Pittsburgh, and promotes concerts on a national basis.

The Osmonds' summer tour will be announced shortly and the division will do more than 100 shows this year. (Continued on page 31)

OUTLAWS



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Last year, the Outlaws made a sensational debut with an album that was called the absolute "Rock 'N' Roll Killer of The Year!" Now, this tough and scorching group returns with "LADY IN WAITING" an album that is both brutal and tender...but always unmistakably stamped as Outlaws.

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CANADIAN PROPOSAL

Urge Import Masters Tax

By MARTIN MELHUISE

TORONTO—A report prepared by Peter Klopohic, the chief economist in the industry research branch of the Ontario Ministry Of Industry and Tourism, suggests the establishment of a tax system and a tariff structure which would substantially increase the Canadian content on all

records and tapes sold in Canada by 1990.

It is estimated by the report that 92% of all records and prerecorded tapes manufactured in Canada contain foreign music. Only 4-6% have substantial Canadian content.

According to the report, the im-

port of master sound tapes is significant. One industry source estimates that 46.6 million records produced and sold in Canada emanated from 5,000 different masters and that only 400 of those had Canadian content.

"The sales of records with Canadian content is approximately 4% of all records sold in Canada, because the incidence of sales of records from Canadian masters is lower than for the sales of records from foreign masters," says the report.

Though the bulk of all records and tapes are manufactured in Canada for the Canadian market, they come from imported masters tape. Each record that is sold generates from 50 cents to \$1 or more in royalties to publishers, artists, the AFM and some other. Most of that money leaves Canada, and according to the report, this situation is a factor in the worsening of Canada's balance of trade.

(Continued on page 64)

Music Sales Corp. Has a Different View, Prospers

By RADCLIFFE JOE

NEW YORK—Wary of big dollar bidding in the acquisition of "hot" copyrights, Music Sales Corp. has stepped-up its drive for the creation of concept folios and the acquisition of public domain material.

The New York-based company, long-recognized as one of the more diversified music publishers in the business, sees its escalated program as the most viable way of avoiding the financial bind that is trapping some other publishers trying to cope with the cut-throat competition.

Because of its continued diversification, the firm has been enjoying an uptrend in business, and Herbert Wise, Music Sales publisher, credits the growth to the innovativeness and far-sightedness of his staff.

In pursuing its strategy of creative publishing, Music Sales insures that it remains competitive by using what it calls a concept approach to the publication of works by key artists. These concepts, while they keep Music Sales out of the battle for control of "priority" copyrights, allow it to take advantage of the market through such publications as, "The

Beatles For Classical Guitar," and "Lennon & McCartney For The Recorder," as well as biographies of such artists as Elton John, Jimi Hendrix, the Rolling Stones, and Blood, Sweat & Tears, as well as such works as, "A Social History Of The Grateful Dead," and "The Superstars/In Their Own Words."

Music Sales has also produced a series of how-to books on subjects ranging from piano and guitar to the organ, fiddle, accordian, flute, French horn and trumpet.

Under its Oak Publications division Music Sales publishes a number of music books on folk and blues music. These include "The Harp Styles Of Sonny Terry," "How To Play The Five-String Banjo," by Pete Seeger; "Guitar Styles Of Brownie McGhee," "Country & Delta Blues Guitar," by Stephan Grossman; and "The Leadbelly Songbook."

Other subject areas covered by Music Sales include jazz improvisations, recital notebooks, miscellaneous keyboard, guitar and music books.

(Continued on page 31)

Market Quotations

As of closing, Thursday, March 25, 1976

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
30%	19%	ABC	29	216	28%	28%	28%	- 1/4
8 1/2	4 1/2	Ampex	83	137	8 1/2	7 1/2	7 1/2	- 1/4
9 1/2	2%	Automatic Radio	74	26	8 1/2	8 1/2	8 1/2	Unch.
20%	10%	Avnet	9	515	19%	19%	19 1/2	+ 1/4
25 1/2	15	Bell & Howell	-	95	24%	23%	24	- 1/4
58	46 1/2	CBS	12	291	54%	53%	53 1/2	- 1/4
7 1/2	5 1/2	Columbia Pic	4	110	6%	6%	6%	+ 1/4
14%	8 1/2	Craig Corp.	8	54	13%	13%	13%	- 1/4
63	50 1/2	Disney, Walt	28.4	420	61 1/2	59 1/2	59 1/2	- 1/4
5 1/2	4 1/2	EMI	12	29	5 1/2	5 1/2	5 1/2	Unch.
26 1/2	21	Gulf + Western	5	577	25 1/2	24 1/2	25 1/2	+ 1/4
7 1/2	5	Handleman	14.5	26	7	6 1/2	6 1/2	- 1/4
27	14 1/2	Harman Ind.	7.5	19	26	25 1/2	25 1/2	- 1/4
11 1/2	7	Lafayette Radio	11	61	11	10%	10%	- 1/2
21 1/2	19 1/2	Matsushita Elec.	20.4	120	21 1/2	21 1/2	21 1/2	+ 1/4
79 1/2	65	MCA	6.7	97	73 1/2	72	72	- 1 1/2
15 1/2	12 1/2	MGM	7.2	40	14%	14%	14%	- 1/4
63 1/2	54 1/2	3M	27.6	479	63%	62%	63%	+ 1/4
4%	2 1/2	Morse Elec. Prod.	-	25	3%	3%	3%	- 1/4
51	41 1/2	Motorola	31	327	45%	44%	44%	- 1/2
33	19%	No. Amer. Philips	10.5	89	29%	29	29%	Unch.
23 1/2	14 1/2	Pickwick Internl.	10.7	83	21 1/2	21 1/2	21 1/2	- 1/4
5	2%	Playboy	66.7	37	4%	4	4	Unch.
28 1/2	18 1/2	RCA	20	576	28 1/2	27 1/2	27 1/2	- 1/2
10 1/2	8 1/2	Sony	26.5	551	9%	9%	9%	- 1/4
40 1/2	19	Superscope	9.2	130	25%	24 1/2	24 1/2	- 1/4
47 1/2	26 1/2	Tandy	15.8	396	44%	43%	43 1/2	- 1/4
10%	5 1/2	Telecor	8.9	48	9	8%	8%	- 1/4
4%	1%	Telex	12.9	115	3%	3%	3%	Unch.
7 1/2	2%	Tenna	-	49	5%	4%	5	- 1/4
12 1/2	8 1/2	Transamerica	10.2	309	11 1/2	11 1/2	11 1/2	- 1/4
15	10%	20th Century	5.4	69	12 1/2	12	12 1/2	- 1/4
24 1/2	17 1/2	Warner Commun.	45	141	24 1/2	23 1/2	23 1/2	- 1/4
40%	23%	Zenith	27	248	28	37	37	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	75	1	2 1/2	2 3/4	M. Josephson	17	14	9 1/2	10 1/2
Gates Learjet	4	85	10%	11%	Schwartz Bros.	17	9	2 1/2	3
GRT	-	111	3 1/2	3 1/2	Wallich's M.C.	-	-	1/4	1/2
Goody, Sam	5	-	2%	3%	Kustom Elec.	7	-	2%	3%
Integrity Ent.	3	-	1/2	1/2	Orrox Corp.	-	-	1/2	1 1/4
Koss Corp.	11	12	8%	8%	Memorex	-	129	23	23 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.

Regional Radio For ABC Music Stores

NEW YORK—Regional radio campaigns are planned for ABC-owned Wide World of Music stores in Orlando, Birmingham, Phoenix, Tucson and Seattle.

Themed "Step Into The Wide World Of Music," the spots used will be 60 seconds and feature original music and lyrics by Dick Lavsky.

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after Six

Viewlex To Show Profit For 3d Qtr.

NEW YORK—Viewlex will show a profit from continuing operations, exclusive of debt service, for the second successive quarter when figures for the third quarter, ending Feb. 29, are released shortly, according to a company spokesman.

But, while profits from continuing operations are creeping back into the picture for the firm, debt obligations remain in the \$16 to \$20 million range. It's understood, though, that negotiations are underway with Viewlex's creditor banks for the conversion of a substantial portion of the debt into equity for accounting purposes.

Meanwhile, sales for the third quarter were \$4.2 million, as compared with last year's third-quarter sales figures of \$3.9 million. Second-quarter sales were slightly more than \$5 million, as compared with second-quarter sales the year before of \$5.9 million.

Even with sales down, continuing operations profits for the second quarter were reportedly realized, again prior to debt service, due to tightened cost efficiency.

It's understood that sales through the first three quarters for the firm total approximately \$13.7 million.

RIAA Honors Roger Stevens

NEW YORK—The RIAA honors Roger Stevens, chairman of the board of the John F. Kennedy Center for the Performing Arts in Washington, D.C., at its eighth annual cultural award dinner scheduled for the Washington Hilton Hotel Wednesday (7).

Stevens, board chairman of the Kennedy Center since 1961, will be cited for his accomplishments as a fund raiser and for his direction in developing the complex into a cultural center. More than 1,000 persons are expected to attend, according to an RIAA spokesman.

Entertainment will be provided by songstress Natalie Cole, violinist Itzhak Perlman and comedian Robert Klein.

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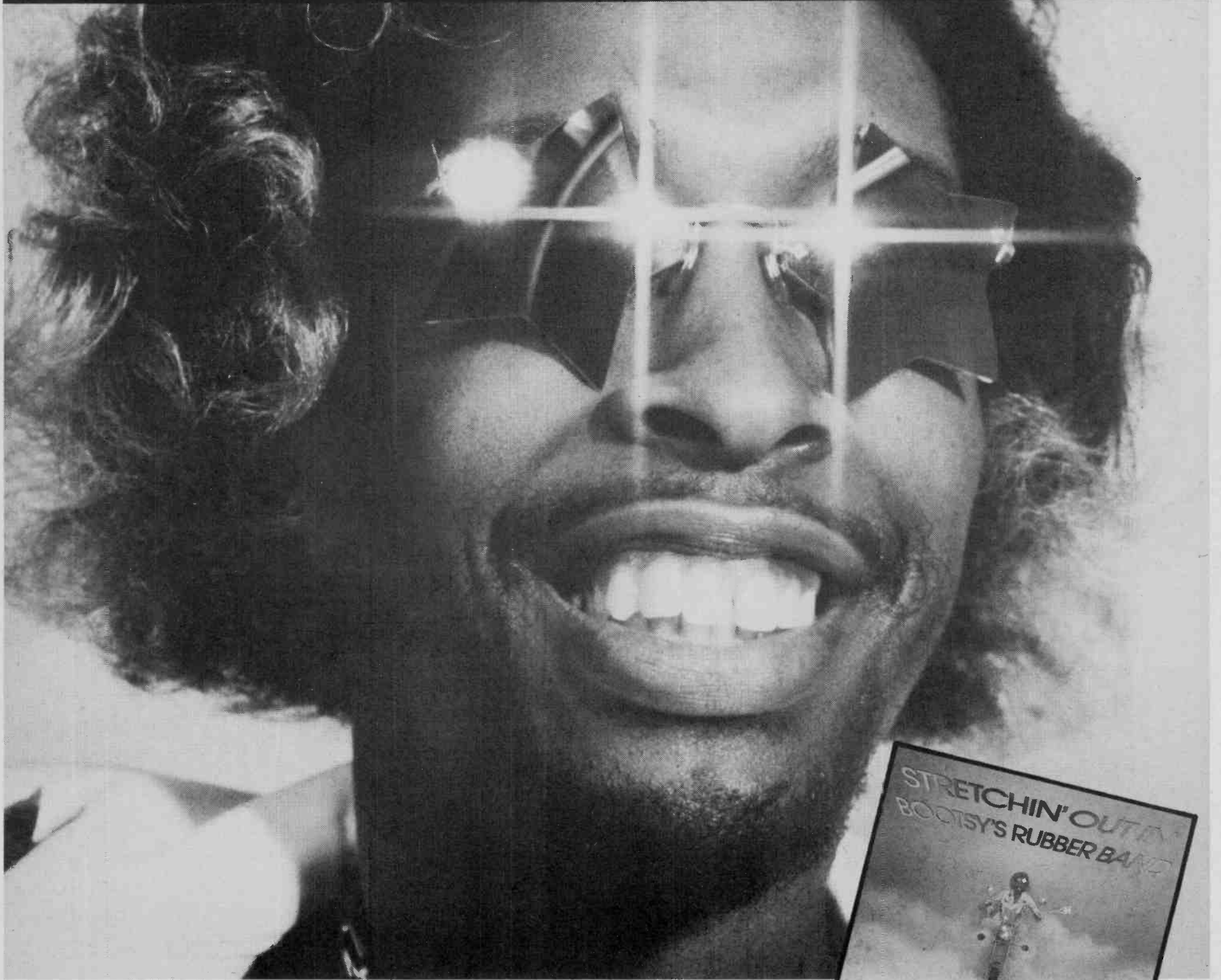
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Prediction: Volume Up, Units In Dip

• Continued from page 1

tions of fourth quarter activity by GRT based on information received from its licensed labels and other major companies.

Henry Brief, RIAA executive director, emphasizes that all last quarter figures have not been supplied to the independent accounting firm that tallies the total.

The RIAA market research committee will then meet to analyze these figures, investigate the returns situation to "net things off," and project valid increments for the non-member portion of the industry.

"I don't know that the GRT figures are or are not contrary to our own and won't until late next month at the earliest. From our standpoint it's too early for me to comment either way."

According to the GRT figures, the 270 million LPs sold in 1975 represent a 2% dip from the prior year, while singles volume of 175 million is off 14%. Album dollars are up 3% to \$1.4 billion, with singles sales showing a 10% dip to \$170 million. Over-all record dollars are up about 1% to \$1.57 billion, but total units are off 7% to 445 million, versus 450 million in 1974.

In contrast, tape dollars and units continue the healthy gains of the last two years, due in part to the success of the RIAA and NARM antipiracy campaign.

The GRT figures show combined tape sales for 1975 of \$695 million, a 7% gain from the \$650 million of the prior year, based on an estimated 119 million unit sales, up 4% from the year before.

Sales of 8-tracks are up 7% to \$590 million, on unit volume of 101 million, a 4.4% rise. Cassette dollars show an 11% gain to \$97 million, on an 8% increase to 16.5 million units. Only 4-channel reel-to-reel and

quad-8 show declines in the tape end, with units down 42% to 1.1 million and dollars off 35% to \$9 million.

Drake, Bachman To Talk Music

LOS ANGELES—Ervin Drake and Lew Bachman, president and executive director, respectively, of AGAC, headline two of three essentially music composing/publishing meetings scheduled here in the next two weeks.

The songwriter guild's officers, along with that organization's Alvin Deutsch, general counsel, discuss the copyright bill and its effect on composers Tuesday (30) before the California Copyright Conference at the Ramada Inn, Beverly Dr. and Pico. Dinner is \$8 and begins at 7:30.

On Thursday (1) the two host the annual AGAC meeting here at the Directors Guild office, 7950 Sunset Blvd., beginning at 8 p.m. Johnny Mercer will be honored and a film of musical nostalgia about past composers will be premiered.

On Tuesday (6) John Sippel of Billboard moderates a meeting on musical showcases in the area. The 8 p.m. meeting at the Hollywood Holiday Inn has panelists Len Chandler and John Braheny of Alternative Chorus Songwriters Showcase; Matt Kramer and Joel Tepp of the Troubadour; Bob Stane, the Ice House, Pasadena; and Nancy Covey, concert director of McCabe's, Santa Monica.

Gospel Confab

• Continued from page 3

program will be staged in the 5,000-seat Music Hall, while the finale will be staged at the 17,000-seat Kemper Arena Aug. 27. Already, more than 200 performing groups and choirs are registered.



Photo by Chuck Pulin

CHARITY JAM—Toy Caldwell, left, of the Marshall Tucker Band and Dicky Betts of the Allman Brothers Band jam at New York's Nassau coliseum during a benefit performance the two bands played to help open community-based homes for the retarded as alternatives to large institutions. The benefit is expected to net \$75,000-\$80,000 for the One to One organization in New York that is headed by TV personality Geraldo Rivera. Film from the concert will be used on the One to One telethon, which will be broadcast from New York on June 11.

IMIC-6 Topics Shaping

• Continued from page 1

been added to the list of chairpersons: Hal B. Cook, Billboard consultant; Sal Chiantia, president, NMPA, and Stanley Gortikov, president, RIAA.

Cook will chair the session "Harnessing The Computer—Will The Magic Wand Lead To Universal Numbering?"

Chiantia will preside over "Doing Business With Soviet Russia." A guest speaker will be on hand from Russia's copyright society.

Gortikov will be chairman of "Tape Piracy—Where Is It Today?" This discussion will include what is being done and what has to be done.

Other sessions: "The Japanese Market—How It's Combating High Inflation."

"Internationalism—Why It Happens For Some Successful Artists And Not For Others" chaired by Irwin Steinberg, president, Phonogram/Mercury.

"Videodisk—Dawn Of A New Era." What it means to publishers, performers and how it will be marketed will be discussed.

"Whatever Happened To The Talent Manager?" will be co-chaired

by Sid Bernstein and George Greif.

"The TV LP Package—Today's Windfall Or Tomorrow's Woes?" will have panelists discussing the pros and cons of tv selling.

"The Print Business—An Exploding Market" will be chaired by Mike Stewart of United Artists Music.

"How To Get The Most Out Of Your Foreign Licensing Deal."

"Technological Innovations—Do They Really Sell Records?" will be chaired by Warren Syer, High Fidelity Magazine.

"The European Economic Community—What Does the Common Market Mean To Europe And The World At Large?"

"The Export/Import Business—Blessing Or Curse?"

Other sessions, speakers and panelists will be announced shortly.

Additional activities including a tennis and golf tournament will be held May 10.

A limited number of rooms are being held for the conference. Prompt registrations should be made to Diane Kirkland, Conference Director, IMIC-6 Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

'Chorus Line' Gains Most Tony Award Nominations

NEW YORK—Broadway musicals, with "A Chorus Line" a runaway favorite, have copped the largest number of nominations for the 1976 Tony Awards sponsored by the League of New York Theaters and Producers.

"Chorus Line," the Joe Papp production which opened on Broadway last October, after a successful off-Broadway run, tops the list with 12 nominations ranging from best musical play, through best book of a musical, best score, best director, musical; best featured act of for a musical (Robert LuPone), best featured actress for a musical, (Carole Bishop and Priscilla Lopez), and best actress for a musical (Donna McKechnie).

Following "Chorus Line" with 11 nominations is "Chicago." This show is also being cited for best musical play, best book of a musical, best score, among others.

In addition, its director, Bob Fosse has been cited as best director, musical; and its stars, Gwen Verdon, Chita Rivera and Jerry Orbach, have been nominated for best actor and actress in a musical.

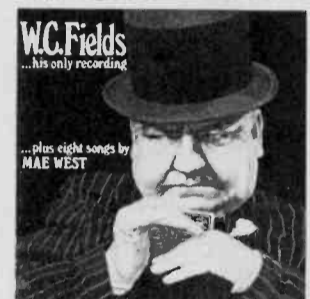
"Pacific Overtures" and the recently opened "Bubbling Brown Sugar," have also been nominated for best musical, and best choreographer. Additionally "Pacific Overtures" has been named for best book of a musical, best score, best actor in a musical (Mako), and best featured actor in a musical (Isao Sato), among others.

"Very Good Eddie" has picked up three nominations for best director-musical, best featured actress (Virginia Seide), and best featured actor (Charles Repole).

Two plays that have closed, "The Robber Bridegroom," and "Treemonisha," have been nominated for best book of a musical, and best score respectively; while a third "My Fair Lady," opened March 26, has been cited for best actor—musical (Ian Richardson and George Rose).

Final ballots will be cast by some 438 members of the theatrical profession. The presentations will be made at a two-hour ceremony to be telecast live from the Shubert Theater by ABC-TV April 18.

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Varied Views On Producer-Manager Role In Industry

• Continued from page 3

merchandising. Newcomer to the organization is former Queen Booking agent Murray Swartz, who will act as corporate management consultant.

"When you play with somebody's life, I don't think you can do it on a superficial level handling a lot of people," says Aaron Russo, manager-producer of Bette Midler and Manhattan Transfer in New York. "It's either depth or breadth in this business," he goes on. "You can't do both. All managers must face that decision sooner or later—whether to go big or go deep. Personal management is personal management, and I don't think you can delegate that."

Russo, who doesn't a&r either act because he is "not equipped" to do so, does produce their Broadway shows, concerts, tv and motion picture appearances. "I think it's a manager's function to produce whatever he can for an artist, if he's

equipped for it. If he can, it's the absolute ultimate in manager-artist relationship," he avers.

Under the corporate aegis of Caribou Management Corp. and Caribou Records, James Guercio and Larry Fitzgerald split their duties in half—Guercio handling a&r, Fitzgerald management. Acts currently under wing are Chicago, Billy Joe and a group called Gerard.

Lou Adler manages-produces four acts all by himself—Carole King, Tom Scott, Jim Curry and Cheech & Chong.

In San Francisco, David Rubinson is the best known producer-manager.

One of the few three-way hyphenates at large in the business today is Wally Holmes, who writes-produces-manages RCA's Hues Corp. Holmes wrote the group's click, "Rock The Boat."

Climbing back into the producers' circle, albeit reluctantly, after a long

absence is personal manager of the Fifth Dimension, Marc Gordon.

"My forte is management," he says, "but I had four producers a&r for the Fifth—Bones Howe, Snuff Garrett, Johnny Florez and Jim Webb—and they all batted out. So I just chose to bring them into the studio myself."

The last time Gordon a&red for the Fifth Dimension was some 13 years ago, when he and Johnny Rivers co-produced their first album for Liberty-distributed Soul City Records, "Up, Up And Away."

"Then I opted to get out of a&ring and concentrate on managing the Fifth."

Gordon, who produced Al Wilson's current Playboy Records chart-climber "I've Got A Feeling" but no longer manages him, started out in the business as an a&r man in 1964

by collaborating with Motown producer Hal Davis on co-producing Brenda Holloway's first smash, "Every Little Bit Hurts." He also managed Tony Orlando & Dawn a few seasons back, but never produced them.

Asked why, in view of his successful track record as a producer, is he so apprehensive about doing both jobs, Gordon answers: "For the most part, it's not a good idea. I think it's a treacherous conflict of interest."

Gordon just signed singer Steve Shannon for personal management. While he might a&r him "just to get him started," he'll turn him over to an outside producer as soon as feasible. Same way with Fifth: "It's enough to do just being its manager."

No such reluctance is expressed by Peter Asher, manager-producer of two of the recording industry's hottest acts, Linda Ronstadt and James Taylor. Asher, who himself was half of the once-popular British rock act Peter & Gordon ("World Without Love" was its debut 1964 smash) and quit performing in 1968, came over to the U.S. with Taylor in 1970 and has managed-produced him ever since.

Anent the hazards of being both manager and producer at once, Asher sees none, "so long as one does not try to take on too much or too many acts." And the last thing on his mind at this point in time is expansion, he says.

New York producer-manager George Avakian, who handled Charles Lloyd and Impulse Records act Keith Jarrett for many years, agrees: "Producing and managing is the best way to go, if you don't get too big. It's a natural situation."

Newcomer hyphenate Stan Watson out of Philly, who manages-produces Philly Groove acts First Choice, the Delfonics, Quickest Way Out and I Band, has this to say: "My thing is to take an unknown group and build them up into something bigger. Somewhere down the line, when they get to that point where I can't help them anymore, I'll turn them over to another manager."

Tom Jones, Gilbert O'Sullivan and Engelbert Humperdink are handled by hyphenate Gordon

Mills out of New York. Melanie is handled by hyphenate husband Peter Schekeryk, also out of New York. Hyphenates Jack Lewis and Monty Kaye handle Kenny Rankin and George Carlin for Little David Records. Nashville hyphenate Shelby Singleton handles Jeannie C. Riley. Hollywood hyphenate Sam Weatherly handles Johnny Dark and Dave Cornwall.

And super-hyphenate H.B. Barnum (actor, composer, arranger, singer, manager, musician, a&rer, you name it he's done it) handles everyone.

Whether it be the lure of the fine line between management and booking, or the power one enjoys in exercising absolute artist control in the studio and out, or a combination of both that is accounting for the crossover is moot.

One way or the other, the producer-manager hyphenate is most assuredly here to stay.

Beacon Benefit To Lure Voters

NEW YORK—The Beacon Theater, local jazz, rock and Latin concert venue, will be the site of a giant fund-raising concert April 13 featuring leading r&b and Latin acts as a benefit for a voter registration drive among New York minorities.

Frankie Crocker, program director and disk jockey on WBSL-FM, the top-rated FM station in the New York market area, is putting together the concert billed as a music spectacular called "Inner City Jam" produced by the Committee for Voter Education.

Such stars as Ben Vereen, Jon Lucien, Leon Thomas, the Tymes, Crown Heights Affair and First Choice will be on the bill, along with the Alvin Ailey Repertory Workshop, and the Chorus. Joining them will be several salsa bands from the local Latin scene.

The goal of the voter registration drive is to add 250,000 eligible voters to the rolls from among New York's racial minorities.

The 2,800-seat house will be scaled for \$10 and \$8 tickets, proceeds going to the committee.

Las Vegas

• Continued from page 3

ing 34; 15 at the Stardust and 10 at the Hacienda, while the Marina has 6.

The musicians union is seeking a 20% increase in the current \$350 scale, the country's highest, with a reduction of the six-day work week to five and other contract language clarifications.

Aside from musician demands, a hotel lockout clause accompanied by wage increases, benefits and contract wording, have caused a power struggle between unions and hotels.

Talks began Wednesday (24) with 14 downtown hotels, whose present working contracts expire March 31 with the unions. A union powerplay was evidenced on the Strip Monday (22) and resulted in arrests of more than 70 pickets who stopped traffic and battled police at entrances to the Dunes and Caesars Palace.

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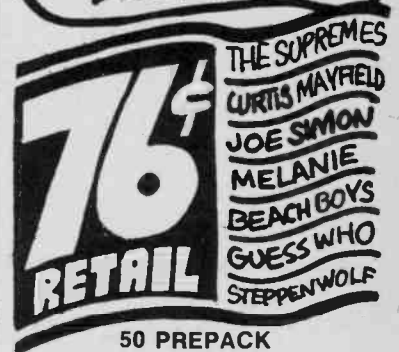
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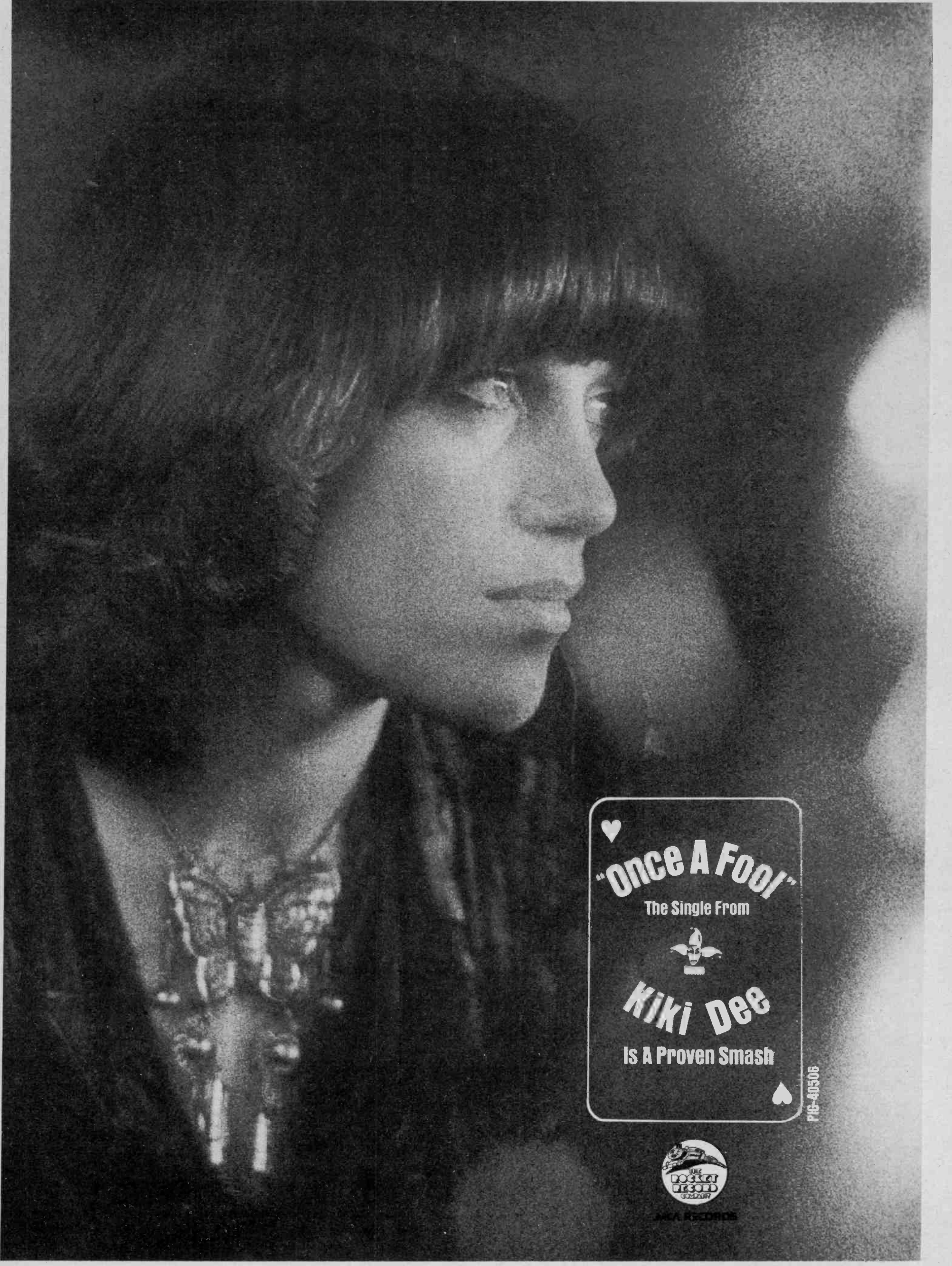
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- 9 Civic Auditorium, Saginaw, Mich.

APRIL

- 10 Aquinas College, Grand Rapids, Mich.
- 11 Masonic Temple, Detroit, Mich.
- 12-14 Ebbets Field, Denver, Colo.
- 15-18 Roxy, Los Angeles, Calif.
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- 25 Fresno, Calif.
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Urge Fight Against Music Fees

Acts Should Be Paying Us, Wasilewski Maintains

• Continued from page 1

panies and to millionaire performers.

"Recording companies are rich and the performers are millionaires because of radio. Every day, their records are played on thousands of radio stations across the country, reaching millions of record-buying Americans.

"Performers become star personalities and are booked for lucrative public appearances because of radio," Wasilewski said.

"If anything, they should be paying us. 'I am confident that is exactly what would happen if pure market forces were allowed to operate."

Later, he restated that the Congress must "be made to consider the effect of the copyright policy on radio. In short, no fees to record companies and performers."

During the convention, Harold R. Krelstein, head of Plough Broadcasting, Memphis, and radio board chairman, also called upon broadcasters to chip into a war fund to fight the copyright proposal.

Wasilewski also told the broadcasters that "we must fight every government intrusion into programming. The government should not mandate formats. The government should not be allowed to divide up a radio station's broadcasting day, parcelling out a piece of it here and a piece of it there to outside group."

He said in his keynote speech that over the past six years, more than 50 competing applications and more than 300 petitions to deny have been filed against nearly 1,000 stations.

"Currently pending before the FCC are more than 60 petitions to deny and almost 200 competing applications." And more than 60% of these are against radio stations. He pleaded for the establishment of "reasonable ground rules" for the renewal of a radio broadcast license.

And he stated definitively that "it is none of the government's business to prescribe programming. The prospect of federal intervention in this area is appalling.

"It would be a bureaucratic nightmare for the FCC to start handing down edicts about what constitutes rock music, what constitutes classical music, what constitutes country music.

"Yet, because of a misguided court decision, the FCC has been forced to rule on format changes—an area that should be totally outside its jurisdiction. So, we broadcasters are faced with governmental attitudes which, over the last few years, have ranged from indifference to hostility."

One of the highlights of the NAB this year was a Tuesday (23) afternoon session called "Million Dollar Consultants" moderated by Miles David, president of the Radio Advertising Bureau, New York. George Wilson, executive vice president of Bartell Broadcasters, New York, pointed out that "There's no secret about good broadcasting, but there are a lot of secrets about execution" and that lies in the people that broadcasting is attracting to it.

He said that he believed the long-haired hippy type of program director and disk jockey was "on the way out, thank God." But he also felt that owners and managers should have more respect for program directors and disk jockeys because these were the people who made them successful.

Of all of the radio stations he could think of, he said, the ones that really did well were the ones that served their community, and he paid tribute to WCCO in Minneapolis. It was up to broadcasters to help their program directors become more and more business oriented.

He also said that he was researching the possibility of taking a considerable portion of the money that

Bartell radio stations spend in promotions and contests and investing it in research, though he wasn't sure this could be done.

"One of the things that bothers me is automation, which is coming like a freight train. But the only thing the machine can do is keep the cost down. It doesn't talk to the people." He advocated maybe putting the music on a machine, but using live air personalities.

Don Jones, head of PSB Radio Group, Fond du Lac, Wis., told listeners during the consultants session that FM radio penetration in small markets will be 48% by 1978 and 55% in large markets by that date. A few moments earlier, Dick Harris of Group W, New York, said that a Westinghouse study shows many people are not aware of whether they're listening to AM or FM and that Westinghouse officials were working with ratings firms to get more information to submit to the FCC. He advocated that all FM stations should have different calls from their AM affiliates in order to avoid confusion.

Dwight Case, president of RKO Radio, Los Angeles, pointed out that the computer is going to revolutionize selling in radio. Clint Formby, manager of KPAN in Hereford, Tex., said that he felt that the decreasing cost of the computer would enable its use even by small market radio stations and that automated programming will be used by virtually every small market station within five years.

Automation a Tool, NAB Panelists Say

By ANNE DUSTON

CHICAGO—The use of automation as a tool, freeing the imagination and creativity of production people, was stressed by panelists at the NAB session, "The Sex Life Of A Tape Cartridge," moderated by Wayne Cornil, KFXD, Nampa, Idaho.

Various uses of automation just in the Chicago area pointed out by panelist Andy McClure, vice president, Schafer Electronics, included WCFL's new automated format to maintain pacing, WBBM's news program to organize elements, and WCLR's use as radio engineer.

A fourth use, voice tracking, was demonstrated with a tape of five to 25-second intros and outros to cut a four-hour show to ½ hour. Careful surveillance of recording levels to maintain compatibility is required.

"Automation is used in conjunction with manual and life mike operation not to save money, but to gain

AT 2 CALIF. STATIONS

Weaver Weaves New Format Pegged On Story Behind Disk

By JACK McDONOUGH

SAN JOSE—Bill Weaver, the man who first came up with the format of oldies radio some 15 years ago, is trying another new idea—Music Information Radio—at his two stations, KLOK in San Jose and KWIZ in Santa Ana, Calif.

Weaver, who has not settled on a name for the concept, says the idea is to provide listeners with the stories behind the hits. The information provided is brief, is worked almost subliminally into the disk jockey's rap, and can deal with the artist, the producer or the record company.

"I've always felt," says Weaver, "that just playing music did not make for a complete music station. For this concept I've thought of going into recording sessions, getting interviews with various people involved with the song or record, getting into areas that will make us a distinct station. We have the idea but we're not creating it exactly right yet. How do we angle it? That's the question. I can't see radio going on forever with the short playlist. Everyone agrees that people want to hear what they want to hear right now, but we can go beyond that, and the area I see is the personality area. How are we going to develop that area?"

(Continued on page 22)

OLDIES ABANDONED

K106-FM Airing A Top 20 Concept

By JACK McDONOUGH

SAN FRANCISCO—After almost three years of playing oldies, the KFRC (RKO) sister station here, K106-FM has begun a new programming concept centered around a Northern California top 20.

K106 will do a continuously revolving top 20 countdown starting at 9 a.m. and running until midnight. The other hours are simulcast with KFRC.

The top 20 list will change daily, with the station monitoring about 15 retail outlets in the area to compile the list.

A central feature of the format will be space for the introduction of new records. Twice an hour K106 will play a brand new disk which, according to Dave Sholin, music director at KFRC, "could be anything—a new single, an album cut, a test pressing." Each of five new records will be aired five times daily.

The station will solicit phone response on the records, announcing one number for listeners to call if they like the record, with an alternate number for those who didn't like it. A computer tie-in with Pacific Telephone will automatically tabulate the calls. The winning record from any one particular day goes on the air the following day and on weekends K106 will play back all the winners.

Except for the one winning record, all listener test responses, says Sholin, "will be locked in a safe and no one outside station management will see them. It will provide very valuable input for us in our regular programming."

However, any record company that wants a disk re-tested may so request, and the results of the retest will be sent via registered mail to the proper person at the company.

Sholin says that the revolving top 20 concept provides the station with the hook of repetition—if someone catches only the first five or 10 records in the morning she can catch the rest later in the day—plus allowing space to filter in new product. "We can expose 100 records a month this way. That's a lot of new product."

The station had installed a lot of expensive automated equipment at the outset of the oldies format but will still be able to use it with the new idea, which will be automated as well. Basic voice tracks will be

(Continued on page 18)

APRIL 3, 1976, BILLBOARD

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ARBTRON SURVEY RESULT

Ethnic Music Not As Big As Touted

LOS ANGELES—Ethnic radio isn't as dominant as most ethnically-programmed radio stations—either soul or Spanish—would like you to believe with their own target audiences.

An Arbitron Radio study of 15 markets, including New York, Louisville, Philadelphia, Washington, Los Angeles and Detroit, of ARB audience surveys—specifically the April/May and the Jan./Feb. surveys of 1975 and the Oct./Nov. 1974 survey—shows that blacks spend only 47.5% of their listening time listening to soul music stations and that Spanish people listen only 45% of the time to Spanish language stations.

(Continued on page 18)

And the
nominees are:
BEST ORIGINAL SCORE:
COMPOSERS

Jaws
John Williams
One Flew Over The Cuckoo's Nest
Jack Nitzsche
The Wind And The Lion
Jerry Goldsmith

BEST ORIGINAL SONG:
How Lucky Can You Get from Lucky Lady
Fred Ebb/John Kander

Richard's Window from The Other Side Of The Mountain
Charles Fox/Norman Gimbel
Theme From Mahogany from Mahogany
Gerry Goffin
Barry Lyndon
Funny Lady
Peter Matz
Tommy
Peter Townshend

BEST ORIGINAL SONG SCORE AND ADAPTATION:



BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.

**WATCH
BRIK MUSIC
CORNER THE
OSCARS**

Arbitron Survey Reveals Ethnic Music Not So Big

• Continued from page 16

In soul radio, black teens seem to dig it, but their parents back off extensively and listen to some other format. It's the reverse in Spanish radio, where adults seem to listen more than teens: the first choice in radio among Spanish teens is contemporary formats with a 61.3% share.

A demographic breakout by station format across 15 cities shows that 45.5% black women 18 years and older listen to soul radio while only 41% of the men 18-plus listen. The black teen audience is 68%. Kansas City among all cities soul stations is best at gaining black listeners and keeping them from turning the dial with 59.2%.

In Cincinnati, blacks spend only 36.8% of their time with soul music stations.

In Louisville, local contemporary stations get the ears of the blacks with a 44.5% share to rank first and the black format is second with a 17.7% share. In St. Louis, MOR radio formats score first with 39.7% and soul radio is second with 32.8%.

The next most popular format with Spanish people, after Spanish, is contemporary 23.5%, soul 5.3%, and beautiful music 4.4%.

The Arbitron study also shows these interesting facets:

- After soul-formatted stations, black teens spend most of their remaining listening time with contemporary stations—24%.
- New formats, talk formats, jazz and religious stations have higher

shares among blacks than among total population.

- Soul radio is the second most-listened-to format among all teens—blacks, whites—but ranked fifth among all men 18 years old and older and third among all women 18-plus.

- Spanish teens spend almost as much time with soul radio—11.8%—as with Spanish radio—13.8%.

- Contemporary, soul and country music formats have virtually the same shares for Spanish listeners as for the total population.

- Blacks listen to fewer different radio stations than the general population. The average number of listed stations in the 15 markets surveyed was 17, compared to 29 in the standard ARB radio reports for the same markets.

Top 20 Concept

• Continued from page 16

done by Sholin and program director Michael Spears.

Sholin says that "we expect to do a lot better" than the four-book average of 10,000 listeners per quarter-hour that the oldies format drew.

Sholin refrained from terming the new concept a format change, calling it instead a "modification. We were playing contemporary music before and we'll still be playing it." He also noted that one oldie will be mixed in at each turnaround of the top 20.

Do TV Ads Up Radio Ratings? L.A. Stations Are Not Convinced Of Spots' Impact

By FRANK BARRON

LOS ANGELES—Though there's extreme doubt whether television advertising for radio builds ratings, a vast range of radio stations in formats from rock to beautiful music have lately been bombarding tv viewers in this area.

Tv, in fact, has become a major ad factor for radio stations in the heavily congested Los Angeles AM-FM market, where more than 50 stations compete for ratings and advertising dollars.

The reason for running spots on the competition is obvious—there is a vast tv audience. But whether those spots help boost ratings, or bring in newer or more audiences is a moot question, according to a Billboard survey.

Promotion director Joyce Bose of KBIG has just finished an extensive tv campaign which ran from October through February, but admits "we can't tell if the spots help our ratings." The station sets up tv advertising plans for the total year and promotes the entire station's concept, be it sports or music. Bose notes that KBIG is in all media, "and television doesn't hurt us."

She uses very little trade with the many tv stations here and hand-picks the times for her spots on the air. "We go for different audiences each time. During the football season we ran a special sports package on tv. This was directed toward the male-oriented audiences. We did a big Henry Mancini campaign on tv, and our ratings went up. But was it due only to the television spots?"

Pete Newell, vice president-general manager at KPOL, says. "We can't equate our advertising. There are so many factors involved. We make an attempt to find out whether our tv ads are seen. We pick high-rated shows on television to promote our own station. Our audiences are up-scale, more affluent. We go for the 25-35-year-olds, and up. We stay away from kids. But few tv shows stay away from up-scale."

Newell admits he can't tell whether the tv spots help his ratings. "We're also in newspapers and on billboards, among others. It's difficult to say."

K100's general manager Pat Shaughnessy runs spots on tv "two to three times a year. We run our ID to keep our name in front of the public." He selects various local outlets and runs his spots at selected times, but admits "I can't tell if the spots work. We are a rocker."

Shaughnessy works on a barter basis with the tv stations, also uses newspapers, signs and billboards. He prefers a regular tv schedule which gives the station "12 to 34 demographics." Mainly K100 runs with 10-second tv spots.

KMPC has a Golden West Broadcasting sister station in adjacent KTLA-TV, but also uses two network local outlets for tv spots, all of them tradeouts. John Asher, director of corporate promotions, says his station has "no single message. We promote our personalities, plus all our sports events. But frankly I can't tell if our ratings are up because of the tv spots."

The tv stations, he adds, "are very generous in their time slots, even putting us in their news and sports times, and sometimes we even hit the Johnny Carson show. Our television advertising is not a regular thing, however." Asher says it is expensive to produce a tv spot. "but we keep grinding out new ones. We are working on some new ones now."

KMPC produces its own spots ei-

ther at its own studio, or on the adjacent KTLA lot. "KTLA," Asher points out, "reaches a different audience from channels 2 and 4."

KHJ radio, coincidentally, seldom uses sister station KHJ-TV, although both are owned by RKO General. "In my three years here," reflects Jeff Peck of the sales department, "I only recall our using the tv station once."

Howard Bloom, head of sales at KMET, says he uses tv spots "for our overall campaign. We have bought spots in the past, and will use them again in the future. Everybody that I know of in the top 25 stations has used tv. You have to use visual mediums." The station has an agreement with KTTV, both being Metro-media outlets.

KJOI runs spots on television all year-round to foster its beautiful music image. Sales head Bob Boch-

icchio notes he's had "much success with network spots on the news programs. We run the same commercial content all year-round. Most of them are paid spots. We try to pick news adjacencies." The station caters to the "over 30 audiences, and we go for demographics."

Do the tv spots help the station's ratings? Bochicchio admits he can't really tell, because they use other media as well.

And that seems to be the opinions of most of the radio people who run tv spots. There is no telling whether the advertising on the competition medium helps the ratings. But all surveyed agree that they must be on tv—as well as in newspapers, bus posters, benches and billboards.

"You've got to advertise where the audience is," seems to be the general opinion.

Vox Jox

By CLAUDE HALL

LOS ANGELES—The new lineup at KAUS, Austin, Minn., includes **Dave Daniels** 6-9:30 a.m., program director **Jeff Edwards** until 2 p.m., **R.J. Morgan** 2-7 p.m., and assistant music director **Scott Eric Stevens** 7-midnight, with **Linda Wynne** until dawn. "We are a contemporary Top 40 station," says Stevens, and "need rock and MOR singles very badly. We are not afraid to play any record."

★ ★ ★

Skip Finley, general manager of WAMO-FM in Pittsburgh, has been elected vice president of Sheridan Broadcasting and has overall management responsibilities for WILD, Boston; WUFO, Buffalo, and WAMO now. Not bad for a guy only 27 years old. . . . **Jim Frank** is now program director of WCFL, Chicago and his assistant is **Wanda Wells**. Frank will also host the 6-9 a.m. Monday-Friday show; he'd been a newscaster at the station since 1969, but before that was operations director for KFOR, Lincoln, Neb. Wells had also been in news. No idea yet on what **Larry Lujack** will be doing at the station. . . . **John Hart**, general manager of KUIC in Vacaville, Calif., writes: "I have been an ardent follower and observer of radio since the age of 12, growing up in Los Angeles during the great days of KFVB and KRLA. During the early '60s, my mom had a fan club for **Jon Yocam**. It was a great era and it seems like radio hasn't been the same since. But it was your article on 'Small Market Stations Adopt Tighter Playlists' that prompted me to write you. It is my belief that rock stations do not play enough of a selection. As manager of KUIC, with responsibilities of programming and music, it is my pleasure to tell you that, on the average, I add from 5-12 records a week and maintain a weekly playlist of 60-80 singles. The record people are very excited about this, as my station sits halfway between Sacramento and San Francisco with listeners in the major stations' fringe areas."

"I have gone back to some basics, with a feature on each jock's show. The morning man, **B.J. Bunther**, has 'Record Audition,' which is playing three new singles every morning from 7-7:30. We invite listener response for their favorite. The winning song is played again after the news and then added to the playlist

at the end of the week. **Sonny Beechey**, the afternoon man, has a 'Dedication Show' for one hour where listeners can call or write in their favorites. Finally, the evening jock, **Jim Bryan**, has a feature from 10-midnight called 'Album Check Out.' Here, we preview five or six cuts off a new album every night.

"The listener response has been fantastic for all these features. The ideas are basic and nothing unusual, but they are different from today's standard rock station."

★ ★ ★

It's the National Radio Broadcasters Assn., 500 Fifth Ave., New York, N.Y. 10036, that has the "Drive With FM" jingles that you can obtain. Write or call **Elena S. Saldan**, administrative director, 212-869-8873. Every 15th caller gets the set for only \$15. . . . **Dom Fioravanti** has been named general manager of WMMR, Metromedia progressive station, Philadelphia. He'd been general sales manager of Metromedia's WNEW-FM, New York.

(Continued on page 20)

Radio Confab On New 'Frontier'

NASHVILLE—May 14-15 are the dates for the fourth annual Gospel Radio Seminar in Nashville, sponsored by the Gospel Music Assn.

Chaired by **Jim Black**, the seminar seeks an interchange of ideas between gospel broadcasters and music industry.

"Gospel Radio . . . The New Frontier" serves as the theme for the conference. Workshops include singles, radio personalities, marketing, formats, news and progressive.

A reception is slated for May 13, and the seminar be climaxed by a banquet with entertainment from the singing Christians, **Jerry Jordan**, and **Lillie Knauls**.

Registration information can be obtained by writing Gospel Radio Seminar, P.O. Box 912, Nashville, Tenn. 37202.

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You're here on business? Small world! So are we.

We're right in the middle of the reason you came to New York.

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If you came to New York to do a little business, get a room with a view: The Roosevelt, Madison at 45th, New York City.

THE ROOSEVELT

What we are is where we are.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/1/76)

TOP ADD ONS - NATIONAL

- JOHN SEBASTIAN—Welcome Back (Reprise)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- HENRY GROSS—Shannon (Lifesong)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- HENRY GROSS—Shannon (Lifesong)

PRIME MOVERS:

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

BREAKOUTS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- SYLVERS—Boogie Fever (Capitol)

KHJ—Los Angeles

- HENRY GROSS—Shannon (Lifesong)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- PRATT & McCLAIN—Happy Days (Reprise) HB-18
- SYLVERS—Boogie Fever (Capitol) 24-15

K100 (KIQQ-FM)—Los Angeles

- NONE
- NONE

KIIS—Los Angeles

- ANDREA TRUE CONNECTION—More, More, More (Buddah)
- RIGHTIOUS BROS.—Hold On To What You Got (Haven)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 21-11
- PETER FRAMPTON—Show Me The Way (A&M) 22-13

KFXM—San Bernardino

- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- COMMODORES—Sweet Love (Motown)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 25-4
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 21-11

KAFY—Bakersfield

- PRATT & McCLAIN—Happy Days (Reprise)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 24-15
- JOHNNIE TAYLOR—Disco Lady (Columbia) 12-5

KCBQ—San Diego

- WINGS—Silly Love Songs (Capitol)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-7
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-11

KENO—Las Vegas

- SYLVERS—Boogie Fever (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 14-9
- FLEETWOOD MAC—Rhiannon (Reprise) 19-14

KBBC—Phoenix

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- JOHNNIE TAYLOR—Disco Lady (Columbia) HB-30
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 31-26

KRIZ—Phoenix

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 10-3
- DR. HOOK—Only Sixteen (Capitol) 15-9

KQEO—Albuquerque

- SYLVERS—Boogie Fever (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- PETER FRAMPTON—Show Me The Way (A&M) 25-17
- JOHNNIE TAYLOR—Disco Lady (Columbia) 20-14

KTKT—Tucson

- SYLVERS—Boogie Fever (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 16-8
- FLEETWOOD MAC—Rhiannon (Reprise) 21-13

Pacific Northwest Region

TOP ADD ONS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- COMMODORES—Sweet Love (Motown)

PRIME MOVERS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- SYLVERS—Boogie Fever (Capitol)

BREAKOUTS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- COMMODORES—Sweet Love (Motown)
- WINGS—Silly Love Songs (Capitol)

KFRC—San Francisco

- WINGS—Silly Love Songs (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 18-9
- JOHNNIE TAYLOR—Disco Lady (Columbia) 10-2

KYA—San Francisco

- BAD COMPANY—Young Blood (Swan Song)
- MARMALADE—Falling Apart At The Seams (Ariola America)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 9-1
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 16-9

KLIV—San Jose

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- SYLVERS—Boogie Fever (Capitol) 18-10
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 20-17

PRIME MOVERS - NATIONAL

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
- SYLVERS—Boogie Fever (Capitol)

KJOY—Stockton, Calif.

- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- SEALS & CROFTS—Get Closer (W.B.)
- FLEETWOOD MAC—Rhiannon (Reprise) 25-14
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 27-17

KNDE—Sacramento

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- HENRY GROSS—Shannon (Lifesong)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 19-9
- JOHNNIE TAYLOR—Disco Lady (Columbia) 10-4

KROY—Sacramento

- SYLVERS—Boogie Fever (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 25-16
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 21-13

KJR—Seattle

- HENRY GROSS—Shannon (Lifesong)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 21-16
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 11-7

KING—Seattle

- SYLVERS—Boogie Fever (Capitol)
- COMMODORES—Sweet Love (Motown)
- HEART—Crazy On You (Mushroom) 22-11
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 13-3

KJRB—Spokane

- JOHN SEBASTIAN—Welcome Back (Reprise)
- HEART—Crazy On You (Mushroom) 26-20
- STYX—Lorelei (A&M) 24-19

KTAC—Tacoma

- KISS—Shout It Out Loud (Casablanca)
- MARMALADE—Falling Apart At The Seams (Ariola America)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-6
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 7-1

KGW—Portland

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- COMMODORES—Sweet Love (Motown)
- TED NUGENT—Hey Baby (Epic) HB-19
- PETER FRAMPTON—Show Me The Way (A&M) 21-14

KISN—Portland

- BAD COMPANY—Young Blood (Swan Song)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- HENRY GROSS—Shannon (Lifesong) 30-21
- JIGSAW—Love Fire (Chelsea) 27-22

KTLK—Denver

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- HAMILTON, JOE FRANK & REYNOLDS—Everyday Without You (Playboy)
- PETER FRAMPTON—Show Me The Way (A&M) 18-11
- JOHNNIE TAYLOR—Disco Lady (Columbia) 19-12

KKAM—Pueblo, Colo.

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- FLEETWOOD MAC—Rhiannon (Reprise)
- PETER FRAMPTON—Show Me The Way (A&M) 23-17
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca) 24-19

KCPX—Salt Lake City

- FLEETWOOD MAC—Rhiannon (Reprise)
- DIANA ROSS—Love Hangover (Motown)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-9
- CARPENTERS—There's A Kind Of Hush (A&M) 8-2

KRSP—Salt Lake City

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 25-18
- CARPENTERS—There's A Kind Of Hush (A&M) 8-3

KYNO—Fresno

- COMMODORES—Sweet Love (Motown)
- CATE BROTHERS—Union Man (Elektra)
- SYLVERS—Boogie Fever (Capitol) 30-17
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 25-18

Southwest Region

TOP ADD ONS:

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- HENRY GROSS—Shannon (Lifesong)
- JOHN SEBASTIAN—Welcome Back (Reprise)

PRIME MOVERS:

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- SYLVERS—Boogie Fever (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)

BREAKOUTS:

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- HENRY GROSS—Shannon (Lifesong)
- JOHN SEBASTIAN—Welcome Back (Reprise)

KILT—Houston

- TAMMY WYNETT—'Till I Can Make It On My Own (Epic)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- SYLVERS—Boogie Fever (Capitol) 40-21
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-11

KRBE-FM—Houston

- SYLVERS—Boogie Fever (Capitol)
- COMMODORES—Sweet Love (Motown)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 23-8
- DR. HOOK—Only Sixteen (Capitol) 14-6

KLIF—Dallas

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- JIGSAW—Love Fire (Chelsea)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 14-8
- FREDDY FENDER—You'll Lose A Good Thing (ABC/Dot) 15-13

KNUS-FM—Dallas

- PETER FRAMPTON—Show Me The Way (A&M)
- COMMODORES—Sweet Love (Motown)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 21-10
- JOHNNIE TAYLOR—Disco Lady (Columbia) 6-4

KFIZ—Ft. Worth

- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-14
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-10

KONO—San Antonio

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- DIANA ROSS—Love Hangover (Motown)
- OLIVIA NEWTON-JOHN—Come On Over (MCA) 17-11
- CARPENTERS—There's A Kind Of Hush (A&M) 24-19

BREAKOUTS - NATIONAL

- JOHN SEBASTIAN—Welcome Back (Reprise)
- HENRY GROSS—Shannon (Lifesong)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)

WDHF—Chicago

- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- BAD COMPANY—Young Blood (Swan Song)
- SYLVERS—Boogie Fever (Capitol) 19-11
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 16-9

WOKY—Milwaukee

- HEYETTES—The Fonz Song (London)
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 14-5
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 12-6

WZUU-FM—Milwaukee

- COMMODORES—Sweet Love (Motown)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- STYX—Lorelei (A&M) 13-11
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 15-13

WNDE—Indianapolis

- SWEET—Action (Capitol)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- QUEEN—Bohemian Rhapsody (Elektra) 27-13
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 18-5

WIRL—Peoria, Ill.

- SYLVERS—Boogie Fever (Capitol)
- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-15
- STYX—Lorelei (A&M) 27-20

WDGY—Minneapolis

- PETER FRAMPTON—Show Me The Way (A&M)
- COMMODORES—Sweet Love (Motown)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 13-5
- AEROSMITH—Dream On (Columbia) 12-7

KDWB—Minneapolis

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- QUEEN—Bohemian Rhapsody (Elektra) 11-4
- MIRACLES—Love Machine (Part 1) (Motown) 20-18

KOIL—Omaha

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 15-5
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 16-8

KIOA—Des Moines

- QUEEN—Bohemian Rhapsody (Elektra)
- PETER FRAMPTON—Show Me The Way (A&M)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 27-15
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-8

KKLS—Rapid City, S.D.

- SYLVERS—Boogie Fever (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- DR. HOOK—Only Sixteen (Capitol) 14-3
- HENRY GROSS—Shannon (Lifesong) 25-17

KQWB—Fargo, N.D.

- FLEETWOOD MAC—Rhiannon (Reprise)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- LARRY GROCE—Junk Food Junkie (W.B.) 21-7
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 16-6

(Continued on page 21)

Midwest Region

TOP ADD ONS:

- PETER FRAMPTON—Show Me The Way (A&M)
- COMMODORES—Sweet Love (Motown)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

PRIME MOVERS:

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- QUEEN—Bohemian Rhapsody (Elektra)

BREAKOUTS:

- PETER FRAMPTON—Show Me The Way (A&M)
- COMMODORES—Sweet Love (Motown)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)

WLS—Chicago

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- STYX—Lorelei (A&M) 30-17
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 29-18

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Vox Jox

• Continued from page 18

KGRS, Burlington, Iowa, is now programming Drake-Chenault's "XT-40" programming service; pre-

viously the station simulcasted KBUR's programming. . . . Line-up at KIOX, Bay City, Tex., includes Ken Paul 6-10:30 a.m., Jerry Sebek until 3 p.m., Joe Scott 3-6 p.m., An-

tonio Lopez 6-7 p.m., Roy Grady 7-midnight and Dave Wright on week-ends. Dan Samer is operation manager of the station and says: "KIOX is getting ready to undergo a format

change in the near future. We have programmed country in the past and are now starting a rock format at night. We badly need records. Not oldies, but current stuff. And the

record companies seem not to care at all."

★ ★ ★

Ira Apple is now program director of WBZ, Boston. He'd been program manager of KDKA in Pittsburgh. In Pittsburgh, creative services manager David A. Graves of WBZ moves up to the program manager spot. Graves has been producer of the Guy Mainella and Jerry Williams shows since 1971. Both are Group W stations. . . . Johnny Rabbitt's One-to-One Voiceover Workshop has moved to the Wally Heider Recording studios in Los Angeles. Rabbit takes about 10 students at a whack and gives them personal instructions in commercials, etc., in a production studio.

★ ★ ★

Dub Campbell, 213-654-7943, would like Tom Dooley to call him. Dub performs with the Billy Burnette & Jawbone group on A&M Records and they have a single out just now called "Just Another Love Song." Billy Burnette is the son of Dorsey Burnette and the group backs Dorsey on his gigs.

Jim Frank is the new program director at WCFL, the former rocker that switched to beautiful music March 15 after losing a ratings war with top 40 WLS.

Frank, who was operations director at KPOR in Lincoln, Neb. until he joined WCFL as a newperson in 1969, also will be on the air 6-9 a.m. weekdays.

Wanda Wells, another WCFL newperson the past 7 years, will be assistant program director.

John Lodge is the new 6-10 a.m. airman at WDAI-FM, progressive Chicago rocker. Lodge was formerly at KHJ in Los Angeles.

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Bubbling Under The HOT 100

- 101—LET'S MAKE A BABY, Billy Paul, Philadelphia International 3554 (Columbia/Epic)
- 102—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 103—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 104—MORE, Carol Williams, Salsoul 2006 (Caytronics)
- 105—SHE'S A DISCO QUEEN/PARTY HEARTY, Oliver Sain, Abet 9463 (Nashboro)
- 106—DANCE, DANCE, DANCE, Charlie Caellelo, Ariola America 7614 (Capitol)
- 107—MERRY-GO-ROUND, Monday After, Bud-dah 512
- 108—SPANISH HUSTLE, Fatback Band, Event 229 (Polydor)
- 109—SLEEP WALKIN', Golden Earring, MCA 40513
- 110—TOO YOUNG TO FEEL THIS OLD, McKendree Spring, Pye 71060

Bubbling Under The Top LPs

- 201—HANK CRAWFORD, I Hear A Symphony, Kudu 26 S1 (Motown)
- 202—BEST . . . MONTY PYTHON, Buddah BDS 5626-2
- 203—KEITH JARRETT, Kohn Concert, ECM 1064/65 (Polydor)
- 204—HEART, Dreamboat Annie, Mushroom MR 5005
- 205—THE JOAN BAEZ LOVESONG ALBUM, Vanguard VSD 79/80
- 206—DR. FEELGOOD, Malpractice, Columbia PC 34098
- 207—CRACK THE SKY, Lifesong LS 6000
- 208—VANGELIS, Heaven & Hell, RCA LPL1-5110
- 209—ONE FLEW OVER THE CUCKOO'S NEST/SOUNDTRACK, Fantasy F 9500
- 210—STAIRSTEPS, 2nd Resurrection, Darkhorse SP 22004 (A&M)

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (4/1/76)

Continued from page 19

- KXOK—St. Louis**
- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
 - **PETER FRAMPTON**—Show Me The Way (A&M)
 - ★ **SYLVERS**—Boogie Fever (Cap.) 22-14
 - ★ **COMMODORES**—Sweet Love (Motown) 18-13
- KSLQ-FM—St. Louis**
- **BILLY PAUL**—Let's Make A Baby (Phila. Int'l.)
 - **DR. HOOK**—Only Sixteen (Capitol)
 - ★ **QUEEN**—Bohemian Rhapsody (Elektra) 13-6
 - ★ **FLEETWOOD MAC**—Rhiannon (Reprise) 14-10
- WHB—Kansas City**
- **PETER FRAMPTON**—Show Me The Way (A&M)
 - **COMMODORES**—Sweet Love (Motown)
 - ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 10-5
 - ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 14-9
- KEWI—Topeka**
- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - **HENRY GROSS**—Shannon (Lifesong)
 - ★ **CARPENTERS**—There's A Kind Of Hush (A&M) 32-19
 - ★ **PETER FRAMPTON**—Show Me The Way (A&M) 26-18

North Central Region

TOP ADD ONS:

JOHN SEBASTIAN—Welcome Back (Reprise)
ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
JOHNNIE TAYLOR—Disco Lady (Columbia)

PRIME MOVERS:

SYLVERS—Boogie Fever (Capitol)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
BELLAMY BROS.—Let Your Love Flow (WB/Curb)

BREAKOUTS:

ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
HENRY GROSS—Shannon (Lifesong)
ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)

CKLW—Detroit

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **BLACKBYRDS**—Happy Music (Fantasy) 14-6
- ★ **COMMODORES**—Sweet Love (Motown) 12-5

WGRD—Grand Rapids

- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
-
- ★ **DR. HOOK**—Only Sixteen (Capitol) 14-6
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 10-5

Z-96 (WZZM-FM)—Grand Rapids

- **PETER FRAMPTON**—Do You Feel Like We Do (A&M)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **KISS**—Shout It Out Loud (Casablanca) 29-12
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 9-1

WTAC—Flint, Mich.

- **SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.)
- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- ★ **SYLVERS**—Boogie Fever (Cap.) 30-17
- ★ **DARYL HALL & JOHN OATES**—Sara Smile (RCA) 29-22

WIXY—Cleveland

- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 14-1
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 17-10

WGCL—Cleveland

- **HOT CHOCOLATE**—Don't Stop It Now (Big Tree)
- **DOROTHY MOORE**—Misty Blue (Malaco)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 13-5
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 14-6

13-Q (WKQT)—Pittsburgh

- **DR. HOOK**—Only Sixteen (Capitol)
- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 19-12
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 10-6

WKBW—Buffalo

- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **HENRY GROSS**—Shannon (Lifesong)
- ★ **FOGHAT**—Slow Ride (W.B.) 12-7
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 22-18

WSAI—Cincinnati

- **JOHN SEBASTIAN**—Welcome Back (Reprise)
-
- ★ **SYLVERS**—Boogie Fever (Cap.) 30-24
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 10-6

WCOL—Columbus

- **TED NUGENT**—Hey Baby (Epic)
- **MARMALADE**—Falling Apart At The Seams (Ariola America)
- ★ **SYLVERS**—Boogie Fever (Capitol) 18-8
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 7-3

WKY—Louisville

- **DON WILLIAMS**—Til The Rivers All Run Dry (ABC/Dot)
- **BRASS CONSTRUCTION**—Movin' (U.A.)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 18-10
- ★ **FREDDY FENDER**—You'll Lose A Good Thing (ABC/Dot) 20-15

WBGH—Bowling Green, Ky.

- **STARLAND VOCAL BAND**—Afternoon Delight (Windsong)
- **ELECTRIC LIGHT ORCHESTRA**—Strange Magic (U.A.)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 10-5
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 11-8

WJET—Erie, Pa.

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **COMMODORES**—Sweet Love (Motown)
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 27-20
- ★ **DR. HOOK**—Only Sixteen (Capitol) 11-6

WRIE—Erie, Pa.

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **HENRY GROSS**—Shannon (Lifesong)
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 21-12
- ★ **LARRY SANTOS**—We Can't Hide It Anymore (Casablanca) 20-14

WCUE—Akron

- **ANDREA TRUE CONNECTION**—More, More, More (Buddah)
- **KISS**—Shout It Out Loud (Casablanca)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 18-11
- ★ **DARYL HALL & JOHN OATES**—Sara Smile (RCA) 3-1

Mid-Atlantic Region

TOP ADD ONS:

ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
JOHN SEBASTIAN—Welcome Back (Reprise)
SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

PRIME MOVERS:

BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
JOHNNIE TAYLOR—Disco Lady (Columbia)
JOHN SEBASTIAN—Welcome Back (Reprise)

BREAKOUTS:

ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
JOHN SEBASTIAN—Welcome Back (Reprise)
SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

WFIL—Philadelphia

- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
- **DIANA ROSS**—Love Hangover (Motown)
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 20-10
- ★ **O'JAYS**—Livin' For The Weekend (Phila. Int'l.) 21-16

WIBG—Philadelphia

- **NONE**
-
- ★ **JOHN SEBASTIAN**—Welcome Back (Reprise) HB-17
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 16-10

WPGC—Washington

- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **DOROTHY MOORE**—Misty Blue (Malaco) 21-13
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 18-11

WCAO—Baltimore

- **SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.)
- **ELECTRIC LIGHT ORCHESTRA**—Strange Magic (U.A.)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 23-11
- ★ **SWEET**—Action (Capitol) 18-12

WGH—Newport News, Va.

- **SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 20-13
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 14-8

WYRE—Annapolis, Md.

- **DARYL HALL & JOHN OATES**—Sara Smile (RCA)
- **BARRY MANILOW**—Tryin' To Get The Feeling Again (Arista)
- ★ **DR. HOOK**—Only Sixteen (Capitol) 17-10
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 22-15

WLEE—Richmond, Va.

- **JIGSAW**—Love Fire (Chelsea)
- **BARRY MANILOW**—Tryin' To Get The Feeling Again (Arista)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 25-8
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 19-14

Northeast Region

TOP ADD ONS:

JOHN SEBASTIAN—Welcome Back (Reprise)
BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)

PRIME MOVERS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
JOHN SEBASTIAN—Welcome Back (Reprise)
BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

BREAKOUTS:

JOHN SEBASTIAN—Welcome Back (Reprise)
FLEETWOOD MAC—Rhiannon (Reprise)
WINGS—Silly Love Songs (Capitol)

WABC—New York City

- **DR. HOOK**—Only Sixteen (Capitol)
- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 22-14
- ★ **AEROSMITH**—Dream On (Columbia) 16-10

WPIX-FM—New York City

- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 20-6
- ★ **MIGHTY CLOUDS OF JOY**—Mighty High (ABC) 25-20

WBBF—Rochester, N.Y.

- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **MIRACLES**—Love Machine (Part 1) (Motown)
- ★ **DONNY & MARIE OSMOND**—Deep Purple (Kolob) 24-16
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 11-4

WRKO—Boston

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **WINGS**—Silly Love Songs (Capitol)
- ★ **JOHN SEBASTIAN**—Welcome Back (Reprise) HB-14
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 20-11

WBZ-FM—Boston

- **10CC**—I'm Mandy, Fly Me (Mercury)
- **DIANA ROSS**—Love Hangover (Motown)
- ★ **JOHN SEBASTIAN**—Welcome Back (Reprise) HB-16
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 21-8

WVBF-FM—Framingham, Mass.

- **JIGSAW**—Love Fire (Chelsea)
- **FLEETWOOD MAC**—Rhiannon (Reprise)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 14-8
- ★ **DONNY & MARIE OSMOND**—Deep Purple (Kolob) 10-6

WPRO—Providence

- **FLEETWOOD MAC**—Rhiannon (Reprise)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **HENRY GROSS**—Shannon (Lifesong) 24-10
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 30-17

WORC—Worcester, Mass.

- **BAD COMPANY**—Young Blood (Swan Song)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 11-6
- ★ **SWEET**—Action (Capitol) 16-11

WDRS—Hartford

- **PAUL ANKA**—Anytime (I'll Be There) (U.A.)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **CARPENTERS**—There's A Kind Of Hush (A&M) 22-15
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 27-20

WTRY—Albany

- **HENRY GROSS**—Shannon (Lifesong)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **SYLVERS**—Boogie Fever (Capitol) HB-24
- ★ **LARRY SANTOS**—We Can't Hide It Anymore (Casablanca) 12-9

WPTR—Albany

- **DOROTHY MOORE**—Misty Blue (Malaco)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 21-7
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 16-4

Southeast Region

TOP ADD ONS:

JOHN SEBASTIAN—Welcome Back (Reprise)
HENRY GROSS—Shannon (Lifesong)
ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)

PRIME MOVERS:

SYLVERS—Boogie Fever (Capitol)
BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)

BREAKOUTS:

JOHN SEBASTIAN—Welcome Back (Reprise)
HENRY GROSS—Shannon (Lifesong)
ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)

WQXI—Atlanta

- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- **BAY CITY ROLLERS**—Rock & Roll Love Letter (Arista)
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 13-3
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 11-2

WFOF—Atlanta

- **HENRY GROSS**—Shannon (Lifesong)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **SYLVERS**—Boogie Fever (Capitol) 12-1
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 10-2

Z-93 (WZGC-FM)—Atlanta

- **HOT CHOCOLATE**—Don't Stop It Now (Big Tree)
- **FRANKIE VALLI**—Fallen Angel (Private Stock)
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 21-10
- ★ **SYLVERS**—Boogie Fever (Capitol) 14-6

WBBQ—Augusta

- **EARTH, WIND & FIRE**—Can't Hide Love (Columbia)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **JOHNNIE TAYLOR**—Disco Lady (Columbia) 15-3
- ★ **SYLVERS**—Boogie Fever (Capitol) 17-11

WGSN—Birmingham, Ala.

- **GLEN CAMPBELL**—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 22-15
- ★ **LARRY SANTOS**—We Can't Hide It Anymore (Casablanca) 9-3

WHYY—Montgomery, Ala.

- **HENRY GROSS**—Shannon (Lifesong)
- **BILLY OCEAN**—Love Really Hurts Without You (Ariola America)
- ★ **KISS**—Shout It Out Loud (Casablanca) 20-8
- ★ **SUNDOWN COMPANY**—Norma Jean Wants To Be A Movie Star (Polydor) 14-6

WTOB—Winston/Salem, N.C.

- **BARRY MANILOW**—Tryin' To Get The Feeling Again (Arista)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 23-11
- ★ **SWEET**—Action (Capitol) 21-14

WSGA—Savannah, Ga.

- **GLEN CAMPBELL**—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **O'JAYS**—Livin' For The Weekend (Phila. Int'l.) 22-14
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 14-8

WTMA—Charleston, S.C.

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **BARRY MANILOW**—Tryin' To Get The Feeling Again (Arista)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 16-12
- ★

WKIX—Raleigh, N.C.

- **FLEETWOOD MAC**—Rhiannon (Reprise)
- **HENRY GROSS**—Shannon (Lifesong)
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 18-10
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 22-19

WORD—Spartanburg, S.C.

- **ERROL SOBER**—Daydreamer (Capitol)
- **JOHN SEBASTIAN**—Welcome Back (Reprise)
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 22-7
- ★ **ELVIS PRESLEY**—Hurt (RCA) HB-15

WAYS—Charlotte, N.C.

- **ELVIS PRESLEY**—Hurt (RCA)
- **DARYL HALL & JOHN OATES**—Sara Smile (RCA)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 20-5
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 19-6

WNOX—Knoxville

- **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn)
-
- ★ **DR. HOOK**—Only Sixteen (Capitol) 11-2
- ★ **COMMODORES**—Sweet Love (Motown) 17-8

WGOV—Chattanooga, Tenn.

- **ROAD APPLES**—Holding On (Polydor)
- **HENRY GROSS**—Shannon (Lifesong)
- ★ **SYLVERS**—Boogie Fever (Capitol) 18-3
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 14-6

KAAY—Little Rock

- **DONNY & MARIE OSMOND**—Deep Purple (Kolob)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **SYLVERS**—Boogie Fever (Capitol) 20-15
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 21-1

San Jose KSJO Into Concerts As Part Of a Promotional Push

By JACK McDONOUGH

SAN JOSE—KSJO, one of the top progressive rock FM stations in the burgeoning San Jose/Santa Clara County market, is taking aggressive promotional and programming steps to enhance its identity. Campaigns are designed to solidify its position in that area as well as in the greater San Francisco market.

One prime area KSJO has entered into is co-promotion of concerts. Since the beginning of this year it has been involved with six shows. With KEP Productions it did the Kinks at San Jose Civic Auditorium, plus a War/Cold Blood show at Santa Clara Univ. With the Stanford Univ. concert organization, headed by Randy Philips, it has done a Janis Ian/Loudon Wainwright show and a Steve Stills concert at 7,500-seat Maples Pavilion; Cecilio & Kapon, Cold Blood and Elvin Bishop at 10,000 capacity Frost Amphitheatre; and the Tubes in two soldout shows at 1750-seat Memorial Auditorium.

In conjunction with the Kinks show, KSJO and RCA together gave away a Wurlitzer jukebox stocked with RCA singles. The box was displayed at Tower Records in Campbell during the promotion.

Another principal area has been giveaways. As program director Don Wright explains: "We don't have contests. We just give stuff away through drawings." Besides the jukebox, KSJO recently gave away a weekend for two at the Dream Inn in Santa Cruz along with two tickets for the Willie Nelson/Emmylou Harris show at the Circle Star Theatre in San Carlos.

Emmylou made a personal appearance at the Tower Campbell store to present the certificate to the winners. The station also gave away 25 pairs of tickets to the Saturday-Sunday (27-28) Who concerts at Winterland, plus transportation on a special bus hired to go from San Jose to San Francisco for the shows.

The biggest giveaway promotion will be a six-week effort coming up April 1-May 14. The station, which uses as its logo a slightly and tastefully psychedelized old radio with



Billboard photo by Jack McDonough

The KSJO Team; From left, program director Don Wright, general manager Steve Rosetta, and music director Burt Baumgartner.

the words "Earth Rock" arched above it, will be circulating 17"x22" posters with the legend "1976—The Year The Earth Rocked" inscribed.

The posters carry the names of the many superstar groups who will be touring in the summer and fall of 1976, and each poster has a serial number. The people who pick up the posters must send in an entry with their name and the poster serial number and must keep the poster for verification.

One winner will be chosen, who will be given plane tickets, hotel accommodations and concert ducats—all for two people—to see any band anywhere in the world.

The purpose of all promotions is to gain new listeners but even more to keep winning back old listeners who may have deserted the station during what Wright calls "an unfortunate 14 months as a Top 40 station after being a successful progressive station."

"We changed back to album rock last July but the Top 40 trip made many listeners unhappy and many are still not back with us. So we have a credibility problem to overcome. We also have a bad dial position, way down on the left-hand side where no one will find us except by accident."

Since the change back to AOR music director Burt Baumgartner indicates that they are reaping some rating dividends.

The KSJO format is to emphasize the music, say Wright and Baumgartner. "Our idea is that listeners are on the FM dial to hear music so we pump it out. We do the news as quickly as we can, because if they want news there are plenty of other places to get it and we certainly can't compete with KCBS or even KSAN in that regard. We keep the rap short and hold commercials down to a maximum of 8½ minutes an hour. And every hour we do two 20-minute straight music segments."

The station also has initiated mini-concerts, consisting of a straight 20 minutes of music from a particular artist, and these programs are generated by listener requests and suggestions. They also do album previews on Tuesday nights, playing an entire album through uninterrupted so people can record if they want.

"We're generally in the same bag as KSAN and KOME," says Wright, "but we're three different stations. KOME is quite a bit tighter than KSAN and we're tighter and more hit-oriented than KOME. The music's a little more familiar. So we may take listeners from KSAN or KOME but we also get a lot from KLIV, KFRC, KLOK and K101."

"We have more of a steady rotation than the other progressives. There are categories but a lot of freedom within them. If we play something new or fairly obscure, the listener still knows he's never more than one cut away from something recognizable."

All the Top 40 staff has left KSJO and the staff now consists mostly of people from KSFM in Sacramento, where Wright and Baumgartner had phenomenal success with an Earth Rock format. "In May 1974, when the station was nowhere, we went up to 50,000 watts and went progressive rock. We had good dial position because we were in between the two other rockers so people had to dial across. Six months after we went on the air we were the No. 1 FM station and the only station to beat us was KROY's Top 40. KSFM is still the biggest station there. Since that happened so fast it brought us to the attention of Bruce Johnson and he made us an offer." Johnson is head of Sterling Recreation's broadcast division, which owns nine stations, of which KSJO is the only California outlet.

Steve Rosetta, who was also at KSFM, came down to San Jose to take over general managership of KSJO.

The KSJO tower is now "on the side of a mountain in South San Jose so there are parts of San Jose we don't get into." So the station is planning either to raise the tower 500 feet or to relocate. "We'd have to cut our power but we'd have better coverage."

Weaver's Now Format To Air Background On Hits

• Continued from page 16

Weaver says it was his concern about building an overall bigger audience base and his look at the future that motivated the Music Information concept, as well as a KLOK/KWIZ move back into soliciting requests.

He's been thinking about the Music Information idea for "about three years" and put it into execution seven months ago. He has one person in Southern California digging for the right information and trying to put it into a form that the jocks can handle easily.

"We found ourselves going to record companies, but spinning our wheels because they didn't quite know what we wanted—because in actuality we are still trying to create it."

An example of the information they will pass along would be a quick explanation of how and why the mythical character of C.W. McCall behind "Convoy." Or a note that Paul Simon made up all the little rhymes in the chorus of "Fifty Ways To Leave Your Lover" for his three-year-old son. Or a commentary on how many times—and when, and by whom—"Deep Purple" was done before Donny and Marie Osmond came up with their version. "I'm looking for the history behind the records," says Weaver.

Weaver, who now spends three days a week at KLOK sandwiched in between Mondays and Fridays at KWIZ, first got into radio in 1945 as an announcer in Rockwell, N.M., and later went to Texas. His Brooklyn accent limited his future in Southwest radio and he eventually formed his own ad agency in Texas.

Then it was up to Sacramento for about 12 years where in time he was offered general managership and ownership of KROY.

During his time at KROY, he had people like Bob Morgan, Tony Bigg (now Tony Pigg) and Don McKinnon working for him. "Then John Bayless moved in with KXOA and for two or three years it was a hell of a battle.

"It was during this battle I began looking at oldies and I came to the conclusion that they were going to be very big in radio because they couldn't create enough new records fast enough, and I figured oldies mixed together in the right form could lick any station going against it."

"When I went down to Orange County, the oldie thing stuck in my head because I was thinking, 'What am I going to do in this L.A. market?' But most program directors told me it wouldn't work and I nearly gave up the idea because I thought, 'These guys are pretty smart, what do I know?' But I decided to try it anyway."

"We only had 5,000 watts daytime and 1,000 night and most of that was going out into the desert. We had very little signal toward L.A. Despite that we were getting six ratings in L.A. People had their special antennas up trying to figure out what we were doing."

"And the funny thing was we didn't know what we were doing. I think right now I'm probably too scientific, but in those days it was all by feel. And what amazed me was that no one moved in on it for two or three years. Jack Thayer was the first to really get into it and he took it to Cleveland. But it all started at KWIZ."

"Then, in 1968, we took over KLOK here in San Jose. We had KLIV against us and we brought in

the same format as in Orange County and in two months we were No. 1 and we were threatening all of San Francisco. It was that big."

KLOK is a 50,000-watter, so it had a big stick to threaten with and today KLOK is very strong in San Francisco and in the Monterey/Salinas area as well as in San Jose, where Weaver says he is No. 1 in the 25-49 bracket.

The format is a little different now from when he first began. "It started changing when I started thinking about picking records with the broadest possible appeal. Right now we're one of the few stations that has equal demographics across the board. Maybe we've gone too far. It gets spooky when you're that equal all across."

The KLOK format before music information—KWIZ's is the same—still is dominated by oldies but new records are mixed in. The sound is generally light, with a definite leaning toward singers rather than bands, and there is a good percentage of contemporary country in there. Every tune is a thoroughbred. A recent half-hour listen to KLOK in the early evening turned up "Wichita Lineman," "Duke Of Earl," "You're 16," "Come On Over" by Olivia Newton-John, "That's The Way I Like It" (K.C. & Sunshine Band), "Michele" (Beatles) and "Take It To The Limit" (Eagles).

The oldies format is not the only innovation Weaver has been involved with. Another major concept was all-request radio. "When I hit the two in conjunction in 1963-64 at KWIZ we had 64,000 calls in one week, and I charted all these demographically."

Weaver copyrighted the idea of "Instant Request" and as a variation came up with the idea of "requesting your own superstar." He also made an experiment once of playing nothing but No. 1 records. "I've created a lot of slogans over the years. One, for example, is "Music Radio," which is now used by ABC radio. I'm not saying they took it, but we did use it years ago. I create them and then get tired of them and try to come up with something else. I could go in and change the whole thing here in 10 minutes if I want."

Weaver doesn't see any big differences in the music accepted on the radio in each region. "I'm talking mass radio now. There may be minority differences, or differences in competition. But musically I don't see any big difference."

KLOK is housed in a spacious, 8,000-square-foot building in San Jose with plenty of studio space for everything. Don Welch is the program manager; Tom Woods is production manager; Dave Evans is chief engineer; Roy Hasha heads up the news department; and Judy Currier is in charge of the five-woman sales team.



Jack McDonough photo
Bill Weaver

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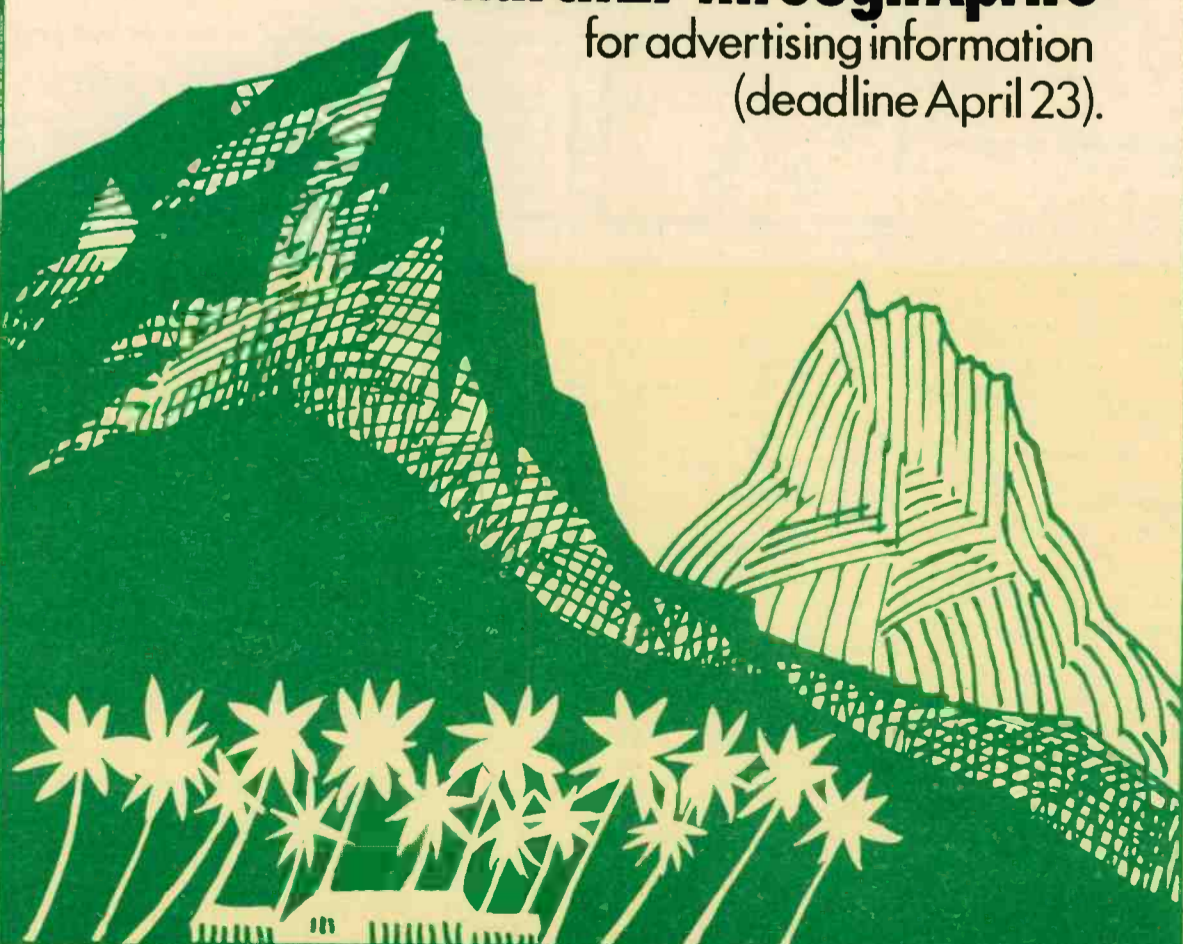
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Innovative Approaches Needed For Business

NARM Told To Adapt To Market Changes

HOLLYWOOD, Fla.—Music is a unifying element that can help defuse the divisive forces in society, Arthur R. Taylor, president of CBS Inc., told the opening session of the NARM convention Saturday (20).

In a wide-ranging keynote address that, however, skirted direct references to record industry problems, Taylor said there are encouraging signs that some of the travail the country has experienced the past decade is passing from the scene.

He identified these "seeds of hope" as a new demand for better

management, a growing reliance on individual effort, and a better sense of community.

A more somber outlook was presented by Mortimer R. Feinberg, an industrial psychologist, who warned that 1977 will be a "troubled year" and that innovative approaches will be required to cope with sharper economic strains and shifts in society.

He characterized the convention theme, "the \$3 billion figure—its future is now," as premature, about as realistic as "goosing butterflies."

Industry success will be largely the result of how well record manufacturers and merchandisers adapt to the forces of change. Be warned that reliance on the "lollipop market" for continued expansion can be fatal.

If Feinberg's speech was sobering in its implications, his energetic delivery proved the show business hit

By IS HOROWITZ

of the day's proceedings, well as of much of the planned entertainment that followed during the run of the convention.

Energy will be more expensive and the price of oil can be expected to rise after the elections, Feinberg predicted. Money, too, will be more expensive. Emerging nations are learning that they can get higher prices for raw materials. They are also learning that the U.S. "can be raped," he said.

Feinberg mourned an "erosion of the work ethic" and a generally increasing concern about distribution rather than the production of wealth. More stress on creation is needed, he asserted.

The industry must be ready for demographic changes that will see adults become a dominant segment of the consuming population, a trend

that came in for much attention at the convention (see separate story).

Market research must be looked at skeptically, the psychologist said. "It can only tell you what not to do. It can't tell you what to do." Yet, trends in life styles must be watched if popular taste is to be fulfilled. He attributed much of the past success of the music industry to the way in which it echoed changes in life styles.

Feinberg discounted the tendency of top management to seek executives of similar talent and outlook rather than to form a team of diverse talents that can interact one upon the other.

"Dreamers, reamers, schemers and healers" are all needed, he said, and pessimists often serve a function as valuable as that of optimists.

Chairman of the initial plenary session was George Souvall of Alta Distributing Corp., who cited the

CBS' Taylor Calls Music 'Unifying' Art

"tremendous" growth of the record industry in recent years but questioned, "Are we doing something wrong?" in view of the leveling off and dip in unit sales.

In a short talk, outgoing NARM president Jay Jacobs, of Knox Record Rack Co., pointed to the separate conferences of rackjobbers, dealers and distributors during the year as one of the major accomplishments during his administration.

"NARM," he said, "is not a battleground, but a conference table."

Marketing Target Steadily Shifting To 25-45 Adults

By JOHN SIPPEL

HOLLYWOOD, Fla.—The recorded music industry refocused from its long-time prime marketing target, the diminishing 15-to-25-year-old age group, to the rapidly expanding mart of the future, the 25-to-45 adult, at the NARM conclave here.

The adult market mushrooms by 18 million persons or 32% while the youth segment of the U.S. population actually declines by 3 million for a 7% loss through the 1980s.

To assure itself of a healthy share of this age group population shift, NARM commissioned Joseph Cohen, a former Polydor label executive, to spend the past year profiling this strategic buying segment.

To reach the \$3 billion level, Cohen emphasized the industry must go all-out after the adult market.

Among his findings: As the adult nears the 40-age bracket, his buying of LPs drops off more than 50% from 11.9 units yearly between 25-to-30 to 5.4 units between 40-and-45. Tape buying starts at 4.7 units purchased yearly up to age 29, rises to 6.8 units yearly between 30 and 34, peaks at 7.2 units between 35 and 39 and drops to 4.8 between 40 and 45.

The average 25-to-45 buyer, defined by Cohen's market research, as one who has bought a record or tape within the last year, buys 8.7 LPs, 5.7 tapes and 4.4 singles yearly per respondent.

Males purchase 10.7 LPs, 6.5 tapes and 4.5 singles, while females on the average buy 7.3 LPs, 5.1 tapes and 4.2 singles.

As income rises from under \$9,000 yearly, buying of recorded music generally rises until the peak income group researched, those making \$25,000 or more per year, drops back to levels about the same or below the under \$9,000 group.

As educational levels rise from some high school education through completed college, LP sales rise from 5.3 to 11.5 yearly, while tape unit sales reverse from 9.6 for some high school to 4.7 for college grads. Single respondents buy 14.2 LPs against 7.3 for marrieds, while tape is reversed, 3.4 units to 5.8.

Record stores sell 32.5% of the records and tapes sold to the average adult, with others in order being: discount stores, 24.7%; department stores, 21.8%; mail-order, 11.9%; variety stores, 3.7% and all others, 5.4%.

The older the respondent, the greater his purchase at a department store, while discount stores get a hefty share of 30-to-34 customers, and record store buyers yoyo from 38% to 29% back to 38% and drop to 25% in the oldest of the four age groups studied.

Department stores and record stores get a rising share of record buyers as income increases, while

discount stores' share of buying goes down as income mounts. Mail-order generally increases as income and age rises. Education has little effect on department and discount store buying percentages, but record stores' share skyrockets from 9.3% with some high school to 46.2% for college grads' purchase.

The average respondent in the 25-to-45 market study enjoys listening most by repertoire as follows: pop-contemporary (including hard rock), 32.9%; country, 22.6%; pop-MOR, 16%; classical, 9.9%; jazz, 4.9%; soul, 3.7%; gospel, 3.3%; golden oldies, 2.2%; folk, 1.2%; and other, 3.3%.

Among all buyers responding, 52.7% said they compare prices in various stores before they buy, while the remaining 47.3% do not. Age and sex and education had little effect in the price comparison of the NARM-financed research, but 66% of those under \$9,000 yearly income were price conscious, while only 40% of those making over \$25,000 checked price.

A hefty 79% of those 2,200 interviewed nationally said they knew the record or tape they would buy before entering a store, while 21% did not. Impulse buying was admitted by 40.7% when in the store, while 59.3% say they do not buy on impulse. To the question, "How do you find out about new records or tapes

that you buy," the average buyer listed his influences as follows: radio, 62.1%; tv, 18.5%; magazines and newspapers, both in separate categories, 8.6%; concerts, 4.1% and other people, 19.8%.

The average record buyer in the study went to 2.5 concerts last year, the research shows. Age had little effect on concert attendance. However, as income increased, attendance rose from a 1.3 concerts yearly for the under-\$9,000 respondent to 5.1 for the \$25,000-and-up category, as did education, where the less than high schooler went .6 times yearly, while his college grad counterpart went to 4.6 concerts each year.

The recorded music buying future appears optimistic for this expanding age group. A healthy 48.6% say they buy more product than five years ago, while 33.7 admit buying less, while 17.7% say they buy about the same amount of recorded product.

In answer to why they buy more, wherein they could give more than one answer, the reasons were as follows: more interested in music, 28.8%; bought new equipment, 28.2%; more money available, 22%; buy for children now, 15.3%; more time to listen and buy and other reasons, 5.9% and interested in tapes now, 1.7%.

Those whose recorded product buying decreased gave as their reasons: less money available, 23.2%;

less interest, 20.7%; records and tapes too expensive, 15.6%; no time to listen and buy, 18.3%; satisfied by radio play, 7.3%; have all I need or want, 12.2% and other reasons, 12.4%.

Of former buyers interviewed who no longer purchase recorded product, 19.5% said they are satisfied by radio play. Other reasons given were: less interest in music, 16.2%; no time to listen and buy, 13.8%; don't own playback unit or equipment is broken, 12.4%; less money available, 11.9%; records and tapes too expensive, 9.5%; other members of family buy, 8.6%; have all I need or want, 7.1% and tape my own music, 3.8%.

Cohen's methodology was questioned by some observers at the NARM triple-screen audio/visual presentation. The 2,200 questionnaires were disbursed among 70 firms within NARM's membership, which then commissioned employees to handle the in-person inquiries.

The very low 3.7% share of all adult buyers who enjoy soul compared unfavorably in actual recorded music sales to the large 22.6% who said they are buying country. It's felt that because NARM's membership is largely white and hires a majority of white employees and operates in essentially white neighborhoods at retail that the survey does not properly reflect the black record buyers.

GRT Consumer Study: Tape, Not LPs, Show \$ Potential

By STEPHEN TRAIMAN

HOLLYWOOD, Fla.—The biggest growth percentage-wise in the pre-recorded music industry will come in the tape area in the foreseeable future, and manufacturers, distributors and retailers have to get rid of their many misconceptions to realize the profits they've been missing.

This was the key message from the GRT consumer study of tape sales presented by Herb Hershfield, the firm's executive vice president, music tapes, and aides Jack Woodman and Biruta McShane.

With unit sales of singles continuing to decrease and LPs about even, or slightly lower, only tape has shown steady growth and will continue the upturn—due, in part, to the anti-piracy campaign success—with

cassettes taking an ever larger market share, though still far behind 8-track volume.

Among consumer "misconceptions" shot down by the combined results of a series of in-depth focus studies in four key markets, a chain survey of 4,000 consumers and a store manager survey of 1,000 store managers capsuled by McShane:

- There is no significant demographic difference between LP and tape buyers—both are looking for a commodity, not a configuration.

- There is no difference in music preference between LP and tape buyers—tastes don't change when a consumer buys a tape player.

- Tape buyers aren't more attuned to the hi fi market than are LP

buyers—purchase of tape units in the mass market is for convenience; only the relatively small audiophile buyer percentage is technically attuned.

- Consumers aren't acutely aware of tape pricing, but they are confused by tv with the idea that tapes have to be \$2 higher than the same LPs.

- Tape buyers have no awareness of the extra tape manufacturing costs and feel higher tape prices are in industry rip-off, as they have the impression tapes are "imitations" of the disk played on the air.

The typical consumer considers shopping for music a pleasurable experience, has an insatiable demand for information, prefers the FM for-

mat and says misleading tv offers give the industry a black eye.

Misconceptions on the manufacturer/retailer level noted by Woodman:

- Manufacturers aren't striving to deliver a quality product, as no breakthroughs except quad have come in last five years. Instead, the shell and its parts have deteriorated as manufacturers look to save costs, and most packaging is totally inadequate.

- Manufacturers are willing to promote tapes as they do LPs and many offer the same ad allowances, promotional support, etc., but neither distributors nor retailers are aware of the opportunities or just don't take advantage.
- Manufacturers—at least GRT—

aren't reluctant to release the tape unless or until the LP is a hit, but racks and retailers won't commit a purchase until the LP is a hit. Both are convinced they only have to maintain inventories of tape proportionate to sales—in essence one-third of the total. But GRT's own month-by-month sales comparison indicates about a 50/50 split between current hit and catalog product.

Retailers are in a quandary on how to display tape, confused on pricing, in a dilemma on how much inventory to carry, confused on what configurations to sell, not servicing their customers properly, frustrated by not being able to get point-of-purchase information on new product from the labels or racks, and un-

(Continued on page 26)

Wall St. Analysts Cite Industry's 'Unpredictability'

HOLLYWOOD, Fla.—A viable market for home video will certainly affect record merchandising in a positive way and add "sex appeal" to the industry. This will in turn lead to higher multiples of earnings and increase music's attractiveness to the investment community.

This was one of the major conclusions from a NARM luncheon discussion between leading Wall Street entertainment security analysts and leading industry financial figures on "Music And The Money Game: As Wall Street Sees Us."

Moderator Cy Leslie of Pickwick International kept a measure of balance between the generally "down" feeling of the analysts—Charles Klein, Lehman Securities; David Londoner, Wertheim & Co.; Harvey Sandler, Goldman, Sachs & Co., and Richard Steenken, Blyth Eastman Dillon & Co.—and the rebuttal of the industry trio—Many Gerard, Warner Communications; Martin Pompadur, ABC Inc. and Sheldon Woolf, CBS Records.

Home Video To Affect Record Sales?

The analysts made the key point that the investment community was concerned most by what it feels is the low "predictability" factor of the industry, and its "consistency" given more weight than such other elements as management, growth prospects, capitalization, and confidence.

Noting that its professional purpose is to value the price of a security in multiples of its forecast earnings, the analysts all keyed on the low measure of "forecastability" where one major firm has a good year one year, then a bad one, while another seemingly similar company has exactly the opposite results.

The analysts also agree that Wall Street just doesn't understand the music industry, due in part to the different levels of involvement—manufacturing, rackjobbing and re-

tailoring—of the major public companies.

As an example, Sandler mentioned the fact that if CBS, with a good profit/earnings ratio and string of successful years, sold its Discount Records retail operation, the retail business must be bad. (Unmentioned was the acquisition by Pickwick International of the stores and its good record of profitability for the Musicland operation of its Heilicher Bros. division.)

The analysts were unanimous in decrying the "meaningless industry statistics, minimum of market testing and vague accounting practices" in regard to such key areas as royalties, returns and artist's contracts.

In rebuttal, the industry trio got the Wall Street group to acknowledge that there was really little in a practical sense (other than fuller dis-

closure) the major companies could do to affect the investment community's feeling about the music industry, at least as far as the short run is concerned, particularly those firms with broadcast parents.

As Sandler emphasized, "The Nielsen homes move the stock (of ABC, CBS and RCA)."

Admitting that the management factor—one of the key areas of evaluation—was the most difficult to value, the analysts' advice to the record companies was "manage your company."

Klein said, "You should have a much longer range program than just the immediate appeal in the stock market. Do the best you can, concentrating on internal growth, and your time will come."

The Wall Streeters do view some very positive aspects of the industry, noting that overall business is in-

creasing, there are some good opportunities on demographics, the manufacturing end is neither capital nor labor intensive, and the profit margins and return on investment is high.

But Londoner warned the entire audience that it had better get to that "older" market, noting that the key 14-to-24 record buying segment of the population, that was up 10% from 1970-1975, will be up only 1% from 1975-1980 and decline 6% from 1980-1985.

As for a \$3 billion retail market, in answer to Sandler's question of the need for any further price increase and resistance to an \$8 or \$9 album tag to reach that goal, Gerard spoke for the industry trio in noting that he doesn't anticipate any increase over \$6.98 in the next two or three years.

Leslie summed up the discussion by commenting that "We sit here as a high profile industry... but how do we sell our accomplishments to the investment community? I think we're bright enough to do the job."

Rackers Call For NARM Full-Range Industry Analysis

HOLLYWOOD, Fla.—A unanimous call for NARM to sponsor a full-range study on the real meaning of the rackjobber's contribution to the manufacturer's "bottom line" came from the opening day meeting of major industry rack executives.

Acknowledging that the MCA pricing structure was an important first step (Billboard, March 20, 27), Louis Kwiker, newly named president of Handleman Co. who chaired the meeting, said it was most vital as a legal precedent.

"For the first time a major label has defined the major functional levels of distribution," he explained. "Whether they have been properly qualified monetarily is quite another question which we expect the study to determine."

What's the Bottom Line Contribution?

By STEPHEN TRAIMAN

Conducted by an independent marketing firm, with the cooperation of both racks and manufacturers, the study would analyze the various functional levels of distribution, the costs of performing those functions and the savings—and potentially greater profits—to manufacturers through the rack's services in those functions.

The MCA pricing proposals came in for much pro and con discussion, attendees at the session confirm, but there was general agreement that the 1% differential between a rack and a "major retailer" was virtually mean-

ingless in terms of an effective spread.

As more than one points out, on a \$3.50 LP, 1% means only 3½ cents a unit, which they consider far less than a reasonable spread between their own operations and their chief competition—the volume-buying major retailers.

Implicit in the discussion on the NARM-sponsored study was the need for a fast decision by the board and speedy implementation of the survey itself. However, as past president David Lieberman of Lieberman Enterprises pointed out, the

board is not to meet until June, and while chances are reasonably good for approval, the "speediness" of such a project is uncertain.

And while he acknowledged the value of such a report, he and other veterans also share the opinion that the manufacturers know all too well that the services the racks provide should earn a better spread.

"It's never been documented before," Kwiker pointed out, "and people have different opinions. With a businesslike, professional approach, we expect to show signifi-

cant savings to the labels, and hope the overall information will be useful."

Also discussed by the approximate 50 rackjobber representatives at the meeting was the need for each to contact members of the House Judiciary Committee to urge that the Senate's 25% increase on the mechanical royalty rate from 2 to 2½ cents be an "absolute upward limit."

Among key points in the NARM presentation are that any greater increase would be punitive to every level of the industry: "If any mechanical royalty increase is passed on to the consumer in higher prices, this could result in reduced purchases. The higher the royalty increase, the greater the risk to wholesalers and retailers in reduced sales."

Pricing Takes Center Stage At Retailer's Meeting

HOLLYWOOD, Fla.—Prices took center stage at the separate retailers meeting the opening day of the NARM convention Friday (19), but near equal concern was voiced on a wide range of topics including manufacturer promotion, dating, service and returns policies.

Most vocal of the large group of retailers attending were those who took issue with MCA's new tiered price structure giving rackjobbers and subdistributors a marginal edge over giant dealer operations.

But this stance was challenged by at least one major chain executive who asserted that dealers would be better off if they worried less about prices paid manufacturers and devoted more thought to realistic consumer prices.

Co-chairmen of the retailers confab were John Cohen of Disc Records and Russ Solomon of the Tower string of stores. They cautioned the merchandisers that group action, particularly on pricing, is improper, but urged individuals to plead their points of view directly with manufacturers on a one-to-one basis.

While most admitted that some price benefit is justified for merchandisers who perform additional functions, such as rackers and one-stops, others pitched a strong argument that prices to retailers should be more reflective of actual volume purchased from a label rather than

the number of stores in the buyer's chain.

It was Amos Heilicher of J.L. Marsh-Heilicher Bros. who warned that dealer health had more to do with selling prices than buying prices. "If you bought cheaper, you would sell cheaper," he said, stirring a flurry of response from dealers who felt they were in a less favorable situation than the chain operator.

To Heilicher's comment that he abandons a market when price competition becomes ruinous, a small retailer responded plaintively, "what do you do if you only have one store?"

Solomon saw the industry trend favoring the growth of retailers and that attractive consumer prices was one way to stimulate that growth. He said that retailers now account for close to 50% of sales nationally as compared to racks, and that in California the ratio favors dealers by 70 to 30 against racks.

"Lower prices increase sales," said Solomon, who claimed that a \$3.99 price level was largely responsible for rising volume sales at colleges.

Countered Ben Karol of the King Karol chain: "We're not in business to sell lots of records, but to make a profit." And Heilicher advanced the view that heavy price cutting is a sure road to Chapter 11. Another dealer pointed out that for each 10% cut in sales prices an additional 50% in volume is required to maintain profit levels.

For some dealers present at the confab increasing reliance on cut-outs and other promotional merchandise was noted as a method to cope with regional price battles. More mid-range product carrying a list price of \$4.98 was also thought advisable by those present.

Another approach to dealer economics was advanced by Cohen who suggested that manufacturers provide extended dating on all catalog merchandise as a regular policy. He felt that CBS was on the right track in giving an extra 30 days to dealers who ordered classics early in the month.

Carrying a manufacturer's catalog in depth is a service provided only by dealers, he said, and not by racks who primarily stock current hits. This service should be rewarded, he felt.

Strong support for this view came from Mike Spector of Spec's Music in Florida. He urged that full-line dealers be given six months dating on all classical product and 90 days on other catalog as a standard policy. Adequate credit is vital to full-line stores if inventory depth is to be maintained, he said.

An alleged lack of professionalism on the part of branch and distributor salesmen was also voiced at the meeting. Some felt they did little more than take orders. Others charged they hardly ever saw a sales-

A few retailers suggested that more promotion men and fewer salesmen might be considered by manufacturers. However, promotion people should also visit stores providing information and excitement and not limit their activities solely to radio, they said.

"Perhaps the manufacturer should change his concept of what a promotion man is," stated Barrie Bergman of Record Bar.

Tape Tops In GRT Study Shows Dollar Potential

• Continued from page 25

certain on ad expenditures to promote tape sales.

• The typical retailer is afraid to take the risk of displaying tape properly, knowing that customers like to browse and pilferage will always be a problem.

• Tape customers can be serviced adequately by giving them breadth of catalog, without the need for depth, since turnover is much smaller.

• Tape sales don't steal from LP sales. They are a higher ticket sale with more profit, and the real growth area of the industry. Many double sales opportunities exist—an LP for home, a tape for the car, as

Co-chairman Cohen said the points raised at the meeting would be passed on to advisory committees for study, but he again urged retailers to use their individual influence with manufacturers to bring home their views on dating, salesman, and the need for more mid-range and MOR product, as well as discounts based on volume.

"If they hear enough, the message will get through," he said.

tape offers more opportunities to listen to music, with the tape buyer far more likely to be a regular customer than the LP purchaser.

There was general agreement with the audience that quad is pretty well a dead issue, tape playback equipment will increase significantly to give software a boost, but there is not much likelihood of hardware/software joint efforts.

GRT will expand its liner notes for its tape program begun with its classical 8-track line; more major labels are issuing simultaneous LP/tape releases, and the long spaghetti box can be the key to better packaging and promotion in moving tapes from locked cases to open bins with resulting greater sales.

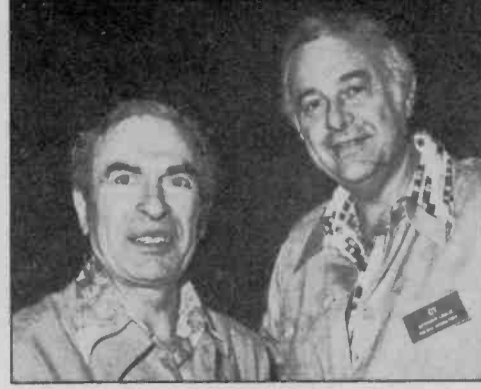


NARM photos

Outgoing NARM president Jay Jacobs, left, Knox Record Rack, gets plaque from Jules Malamud.



From left, Don Van Gorp, Walter Yetnikoff and Ron Alexenburg of CBS Records.



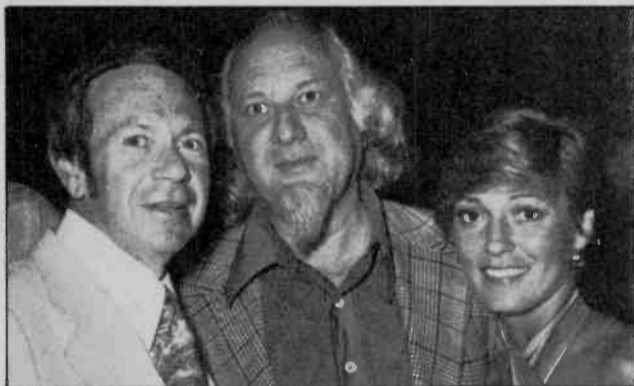
David Rothfeld, left, Korvettes, with Cy Leslie, board chairman of Pickwick International.



Dan Heilicher, left, and brother Amos of Heilicher Bros.-J.L. Marsh, hold cups presented by Don Zimmerman, Capitol, for NARM Merchandising Award as "Rackjobber of the Year."



From left, Ed Rosenblatt and Mo Ostin of Warner Bros., Joe Smith of Elektra/Asylum.



Henry Stone of T.K. Records is flanked by Jules Malamud, named president of restructured NARM administration, and wife Michele.



Former Gov. Jimmy Carter of Georgia, left, with David Lieberman of Lieberman Enterprises, chairman of the NARM Scholarship Foundation.



NARM president Jules Malamud, standing, with Rick Frio, MCA, and wife.

Expert Says Theft Can Be Minimized

HOLLYWOOD, Fla.—If you wish to thwart shoplifting and internal theft, develop a healthy participative management environment among your employees, Robert Curtis, veteran security expert and president of Executive Consultants, informed a NARM convention general session Sunday (21).

Shoplifting rose 23% nationally in 1975. Already in 1976, it appears that pilferage is up an additional 18%. And 75 to 90% of the shrinkage annually is attributed to employee stealing by Curtis.

The best way to encourage employees to steal is to manage your business authoritatively, make decisions dogmatically without consulting any of them. And give all new help a polygraph test immediately.

That establishes an instant lack of trust on management's part and even honest people are impelled to steal, Curtis has found. The higher the level of employee frustration, the greater chance the employee will steal, the 30-year veteran in stopping such actions avers.

Convex mirrors, store signs that threaten full prosecution, uniformed security personnel, employee training films on how to halt customer thefts actually encourage stealing, Curtis says.

For these kind of challenges impel the 3% of our population, who make up 35% of our prison inmates, to try to beat such deterrents. Curtis ex-

plains that the 3% are psychotics who have an extremely low or complete lack of fear. Fear triggers polygraph reaction. The lie detector test would show this type of person as completely honest.

If you want to start out on the right foot with a new employee, get the 64-question objective questionnaire devised by Dr. Harrison Gough Jr. of the Univ. of California at Berkeley. It reveals tendency toward stealing without disclosing the intent of the questionnaire, Curtis states.

Then an employer of a chain operation should have regular meetings of supervisory regional personnel with the individual stores' personnel. It's good to have meetings of farflung operations' pre-selected employees at a central point. Discuss management. In the case of the centralized meeting, confine it to no less than 9 and no more than 12 employees.

Select two employees from each division represented, so they complement each other. Single representatives from stores and divisions don't open up. A good start for the chairperson is to ask each person to put on a pad or sheet of paper his off-the-top-of-his-head suggestions for corporate improvement as if he were president. Curtis says reading one suggestion usually brings responses indicating that others in the group

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Talent In Action

THE MINI-KOMPUTERS
NARM Convention, Diplomat Hotel
Hollywood, Fla.

NARM's long-time exclusive talent booker, Jules Malamud, made an unusual-for-him error when he scheduled only a small part of this fast-rising act for a review during the 1976 convention on what the electronic brain can do for record/tape wholesalers.

This burgeoning business aid didn't get a fair trial here. Ron Finegold, Joel Diamond and John Cassese of Computers Horizon Corp. represent only about 8 of the total act. Missing were the computer hardware and the software manufacturer reps. The trio's presentation was slanted very much in their direction, selling and maintaining a consultant service which sets you up with your own baby computer.

Diamond interested a small audience when he estimated that maintaining a computer would cost a user from 1 to 2% of annual gross of \$1 to \$5 million. The pennies-profit audience made up of rack, chain and distributor members lost interest when Finegold, asked about the initial cost of introducing mini-computerization, answered that it was like trying to buy a car and not stipulating whether it was a VW or a Rolls the customer wanted, and leaving it at that.

Most of the time the trio worked too fast and had little showmanship and no audio/visual material. They used a computer vernacular which failed to register, despite their handing out a printed glossary of terms before the show started.

They convincingly got across that a computer is a versatile machine, which can maintain perpetual inventory control, furnish instant credit data on an account, immediate inventory and

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Management Needs More \$ Knowledge

HOLLYWOOD, Fla.—Management executives must whet their appetites for incisive corporate financial knowledge to include more than occasional reports on accounts receivable and payable and the yearly financial statement and audit.

Mortimer Berl of J.K. Lasser told a NARM session here Monday (22) that record/tape firm brass should take a page from the typical bank, critically researching a company prior to making a loan if they wish to progress financially.

Information from internal bookkeeping is past history, Berl points out. What the "militant" executive should know from his controller or his auditor are budgets, cash flow, projections, trends and opportunities. And if you don't relate to the CPA who's your liaison with your auditing firm ask for a new man to communicate with.

And personally know your banker. When, for example, a bank goes under as did Franklin Bank recently, the existent loans were either picked up or refused by the new banking firm who took over Franklin's commitment. See your own banker often. Inform him of how your business is going consistently, Berl advises.

General accounting practices, which vary greatly in quality, according to Berl, don't tell the real picture. What is your business really worth if it were to be liquidated? If

your accountant is providing an unaudited financial statement, you are getting an inadequate report. You can't go public, and banks don't rely on such a report in making loans.

The SEC is striving for a system of "present value accounting," which requires more than the general ledger balance sheet type of statement now so prevalent.

It would reflect not what you estimate your inventory is worth based on what it cost you, for example, but rather on its current replacement cost. If sales are up 5%, the reason for that increase would have to be documented... sold less units but at a greater price, etc.

Providing essential financial facts on a regular basis to management makes it easier to deal prudently with unions, stockholders and employees. For example, a more in-depth study of a 5% increase in sales might indicate a deflated profit and other facts which are not currently available.

Banks, for example, want detailed data on cash flow. Watch expansion financially, Berl suggests. Will those six new retail outlets or assuming those six new racked accounts tie up so much working cash that your firm is crippled elsewhere, Berl asked?

Set budgets with your financial advisors, Berl urges. And continually watch budgets to see if they are

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NARM '76: A Convention Report



Taking part in opening day meeting of independent distributors and manufacturers, from left, are Ira Heilicher, J.L. Marsh, Minneapolis; Bud Katzel, H&L Records; Irv Gomprecht, Joseph Zamoiski Co., Baltimore; Herb Goldfarb, London Records; Sam Ginsburg, Record Merchandising, Los An-



ges; Irv Biegel, Private Stock Records; Stan Sulman, ABC Record & Tape Sales; Gene Silverman, Music Trend of Detroit; Bob Fead, A&M Records; and Bob Schwartz, AMI Distributors, Detroit. Meeting was chaired by Joe Simone, Progress Records, Highland Heights, Ohio.



Dr. Mortimer Feinberg, chairman, BFS Psychological Associates.



Jerry Moss, president, A&M Records.



Stan Gortikov, president, RIAA.



Al Teller, president, UA Records, moderates NARM survey discussion.



Joe Cohen, Baruch College, CUNY, presents NARM Adult Market survey.



John Cohen, left, Disc Records, Highland Heights, Ohio, and Russ Solomon, Tower Records, San Francisco, co-chairman of opening day retailers meeting.



Jimmy Carter, NARM Scholarship Foundation banquet speaker, is flanked by NARM president Jules Malamud, left, and Joe Smith, president, Elektra/Asylum.

APRIL 3, 1976, BILLBOARD

'All-Star' Cast For NARM Show

HOLLYWOOD, Fla.—The endless merry-go-round of dialog that goes on between the industry stratas which supposedly coordinate to make record hits was lampooned in what is probably the second and last installment of Perfekt Records at a NARM convention.

Laughing loudest at the constant bullroar that's exchanged between the Mythical Group's personal manager, played here by John Reid, who mentors Elton John; a label president (Jerry Rubinstein, ABC Records); a national promo boss (Harold Childs, A&M); a marketing director (George Steele, Elektra/Asylum); a rackjobber (Stu Burnat, Musical Isle); a chain retailer (Barrie Bergman, Record Bar); a trade paper ad salesman (Spence Berland, Record World) and a consumer music paper (Joe Armstrong, Rolling Stone) were rackers, retailers and distributors never exposed to such buffoonery in actual business life.

Barry Grieff (A&M Records) put the original package together and developed a strong convention interest through placarding convention meeting sites with mobiles, full size blowups, match box covers, press kits and actual singles by the Mythical Group.

If another installment is attempted, it would be best for someone to write at least a skeleton plot (Continued on page 29)

'Compact' Shopping Centers To Contrast With Those Of Today

HOLLYWOOD, Fla.—Compact shopping centers comprising approximately 100,000 square feet, with space allocated to as many as 70 to 80 stores and without any single giant merchandiser dominating the location, are figuring more in future plans of developers.

This trend, allied to a slowdown in new construction of super malls, was detailed by Edward Strawgate, president of Shopping Centers International, at a special NARM seminar Monday (22) devoted to shopping centers.

HOLLYWOOD, Fla.—The scintillating statistics about the 20-to-45 year-old adult record buyer provoked some selfish but productive suggestions from a mixed panel of industry executives at NARM, following Joseph Cohen's presentation.

When moderator Al Teller, UA Records president, pitched his finale query, "What would you do if given a \$30 million budget?" Jack Craig, CBS Records, said he'd probably hire 600 more promotion men. Dave Rothfeld of Korvettes would spend it on tv, radio and newspaper ads to bring people into his departments.

Lou Kwiker, Handleman Co., would find out what really best brings customers into a racked de-

Newer centers will probably also reduce risks to retailer tenants since they, more often now, are being situated in areas where adequate population is already located. In the past, he said, many centers were built in areas where residence growth was anticipated, but sometimes failed to materialize.

He also envisions a trend toward vertical shopping complexes located within housing developments. These, too, should provide new opportunities for record dealers, he said.

partment. Mickey Kapp, Warner Special Products, would "bluesky \$10 million on an industry campaign to ballyhoo records and tapes as the best home entertainment value."

Rothfeld enumerated various promotions he's staged on isolated albums like Paul Robeson and Beverly Sills, which have sold thousands of units in his Manhattan area stores. He plans to set up intra-department displays prodding junior wear customers, for example, to the music department.

Labels which license an artist's discography to a tv LP/tape promoter should include in the deal a provision where there's an overlay

Retailers who asked Strawgate and co-panelist Larry Shaiman about competition from dealers within a mall who turn to marketing recording product, although that is not their main business, were offered little solace.

While Strawgate thought that restrictive lease clauses could be supported in some cases, Shaiman, an attorney, stressed that the courts are holding otherwise. "Once anyone has a lease he can sell anything he wants," Shaiman said.

on video spots stating the act's full album line is available in stores and departments.

He wants more MOR repertoire for adults. He suggests taking nine old MOR cuts and reissuing them with one brand-new cover of a current hit by the artist. The price of this inexpensive album should be "mid-range," as Rothfeld said he did much business with reissued Christmas LPs at that price.

Craig explained that CBS is trying to expand the hit album potential with Dallas and Cleveland programs currently behind Chicago's "Greatest Hits." The album has topped 2 million, he says. The pro-

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Private Stock In 6-LP Issue

NEW YORK—Private Stock Records introduced its largest album release yet—six LPs, as well as its new theme—"The Focus Is On Stardom" during NARM.

Included in the new release is product by Jose Feliciano, David Soul, the Troggs, the Stampeders, the DCA Experience, and the currently issued Band Of the Black Watch.

According to Larry Uttal, president of Private Stock, the new theme reflects the changing image of the company as it moves into heavier artist and album orientation.

Presidential Awards To 3

HOLLYWOOD, Fla.—One industry executive and two artists were honored with "Presidential Awards" on the final day (23) of the NARM convention.

Cy Leslie, board chairman of Pickwick International, and Neil Sedaka, featured entertainer at the gala event, accepted their awards in person. The award for Paul Anka, who was unable to attend, was accepted by the artist's father, Andy.

George Carlin, who records for Little David (Atlantic), was master of ceremonies.

The 45s And Albums That Sold Best Get Recognition

HOLLYWOOD, Fla.—NARM members sold more copies of "Love Will Keep Us Together" by Captain & Tennille on A&M Records than any other single in 1975. Top selling album for the year was "Captain Fantastic & The Brown Dirt Cowboy" by Elton John on MCA.

These records and a series of other albums in a variety of artist, repertoire and price categories were honored at an awards presentation here Tuesday (23) climaxing the association's 18th annual convention.

All members of NARM are en-

titled to vote for the top records of the year, with actual sales being the criterion for selection.

At the presentation ceremonies Bob Fead, A&M vice president, accepted the award for the Captain & Tennille single. The award for the Elton John album was accepted by John Reid, president of Rocket Records and manager of the artist.

Other best-selling records receiving NARM accolades were:

Movie soundtrack album—"Tommy" (Polydor), accepted by Lou Simon, executive vice president, Polydor Records; Broadway cast album—"The Wiz" (Atlantic), accepted by Ahmet Ertegun, board chairman; album by a group—"One Of These Nights" by The Eagles (Asylum), Joe Smith, Elektra/Asylum president accepting.

Album by a female artist—"Have You Never Been Mellow" by Olivia Newton-John (MCA), accepted by Rick Frio, vice president; album by a male artist—"Captain Fantastic & The Brown Dirt Cowboy" by Elton John (MCA), accepted by Mike Maitland, president; album by a female soul artist—shared in a tie vote by "Inseparable" with Natalie Cole (Capitol), and "Love To Love You Baby" by Donna Summer on Oasis (Casablanca). The award for the former was picked up by Don Zimmerman, Capitol vice president, with Neil Bogart, Casablanca president, accepting the award for the Summer album; album by a male soul artist—"Barry White's Greatest Hits" (20th Century), Tom Rodden, vice president, accepting.

Album by a female country artist—"Have You Never Been Mellow" by Olivia Newton-John (MCA), accepted by Mike Maitland, president; album by a male country artist—"Before The Next Teardrop Falls" by Freddy Fender (ABC), picked up by Jim Fogelson, president of Dot Records; comedy album—"Is It Something I Said" by Richard Pryor (Reprise), accepted by Ed Rosenblatt, vice president of Warner Bros. Records.

Children's album—"Mickey Mouse Club" (Disneyland), accepted by Sandy Strohbach; economy album—"High Water" by the Beach Boys (Pickwick), accepted by Ira Moss, president; mid-price album—"Song Painter" by Mac Davis (Columbia), accepted by Irwin Segelstein, CBS Records president; jazz album—"Mr. Magic" by Grover Washington (Kudu), Mike Lushka, Motown vice president, accepting.

Classical album—"Pictures At An Exhibition" (RCA), by Isao Tomita, accepted by Mel Ilberman, vice president; album by a new artist—"Love Will Keep Us Together" by Captain & Tennille (A&M), accepted by Jerry Moss, president.

Management \$

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met, and if not met, why? Working capital today is more than the difference between assets and liabilities. Berl recommends looking at working capital as the excess over current necessary assets. And what is the ratio of capital to debt?

Wholesalers should regularly study the cost of returns, Berl says. Sometimes it might be wise to run a big sale with little profit projected just to cut down on the cost of a return, he points out.

Divisional statements, which zero in specifically on different entities within a corporation, are provident. Such studies often show that, for example, outside leased warehousing of heavy inventories, is cheaper than warehousing owned by the firm.

Cost allocation can become a profitable science if handled accurately, Berl said. He pointed out that today if a store does hypothetically 10% of a retail chain's total gross, it is cost accounted for 10% of general administrative home office cost. But he noted that more often the less profitable smaller stores take much more time and cost in administration.

Store Theft

• Continued from page 27

have made similar written recommendations. Such meetings bear amazing fruit. Often in subsequent store meetings, employees are so loyal that they openly accuse a fellow employee of stealing and ask the thief to stop during the meeting.

If you rule your firm single-handedly, your percentage of employees stealing could be as high as 85%, while a really participative firm can cut internal heisting to as low as 3%, Curtis states.

Bookkeepers and accountants must show loss from internal theft and shoplifting as a percentage of profits and not as a percentage of gross. A 94-cent theft by a person at the register is earned back only by the profit from \$23.50 more in sales, as an example.

Curtis agreed with John Cohen, Disc Records, Cleveland-based retail chain, who pointed out that a respect for the dollar value of product carried must be instilled in employees. Curtis also pointed up that the neater the warehouse or store, the smaller the theft loss.

All-Star Cast

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with some provocative lines. The ad lib actors in this skit were oft caught for lengthy period sans levity. Such a good basic burlesque of the industry could be classic entertainment, worthy of a 20-minute banquet slot if properly prepared and rehearsed.

JOHN SIPPPEL

Talent In Action

• Continued from page 27

replenishment information and even a picking ticket.

In fact, their best reaction came when Diamond described a sequence of less than two hours wherein an order is received and ready for shipment from a warehouse.

But overall, the show would have been more convincing if this had been a panel more representative of a cross-section of the computer industry. Best indication of the overall reaction was an opening house for the second show of about 25 to 30 men which had dwindled to six at closing.

JOHN SIPPPEL



Glen Campbell, Capitol star, performs at awards luncheon, left; Columbia Artist Mac Davis, above, second from right, with Paul Smith and Ron Alexenburg of CBS Records, and Mrs. Alexenburg, prior to his NARM appearance at CBS party.



John Reid, Elton John's manager, left, with Mickey Granberg, new NARM executive director; Dan Heilicher, above, named first NARM board chairman.



CBS photo
NARM Keynoter Arthur Taylor, president of CBS Inc., during talk.



From left, Jerry Rubinstein, president, ABC Records, with NARM president Jules Malamud and former Gov. Jimmy Carter, prior to scholarship banquet.



Private Stock photo
Private Stock president Larry Uttal, left, with Larry Page, president, Penny Farthing.



NARM photos
Mr. & Mrs. Jules Malamud, with Neil Bogart, president of Casablanca Records.

Indie Labels Increase Sales Substantially Over 1975

• Continued from page 1

level of chart activity, with the past several months showing more single strength to match its LP strength than at any previous time. Label also boasts of having George Harrison, the ex-Beatle among its artists on his own Dark Horse label.

Most independents have helped their own cause through smaller, but more aggressive inventory lines and complete refinement of promotional staffs, bankrolled by the labels, at the local and regional level.

In addition, the independent distributor has solidified his spot in the market by opening up his own racks and one-stops to insure proper inventory levels.

Nowhere is the strength of the independent label more evident than on Billboard's Hot 100 and Top LPs & Tape charts.

The Motown family of labels leads the independent parade this week with seven singles on the charts. At a starred 12 are the Commodores, with "Sweet Love," while the Miracles are at 22 with a former No. 1 single, "Love Machine Pt. 1." Eddie Kendricks is at 35 with "He's A Friend" (Tamla) and Diana Ross checks in at 47 with "I Thought It Took A Little Time (But Today I Fell In Love)."

At a starred 61 is David Ruffin with "Heavy Love," while Gaylord & Holiday are at 74 with "Eh Compare." Diana Ross is represented on the charts a second time with a new entry, "Love Hangover," at a starred 78.

A&M has five singles on the charts, while sister label Ode has one. Topping the A&M singles is

"Lonely Night (Angel Face)" from the Captain & Tennille, at a starred 3. At a starred 13 is Peter Frampton with "Show Me The Way." Frampton provides perhaps the best example on the charts of an artist working with a label and finally achieving stardom. Frampton has toured almost non-stop for five years while A&M has continued to work his product, and the Britisher is now riding a major single and a number 2 LP.

The Carpenters continue as one of the major recording acts in the country as their "There's A Kind Of Hush (All Over The World)" moves to a starred 17. Carole King, on Ode, takes her "Only Love Is Real" to a starred 28. Nazareth is at 32 with "Love Hurts." The single, formerly in the top 10, was out almost a year before breaking through, and is another example of faith in an artist and hard work breaking a record. Styx is at a starred 35 with "Loreli."

Arista and United Artists both have four singles on the charts. Heading the list for Arista is the Bay City Rollers' "Money Honey," at 9. At 19 is a former number 2 record, Eric Carmen's "All By Myself." Barry Manilow, who has developed into a major artist over the past two years, is at a starred 45 with "Tryin' To Get The Feeling Again" and appears to be headed for another major hit. Melissa Manchester is at 73 with "Just You And I."

United Artists' has gained a remarkable amount of strength over the past year, and the label's current major hit is Britisher Maxine Nightingale and her "Right Back Where We Started From" at a starred 6. The Electric Light Orchestra, which has

turned into a top headliner through a series of huge albums and singles, is at a starred 41 with "Strange Magic."

The label shows two new entries, this week, both starred. "Anytime (I'll Be There)" arrives at 77 for Paul Anka, while the Brass Construction, which broke through as a disco album act, are at 84 with "Movin'."

Other independents making strong headway on the Hot 100 include Chelsea, Private Stock, Life-song, De-Lite, 20th Century, the T.K. family, Fantasy, Buddah, Playboy, Avco H&L Bang, Greedy and Bland.

Perhaps the most noise over the past few months has come from Neil Bogart and Casablanca, through a combination of merchandising skill, the willingness to stick with artists and a two-pronged attack on the hard rock and disco markets.

Kiss, which has developed into a major star on record as well as on the road, is at a starred 60 with "Shout It Out Loud." Donna Summer has become one of the biggest names on the pop, soul and disco market in only a few months, and her "Love To Love You Baby" is still holding on at 97 after 18 weeks on the charts.

On the quieter side, Larry Santos is at a starred 38 with "We Can't Hide It Anymore."

The album charts also reflect independent strength, with more than 60 of the top LPs coming from independent labels.

The same strength is seen on the Soul Singles list, with 50% of the top 50 records coming from independent labels.

Equally important when looking at the independent field, a large

number of labels met at last weekend's NAIRD conference in Washington, D.C. Many of these labels are involved in what are often called "esoteric" recordings covering blues, jazz, country and gospel.

On a legislative level, the importance of indies was reflected during the indie distributor/manufacturer meet at NARM. Both factions were urged to write Congressional representatives to hold the proposed new statutory rate per song at 3 cents. The one-cent hike will cost all industry labels an additional \$47 million per year, which translates into over \$100 million at wholesale.

The more than 100 indie representatives at the meeting agreed to work toward strengthening their industry image. It was agreed that they will open the doors of their previously closed meetings to the press at the 1977 convention.

One key topic involving indie distributors concern: transshipping. The subject came in for its normal heavy attention just as it did almost 20 years ago when ARMADA was convening. Now it's much easier via jet and fast truck freight to ship merchandise far out of the normal area covered by a distributor.

Both labels and distribs discussed possible better profit margins with that hairy subject again coming to an impasse when both camps argued strongly for their positions.

None of the NARM-member indie distribs who attended the NAIRD convention last year said they would trek to Washington, D.C., to be with the specialized labels during their convention this past weekend.

What do indie distributors have to look forward to in the way of product from the independent labels?

Arista has released a slew of excellent singles and LPs from newcomers Hello, Slik and David Pomeranz while United Artists is planning an album from Maxine Nightingale and has the new Brass Construction single high on the charts. Bruce Fisher and Hidden Strength are new single artists scoring well while Lee Oskar and Kingfish have just released successful albums.

Former Humble Pie leader Steve Marriott offers his first solo LP on A&M, while 20th Century has a hot new album and single from Richard Cocciante. Cocciante's "When Love Has Gone Away" single went on KHJ-AM right out of the box.

Ariola is set with new singles from Billy Ocean and Dana, among others, while Nicky Barclay appears to have a hot album. Jazz guitarist Tropea is moving rapidly up the charts with his debut Marlin (T.K.) album.

Salsoul, hot with the Salsoul Orchestra, has a strong new artist in Carol Williams and Playboy may have a hit with Rocap & Sherwood. Buddah has David Morris Jr. and Too Smooth with strong singles, and an album is expected from the Andrea True Connection shortly.

Island appears to be scoring with Third World, a new reggae group, while Scepter has several new disco artists. Casablanca has just shipped a new Donna Summer and a new Kiss LP. A Jerry Butler LP is expected from Motown.

Janus is set with a new Al Stewart album and a new Camel album for early spring release.

NARM Sees 25-45 Buyer

• Continued from page 1

traffic center leasers; the introduction of mini-computers and prerecorded tapes' impending breakthrough.

• A presidential hopeful's seemingly sincere pitch of his lifelong interest in recorded music and how, if elected, he would work to aid the record/tape business.

Jimmy Carter, the Democratic presidential candidate, who leads in the early state primaries for that office, described with great thoroughness his career as a composer, performer and even lyric writer

ASCAP Awards To Five Law Students

NEW YORK—ASCAP has awarded \$4,000 between the five law student winners in the 1975 Nathan Burkan Memorial Competition for essays on copyright law.

The awards: first prize (\$1,500) to David Ginsburg of Los Angeles; second prize (\$1,000) to Michael Marks of New York; third prize (\$750) to Eric Marcus of Summit, N.J.; fourth prize (\$500) to Susan Millington Campbell of Brooklyn, N.Y.; and fifth prize (\$250) to Robert Kunstadt of Tarzana, Calif.

Fender Back Home

LOS ANGELES — Freddy Fender, ABC/Dot country and pop star, is back in this country after a five-day tour of Mexico, his first.

Fender appeared on a seven-hour "Siempre En Domingo" (Always On Sunday) show, a weekly variety outlet. Other appearances included a number of radio interviews and a benefit show.

following his undergrad days at the Naval Academy wherein records provided the background for his studies.

As a naval cadet, Carter mentioned his preference for specific classical composers' piano works. When he burnt the midnight oil as Georgia governor consolidating state departments by 80%, he was soothed, he stated, by more contemporary acts and writers.

He acknowledged the support of Phil Walden, Capricorn president, describing a number of benefit concerts which rock acts have staged for his campaign.

Carter, like keynoter Arthur Taylor, CBS president, noted the influence of contemporary lyrics and melody on the entire nation. His lifelong interest in music would be noted in his presidential career if elected, he added. It was the first time a political personage addressed the NARM convention.

The three separate closed meetings of independent label distributors, record retailers and rackjobbers showed distribs still combatting branch label operations briskly, while chain retailers and rackers were fighting over the bigger functional discount edge after the MCA price realignment (Billboard, March 20).

J.L. Marsh nabbed the best rackjobber award for the second year in a row, while Sam Goody topped retailers. Cy Leslie, chairman of Pickwick International received the President's award.

However, all was not business. Record acts entertaining at various events included: Bob Marley and the Wailers; George Carlin; Neil Sedaka; Manhattan Transfer; Glen Campbell and Mac Davis.

How To Spend \$30 Million

• Continued from page 28

grams are a trial to see just how big the LP can be where great emphasis is concentrated. He said special Mac Davis in-store promo tapes have been very beneficial saleswise where used. CBS continually signs MOR-oriented acts to keep interest alive, he pointed out.

Teller and others acclaimed the excitement generated from tv spots, but all participants agreed on their exorbitant cost. Kapp suggested Friday newspaper ads instead of the customary Sunday ad because he felt that a pre-weekend ad gets more direct results. People normally shop more in that time-off period. Kapp also noted the overabundance of tv album spots, with 53 different packages on the tube currently.

Kwiker noted that racks must be sold at a price where their accounts can then sell competitively and profitably. He urged that NARM study ad effectiveness.

Steppenwolf Sued By An Ex

LOS ANGELES—Nick St. Nicholas, also known as Nicholas Kassbaum, a founding member of Steppenwolf, is taking the act to Superior Court here. He charges he was eased out after helping to re-form the group in 1969.

Kassbaum alleges that he had an oral and a written agreement with Steppenwolf, both of which were violated. He seeks an aggregate \$15 million in damages plus additional damages to be ascertained by the court.

RIAA Reports Alarming Drop In Antipiracy Tips

HOLLYWOOD, Fla.—"You're all a bunch of pussycats and paper tigers," RIAA president Stan Gortikov told attendees at the NARM antipiracy awards luncheon. "Our antipiracy department was getting 150 complaints and tips a month a year ago from all of you; in the first three months this year we got an average of four."

Strongly cautioning against complacency just because tape pirates had suffered major court reversals, he urged every company to set aside at least one week in the next few months "to concentrate on pi-

racy and get every branch and dealer to focus on any suspect operations and get the information to us."

Noting that the 30th state—Idaho—had just signed antipiracy legislation into law, and that a West Virginia signing is expected soon. Gortikov pointed out that there are still 10 without such protection for legitimate product, and that every member should make these top priority for 1976.

In making presentations to 10 members of NARM antipiracy achievement awards, the RIAA president observed, "there should be 500 of you getting this recognition."

Stark Records Fetes Employees

LOS ANGELES—Stark Records has honored 13 employees who have been with the North Canton, Ohio, headquartered chain five years. Those being given gold albums at the firm's recent sales convention include: Frank Trace, manager, Camelot Music, Canton; Larry Hodgson, regional supervisor, Illinois, Michigan, Indiana; Dick Shannon, Clarkins manager, Canton; Jack Profant, regional supervisor, Southern Ohio, Kentucky, Indiana; Pete Fostines, salesman, rack accounts, Ohio and Pennsylvania.

Also: Larry Mundorf, assistant operations manager; Bill Rees, regional supervisor, Florida; Bob Boza, manager Camelot Music, Springfield, Mo.; Paul David, president, Stark Records; Mike Allison, regional supervisor, Northern Ohio; Dan Denino, regional supervisor, North and South Carolina; Al Loughry, manager, Camelot Music, Lancaster, Pa., and Jim Bonk, operations manager.

Cited for their efforts in different regions were: Charles Blacksmith, ABC Record & Tape Sales, Seattle; John Cohen, Disc Records, Highland Heights, Ohio; Dick Greenwald, Interstate Record Distributors, Hagerstown, Md.; Henry Hildebrand Jr., All South Distributing Corp., New Orleans; Stan Lewis, Stan's Record Service, Shreveport, La.; Sam Marmaduke, Western Merchandisers, Amarillo, Tex.; Jim Schwartz, Schwartz Bros., Washington, D.C.; Gene Silverman, Music Trend Distributors of Detroit; Len Singer, Associated Distributors, Phoenix, and Manny Germaino, U.S. Records, Somerset, Mass.

Show Film Clips

LOS ANGELES—Film clips of leading composers of the last 75 years will be featured in A Songwriters' Film Festival during the American Guild of Authors and Composers annual meeting at the Directors Guild Theater Thursday (1).

PARKER DEAD 21 YEARS

Bird Lives: Music Bigger Than Ever

By DAVE DEXTER JR.

LOS ANGELES—He's been dead 21 years but his jazz compositions are more lucrative today than they were when Charlie "Bird" Parker was ranked as the world's most inventive alto saxophonist.

Parker's old masters have been reissued repeatedly; virtually every track he ever recorded in a studio for a myriad of labels is available in LP form. Yet in recent months there have popped up numerous live performances on records and tape. Some were recorded on acetate disks, others on tape and even wire.

"We are granting more mechanical licenses for Parker songs in 1976 than at any previous period," says Mickey Goldsen, who owns the rights to about 50 of the Kansas City saxophonist's compositions.

"We started with six tunes Bird cut for Dial Records 30 years ago," Goldsen notes. "After he died, the Parker estate agreed to our handling 24 more. And through the years our firms have acquired others.

"It's remarkable how the Parker legend thrives. It's growing. Last year there were Parker jazz festivals in Kansas City—where they've named a street for him—and in Chicago and New York. The Supersax group on Capitol has produced three albums and done much to increase interest in his copyrights. There are at least two excellent books on Parker that sell consistently."

A jazz buff himself since the mid-'30s, Goldsen grants mechanical licenses to labels he's never heard of. ESP, for one, located in Krumville, N.Y., has projected a series of 14 Parker LPs with every cut taken

from obscure radio airchecks from the 1941-54 period. ESP's album notes are printed in both English and Esperanto.

Prestige and Everest have recently issued additional Bird packages.

"The rebirth of interest," says Goldsen, "has pushed us into printing orchestrations of Bird's works. We have folios of his solos and a series of his small group charts and we have granted rights to publish big stage band orchestrations to Hal Leonard, Kendor Music, Jamie Abersold and Vortex Music, which will do choir arrangements."

"Next Stop Greenwich Village" is a current 20th Century-Fox motion picture which carries the old Parker "Confirmation" track, off a Verve master, on its soundtrack.

Goldsen says he has been approached by several film nabobs to use Bird songs in films, "but I work closely with the Parker estate," Goldsen declares, "and they are adamant about seeing a final script before granting rights. It is important that Charlie's artistic side be emphasized in any biographical project. Enough about his seamy side has been publicized."

Among the Parker gems handled by Goldsen are "Anthropology," "Billy's Bounce," "Ko Ko," "Red Cross," "Bird Gets The Worm," "Moose The Mooche" and "Scraple From The Apple," all in Goldsen's Atlantic Music catalog. But there are plenty others, and he expects them all to blossom into international standards in the next decade.

Parker died at 35, virtually penniless.

Music Sales Corp. View

• Continued from page 8

Although low-keyed in its approach to copyright acquisitions in this country, Wise states that the British-based arm of his company controls a substantial segment of all popular music published in England.

Music Sales also maintains offices

in Australia and South Africa, and negotiations are already underway to establish branches in South America and Japan.

Music Sales distributes through regular music outlets, as well as through the mail, and rackjobbers. Its book publishing division gives it the added advantage of book store sales, according to Wise.

The firm's merchandising programs include exhibitions at music industry shows and conventions, slick, sophisticated packaging, and point-of-purchase displays including a free-standing floor rack made available to all dealers with every order of 200 books.

Rhino Stores

• Continued from page 6

bums, of course, selling \$6.98 list LPs at a standard price of \$3.98 except during special promotions.

Foos is looking for a larger Westwood location. The store currently has no room to stock singles. Rhino stores also allow customers to trade old records and perhaps 20% of the sales involve trades. The used-record bins carry prices ranging from \$2 down to 20 cents.

"What we have learned about cut-outs in general at the stores," says Bronson, "is that record fans are much more willing to take a chance on a little-known artist when they only have to pay \$2 or \$3. I think it would make a lot of sense for the major record labels to cut down the list price on all first-album artists as a standard policy in order to widen their exposure."

Block Dump Of UA LPs

• Continued from page 3

discount" \$4.98 list which, at the retail level, often moves out to consumers at \$2.99. Many of the titles, says Springboard, derive from its own catalog and were licensed to UA specifically for inclusion in the "Very Best Of..." line.

In the event of deletion, a spokesman claims, all remaining stock in these titles must first be offered to Springboard. "Our main concern," he adds, "is that these records do not appear in stores at prices that would undercut the same material still active in our own budget labels."

Under the contract between the two parties dated July 1, 1975, a two-way transfer of product was called for. A proviso in this agreement provides for the purchase option on deleted UA "Very Best Of..." material, the spokesman states.

Among titles licensed to UA under the pact are recordings by such artists as Dionne Warwick, the O'Jays, Gladys Knight, the Shirelles and Jimi Hendrix.



Singles

Johnnie Taylor's "Disco Lady" on Columbia; disk is his third gold single.

Paul Simon's "50 Ways To Leave Your Lover" on Columbia; disk is the artist's second gold single

Albums

Carole King's "Thoroughbred" on Ode; disk is her sixth gold album.

Pure Prairie League's "Bustin' Out" on RCA; disk is the group's first gold album.

Captain & Tennille's "Song Of Joy" on A&M; disk is the duo's second gold album.

Foghat's "Fool For The City" on Bearsville; disk is the group's third gold album.

Willie Nelson's "Red-Headed Stranger" on Columbia; disk is the artist's first gold album.

Leon Russell's "Will O' The Wisp" on Shelter; disk is his fourth gold album.

Barry White's "Greatest Hits" on 20th Century; disk is his sixth gold album.

Queen's "A Night At The Opera" on Elektra; disk is the group's second gold album.

Gary Wright's "The Dream Weaver" on Warner Bros.; disk is his first gold album.

New Companies

Man's Music Machine, Inc. opens its doors in Vincennes, Ind., as a firm specializing in commercial jingles, original compositions and arrangements. According to David Barron, president, future plans include publishing and recording activities.

★ ★ ★

Starkay Records has been formed in New York by Bob Gerardi. First release on the label is Gerardi's own single "Find Me A Lover."

★ ★ ★

Stone Row Music Co. has been formed in Flossmoor, Ill., by Joanne Swanson. The label will be concentrating on contemporary chamber music, pop and electronic works.

★ ★ ★

Pando Music Co. has been formed by Peter Fonda and William Hayward in L.A. with Michael Arciaga head. Arciaga remains head of his own Filmusic Co. and will work on film scores for Panda.

★ ★ ★

John Carter Music Directions has been formed in New York specializing in career consultation and guidance, and catalog administration. Carter, a copyright and catalog expert with a background in music management and accounting, has served as managing director of AGAC. Initial clients include Jimmy Owens, Kenny Barron, Billy Taylor, Ron Carter, Oscar Brown Jr., Onaje, and the estates of Andy Razaf, Chuck Willis and Howlin' Wolf.



NARAS N.Y. photo

JAZZ GRAMMY—At New York Chapter NARAS shindig, Phil Woods, left, accepts Grammy from Benny Goodman for best jazz performance by a big band: "Images," by Woods with Michel Legrand and his orchestra on RCA.

'ASSASSINATION' FIRST

Movie Scores Next At CBS Publishing

NEW YORK—The CBS Music Publishing Group has entered into what for it is a new venture, the production of movie scores.

First entry in this field, which is heavily covered by European companies but quite rare in the U.S., will be production of the score for Oliver A. Unger's new film, "Assassination." The CBS international publishing arm will produce the score and publish it worldwide.

Juan Carlos Calderon, composer of the international Spanish hit "Eres Tu," has been assigned to write and arrange the music for "Assassination." Calderon is one of Spain's leading musicians and is under contract to CBS.

Sources close to the CBS Music Publishing Group advise that this is but the first of several such ventures which are being negotiated involving "epic proportion" movies.

In a case such as this, the publishing-producing company picks up the tab for the production of the score rather than the movie's producer. As a result it keeps the publishing and recording rights.

Movie Firm Asking \$17,814 Of Buddah

LOS ANGELES—Superfly Ltd. here is suing Buddah Records seeking payment of \$17,814.63. The Superior Court filing alleges the label has five separate indebtednesses which total that amount due to the movie firm, which made "Superfly Two," from which Buddah released a soundtrack album.

The contract filed in the suit shows that Osibisa, then an MCA act, got a \$35,000 advance for its part in producing the track.

New Mini-Series

• Continued from page 6

"American Bandstand" is set to go into its 26th year, and Clark's Vegas show plays the Thunderbird in July and August. The July show stars Gary "U.S." Bonds, Bobby Vee and the Shirelles while the August show will star Bo Diddley and two artists to be announced.

Finally, Clark expects to announce shortly co-production and finance plans for "Hail Hail Rock'N'Roll," a movie covering the 20-year history of rock. The film is now set for a summer 1977 release.

RCA Folding Its H'wood Plant

NEW YORK—RCA Records is consolidating its domestic record pressing at its primary facility in Indianapolis, currently undergoing an extensive modernization program, and eliminating the need for its satellite plant in Hollywood which has operated for more than 50 years.

The announcement was made following conclusion of "an exhaustive study of its operating facilities in the U.S.," which determined that the Indianapolis plant "adequately meets RCA Records' present manufacturing requirements." The RCA Records executive committee has the recommendation under study and there was no further comment available at this time.

Although the announcement referred to domestic record pressing, it did not encompass the ongoing conversion of the Rockville Road plant at Indianapolis for videodisk production, as soon as parent RCA Corp. makes the final decision to enter the market with its capacitance system, perhaps before year end.

Motown Seeking Label Monicker

LOS ANGELES—Motown has set a national promotion contest to change the name of its Melodyland country label, as a result of previously unknown use of the name "Melodyland" by a religious organization.

Radio stations around the country will be asked to write in and suggest a new name. Winner will be flown to New Orleans for the weekend.

Herb Belkin, vice president, creative services, says no substantial market or conceptual changes will be made in the label as a result of an exceptionally strong first year. Top artists include T.G. Sheppard, Jud Strunk, Pat Boone, Ronnie Dove, Dorsey Burnette and Jerry Naylor.

New product is awaiting release, and will be issued as soon as a new name is selected.

APRIL 3, 1976, BILLBOARD

Talent

CUSTOMERS SAVE BUCK

ATLANTA—The Great Southeast Music Hall here has come up with the new idea of selling \$10 Patron Cards which entitle the bearer to \$1 off the admission charge to all shows during the year.

Thus a regular customer at the club could well save an average of \$20 or more in 1976 admissions. And the Music Hall gets an extra source of cash flow while encouraging added attendance at the club.

Patron Cards are available at the Music Hall boxoffice and also by direct mail via a coupon on the club's monthly mailing list.

Unsurpassed in Quality

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EUGENE HARVEY'S SKILLS

N.Y. Promoter Finds Key To MOR Gigs

• Continued from page 4

90% sellouts since he started. And net profits per date run \$4,500 to \$7,000.

Harvey has promoted multiple dates for the likes of Nancy Wilson, Dionne Warwick, Bill Withers, Nina Simone, Melba Moore, Carmen McRae, Tom Paxton, Roberta Flack and Morgana King.

To date, his primary markets have been New York, Washington, Detroit, Atlanta and Philadelphia. His first venture to the West Coast is a Nancy Wilson date at the Los Angeles Music Center this month.

A successful show of this sort such as the recent Bill Withers date at Lincoln Center in New York, grossed Harvey \$22,000.

Harvey generally puts on his headliners without an opening act, in order to give the show more of a traditional concert high-class atmosphere. His ticket scales usually range around \$6.50-\$8.50.

"I'm especially pleased that the major booking agencies recognize my track record in the specialized area of adult concerts," says Harvey. "More and more, I am getting dates or entire tours offered to me in front. I'll be promoting a tour of Charles Aznavour in major markets later this year when his new LP is out."

Harvey says he was offered a national Peggy Lee tour last year in connection with her A&M album, but the album's delay ran the dates up against the promoter's prior

schedule and he had to back off.

One promotional technique used for almost every show by Harvey is handbill distribution.

"I hire people to give out handbills for two weeks before my shows," says Harvey. "We distribute them outside any relevant concerts at rush hours and at sports events. In my market research, I've found that cities which support their sports events are good for adult concert attendance."

Harvey's office designs and places all its own ads without the aid of an advertising agency. "It's commitment in merchandising that makes a concert promotion a success," he says. "If I don't know exactly where the radio spots and print ads should best go in a market, I don't deserve to be putting on concerts here."

Also, Harvey plasters at least 600 posters around town for each show. "If I get record company support, it's just gravy," he says. "I don't count on the record labels to sell my shows." Harvey's black headliners usually draw a 40 to 50% white audience.

This year Harvey is expanding sharply from his past annual averages of 15-20 shows. "Studying each individual market is the key," he says. "I sold out Masonic Hall in Detroit with Dionne Warwick at the height of the recession after everybody told me it would bomb. But I

(Continued on page 37)

Denver Warehouse Reopens April 16

By NAT FREEDLAND

LOS ANGELES—Denver's 500-seat Warehouse nightclub, which went bankrupt early this year due to high overhead despite grossing more than \$1 million in 1975 for admissions alone, has been purchased by a syndicate of Colorado investors and reopens April 16 as the Complex with Doug Kershaw headlining.

Hired to book the club are Denver's two main talent buyers, concert promoter Barry Fey and Chuck Morris who owns the 260-seat Ebets Field club here. The duo will be teamed only for this operation, continuing to maintain their own separate businesses as in the past.

Policy of booking will not be particularly different from the Warehouse days, when former booker Peter Rachbach successfully sought to tap different specialty audiences by alternating headliners from the fields of progressive country, soul, jazz, MOR and soft rock.

Already booked by Fey and Morris for this spring at the Complex are Donald Byrd & the Blackbyrds, Pat Boone, Joanie Rivers and Ginger Rogers.

"Our main change in the booking approach will be to bring the prices paid to artists here back in line," says Fey. (Continued on page 40)

Las Vegas Council OKs Speedway For Rock Dates

LAS VEGAS—This entertainment capital's fifth rock concert facility, a local speedway grounds, recently was approved by a narrow 3-2 vote of the North Las Vegas City Council.

The concerts, which will include country, folk, blues and rock, were opposed by two conservative councilmen fearful of uncontrolled crowds.

The close vote followed unanimous approval Feb. 11 by the planning commission, which heard the same objections from local law enforcement officials.

Located in rural North Las Vegas, the concerts will be produced by Encino, Calif., attorney Marc Biederman who says no schedule has been worked out for any concerts yet.

After overcoming police fears about adequate security, Biederman, a promoter of Cleveland gigs, agreed to five conditions including curfew laws, widening of the speedway entrance, a minimum security team, provisions for anti-dust measures and a ban on sales of liquor.

Law officers expressed concern for crowd control after a 1973 concert caused enforcement and related differences.

The Single

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MCA RECORDS

Talent In Action

ROCK 'N ROLL SPECTACULAR

Madison Square Garden, New York

For the 20th edition of his Rock 'N Roll Spectacular, March 12, Richard Nader packaged a tight, fast-paced show featuring such top rock talents as Fats Domino, Jay Black & the Americans, Little Anthony & the Imperials, Johnny Maestro & the Brooklyn Bridge and Lesley Gore.

Opening the concert was Johnny Maestro who, with backup members from his former bands the Crests and the Brooklyn Bridge, began the nostalgic trip down memory lane with such tunes as "I Hear You're Getting Married" and "You'll Never Walk Alone."

Little Anthony (Gourdine) making what he called his final public appearance with the Imperials before embarking on a career as a solo act, added to the momentum with "Tears On My Pillow," "On The Outside Looking In," "Reputation," "Going Out Of My Head" and "I'm Alright."

Biggest crowd pleaser was Jay Black. Strutting and preening, he had the teeny-boppers in the audience oohing and aahing as he took them through some of his biggest hits including, "Only In America," "Let's Lock The Door & Throw Away The Key," "This Magic Moment," "Some Enchanted Evening" and "Delilah."

Lesley Gore, the only distaff entertainer on the bill, offered a change in pace with her less frenetic approach to her music. Her tunes included, "It's My Party," "Judy's Going To Cry" and "You Don't Turn Me On."

Headliner Fats Domino remains an electrifying performer. Backed by a fine sextet of musicians, he evoked instant audience response with such evergreens as "Blueberry Hill" and "I'm Walking."
RADCLIFFE JOE

BARCLAY JAMES HARVEST PAPA JOHN CREACH

Bottom Line, New York

Polydor's Harvest group debuted here March 8 with a performance that was both dull and disappointing.

While there's disk evidence that it's a skilled band that came over from the U.K., you'd never have known it from this stage venture. Vocals and musicianship were basically bland throughout, and stage presence and ties to the audience were virtually non-existent.

The material used, some of it from the band's latest album, "Time Honoured Ghosts," has potential and, it seems, the group knows how to exploit it in-studio.

Hopefully, added stage experience, or just getting over the first-time-around jitters, will see the band through.

Buddah artists Papa John Creach headlined the show and was well received by the audience. Creach, who continues to win the listening hearts of the younger set, was reviewed here recently, but it should be noted that his backup band showed marked improvement over the last time around. It was a promising sign for the age-less-fiddler, and for the group itself.

JIM MELANSON

OLIVIA NEWTON-JOHN HUDSON BROTHERS

Anaheim Convention Center

A Newton-John concert features no surprise guests, no stage antics, and no special effects. It just has her singing her heart out. In her case, that's more than enough.

On March 23 she sang 14 numbers, including seven of her hit singles. Of these the best-received was "If You Love Me Let Me Know," the ending of which she was called on to reprise three times, after which she quipped, "I'm sorry you didn't like that one."

Newton-John also sang covers of country hits "Jolene" and "Blue Eyes Cryin' In the Rain" and pop classics "The Long And Winding Road" and "The Air That I Breathe."

On the country numbers especially, she would prance around the stage like a happy little filly, punctuating the songs with energetic body movements that fit right in with the clapping, rockabilly flavor.

Newton-John is a joy to watch not only because of her looks, but also because of the poised, calm, cool way she carries herself. It's no surprise that the song she's most identified with, and the closer of her 60-minute turn, was the wistful "Have You Never Been Mellow."

She was backed by a three-member mixed vocal unit, and a seven-man band featuring Newton-John's producer-writer John Farrar on guitar.

The show was marred only by "The River's Too Wide," during which she had the lights

turned up and then split the house in two to see which side could hum the loudest. On this night she didn't need to resort to gimmicks to bring about audience participation, as the crowd was enthusiastically enjoying the show from the beginning.

By leaving the stage after a tightly packaged one-hour set, Newton-John, in the grandest of show business traditions, left the overwhelmingly white, family audience wanting more.

Opening the show were the Hudson Brothers,

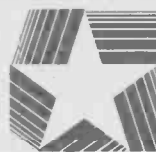
whose set was much like their recent television variety hour: a mix of music and comedy. For the most part the music worked. The comedy didn't.

In addition to its two or three hit singles and some impressive originals, the duo offered com-

petent covers of songs like "All Shook Up" and "Honky Tonk Women." But the totally unimaginative stage patter ("I believe in reincarnation... in fact, I believe in Carnation milk") left a lot to be desired.

(Continued on page 40)

BILLBOARD'S 2nd ANNUAL INTERNATIONAL TALENT FORUM JUNE 1-4, BEVERLY HILTON HOTEL, BEVERLY HILLS, CA.



In 1975, Billboard's First International Talent Forum was a resounding success. And our second Forum promises to be even more interesting and invaluable to the artists, the bookers, the managers, the facilities, artists relations management at the labels, promoters . . . everyone involved in the field of live talent.



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"Whatever Happened to the Talent Manager?" — co-chairmen: Sid Bernstein, and George Greif

"The Print Business — An Exploding Market" — chaired by Mike Stewart of United Artists

"The TV LP Package — Today's Windfall or Tomorrow's Woes?" — the pro's and con's of TV selling

"How To Get the Most Out of Your Foreign Licensing Deal"

"Technological Innovations — Do They Really Sell Records?" — chaired by Warren Syer, High Fidelity Magazine

"The European Economic Community — What Does the Common Market Mean to Europe and the World At Large?"

"The Right to Audit — For Artists, Writers, Publishers, Labels" — What should be made available... by whom... to whom? Should restrictions be released or more stringent? Should policies be standardized on an international basis? — chaired by Frederic Gaines, Esq., Wyman, Bautzer, Rothman & Kuchel

"Can the Touring Artist Hurdle International Barriers?" — performer blocked by unions... immigration... customs... taxes

"Building an Artist Vs. Acquiring the Established Name"

"Collections of Foreign Publishing Income — The Sub-Publisher Vs. Collection Societies"

"The Exploding Latin Market" — chaired by Joe Cayre, President, Caytronics

"The Japanese Market — How It's Combating High Inflation"

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JIMMY RODGERS

Singer Again In Comeback

LOS ANGELES—"It's not that I think I have to prove anything at this point in my career," says Jimmy Rodgers about his recent Palomino club stand. "But if you don't show up around L.A. for a couple of years the people in the business can't decide if you're dead or retired."

Rodgers is long fully recovered from head injuries in a widely known police incident some five years ago for which he received a large out-of-court settlement. He just completed successful tours of Australia and Canada.

"I guess it was a mistake that I let myself get tied up most of last year with a children's movie project," Rodgers says. "It started out with me just writing a few songs and eventually I did part of the directing and became heavily involved in the post



Kramer & Reiss photo

Jimmie Rodgers: "I've made two or three comebacks before..."

production. Now the movie is being marketed and I can turn my attention back to the record business."

The Palomino showcase is Rodgers' announcement he is looking for a record deal. In any event, next month he and manager Sandy Teitelman will be in the studios recording an album on their own.

Rodgers, who sold over 30 million records worldwide since "Honeycomb" in 1957, hasn't appeared in Los Angeles for three years. "I've made two or three comebacks after being cold before," he says. "At least this seems to be a time when singers like Vinton or Valli who were hot in my heyday can be accepted back as big as ever if they come up with a relevant sound."

Signings

Movies, popular New York act, to Arista with Vini Poncia producing first album in Los Angeles. Group received prime time national exposure via the Howard Cosell Show. ... **Damon Harris**, formerly of the Temptations, and his newly formed group Impact to Philadelphia-based WMOT Productions.

Michal Urbaniak, Polish jazz violinist, to Arista Records, where he joins his wife vocalist **Urszula Dudziak**. ... **Nick Molle**, singer-songwriter, to Famous Music for an exclusive writing contract. ... **Mel Marvin**, theatrical composer, to Macmillan Performing Arts.

John Montgomery and his group Street Punk to Bandora/Anacrusis Music. ... **Lotus**, poet-musician, to Phantom Records with **Richard Greene** producing first effort. ... **James Hendricks**, well-known singer-songwriter, to Edwin H. Morris & Company. ... **Dave Mason**, J.D. Souther, K.G.B., **Sutherland Brothers and Quiver**, and **Sailor** to American Talent International (ATI).

Victoria Medlin to London Records. The label is rush-releasing her debut "No Chain Reaction" single, produced by **Allen Toussaint**. ... **David Soul**, co-star of television's "Starsky And Hutch" show, to Private Stock. He's currently in San Francisco recording with producer **Elliot Mazur**. ... Record producers **Nick Sesses** and **Dino Fekaris** sign for several production deals with **Sidney A. Seidenberg (S.A.S.)**, Inc.

Johnny "Guitar" Watson to DJM Records with a one-year pact. A single and album are due shortly. ... **Johnny Ventura**, Dominican artist, to **Ralph Mercado Management** in the U.S.

Masqueraders to **Isaac Hayes'** Hot Buttered Soul label. ... **Lynda Peace** to new **It's Just Country Records** in L.A. ... **Karen Stanton** to **Granite Records**.

Kathy Barnes and **Larry Barnes** first acts to ink with the newly reactivated **Gene Autry Republic Records**. **Kathy** scored with three chart songs while at **MGM**. ... **20th Century** artist **Rusty Weir** to **Paragon Agency**. ... **Ronnie Milap** to **Lavender-Blake** booking agency. ... **Rose Banks**, **Sly Stone's** sister and former keyboardist, to **Motown**. ... **Dirk Hamilton** to **Siddons & Associates** for management.

N.Y. Concert Scene Spreading the Wealth

• Continued from page 6

(soon to reopen under the aegis of **Steve Metz** and **Steve Singer** of the **Beacon**). The 2,647-seat **Beacon** is filled most weekends with a wide variety of concerts ranging from rock to Latin.

In the next few months, the **Beacon's** position should be strengthened even greater with the temporary shutdown of **Avery Fisher Hall (Lincoln Center)** for refurbishing and the continuing semi-boycott on rock at **Carnegie Hall**.

Gone are the **Apollo** (only sporadically active), the **Island Music Center** and **Radio City Music Hall** until after the **Easter** movie season.

Among the available concert facilities are **Madison Square Garden** and the **Felt Forum** (with a lot of recent action in both), **City Center** (with several promoters reportedly working on securing it), **Westbury Music Fair**, the **Westchester Premier Theater**, the **Capitol Theater**, the **Calderone Concert Hall**, **Town Hall**, **Nassau Coliseum** and **Alice Tully Hall** at **Lincoln Center**.

Although some clubs have come and gone, either through fires (**Seaford Playhouse**) or lack of success with music (**Buddy's Place**, the **Little Hippodrome**), the general atmosphere is one of more action.

The **Bottom Line** is still the premier flagship of the city's club scene, but record acts can be found at a wide variety of clubs, because the **Bottom Line** cannot possibly present all of the groups wanting to appear on its stage.

Among the other record company

showcases are the **Other End**, **Max's Kansas City** (which recently reopened its upstairs music room), **My Father's Place**, **Reno Sweany's**, the **Village Vanguard**, **Top of the Village Gate**, the **Empire Room** at the **Waldorf Astoria**, **O'Lunney's** and **Barney Google's**.

Other clubs presenting record acts include **JP's**, **Folk City**, the **Riv-erboat**, **Broadley's**, **Tin Palace**, **CBGB**, **Boomer's**, **Grand Finale**, **Sweet Basil**, **Focus**, **Dr. Generosity**, and **Sampaguita**.

Vaughan, James To Open Valley Forge Music Fair

PHILADELPHIA—With a heavy influx of bicentennial visitors coming in during the summer weeks, **Lee Guber** and **Shelley Gross** have lined up top names for their suburban **Valley Forge Music Fair**, 3,000-seat hard-topped in-the-round musical tent. **Sarah Vaughan** and **Harry James** head the list of new bookings, appearing together from **April 20 to 25**. **Isaac Hayes** and **Dionne Warwick**, originally booked for the same dates, will now appear **Oct. 27-31**.

Other attractions include: **Jim Nabors**, **May 10-16**; **Johnny Cash**, **Aug. 9-15**; **Nancy Wilson** and the **Spinners**, **Aug. 16-22**; **Andy Williams**, **Sept. 7-12**; **Mitzi Gaynor**, **Sept. 14-19**; and **Frankie Valli** and the **Four Seasons**, **Sept. 21-26**.

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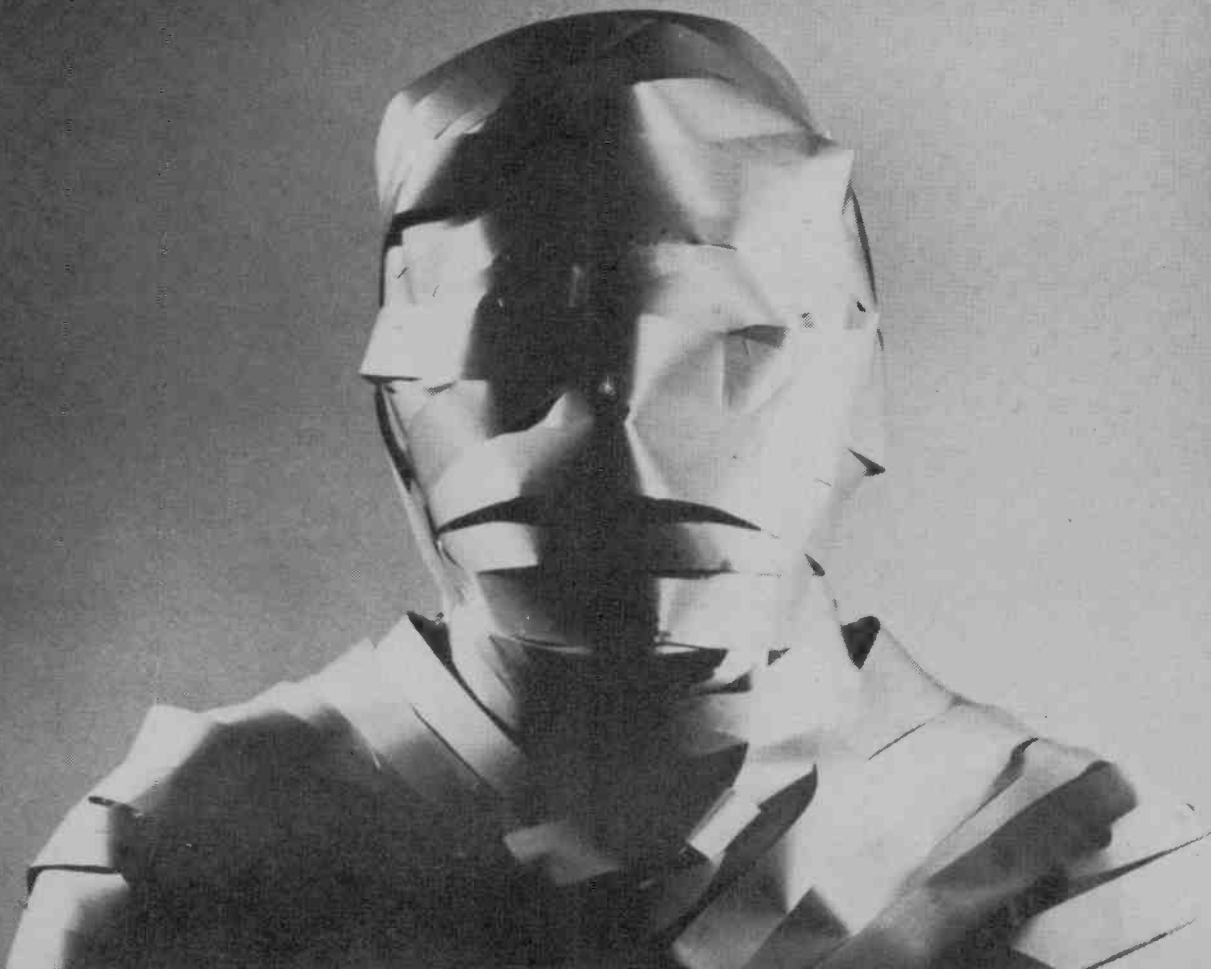
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Talent

Who Draws 55,000 To Anaheim Stadium

LOS ANGELES—The largest pop-rock concert ever held at nearby Anaheim Stadium took place March 21, when the Who played to more than 55,000 fans, with the gross soaring over the \$500,000 mark. This also was the first outdoor major show of the season in Southern California.

Promoters Steve Wolf and Jim Rissmiller were blessed with 80-degree Sunday weather, which helped in last-minute ticket sales. As a result, it was a festive crowd, complete with frisbee throwing and ball playing in the audience. Many of the crowd were in cutoffs and bathing trunks.

With more than 250 security guards to assist the local police, security was at a minimum problem. There were the usual cases of drug ODs, but police and firemen, along with the guards, handled it all promptly.

Because the event took place at a baseball park (home of the California Angels), there were adequate concessions and sanitary facilities.

The show started at 2 p.m. and ran past 8, with the Who putting on a two-hour show. Others on the bill were Little Feat, Steve Gibbons Band plus Rufus.

Traffic coming into the stadium was stretched out over a period of hours, causing no problems. There was ample parking inside and outside the stadium area. Not until the show broke shortly after 8 p.m. did the congestion start. An estimated 15,000 cars were let out at once, causing traffic tie-ups for hours on the surface streets and nearby free-

ways. The 25-mile ride to downtown Los Angeles took almost two hours.

The huge stage was set up in deep centerfield, and the baseball infield was completely roped off and protected. The crowd sat in grandstand seats, or stood in the special centerfield area. There were added bleacher-type seats erected around the stage. Showco of Dallas handled the entire sound and lighting production.

A diver plunged 100 feet from a scaffold to a small sponge, and an acrobatic stunt pilot flew his plane over the stadium area to provide extra thrills for the crowd. A spectacular fireworks display went on at the end of the concert.

This was the fourth concert in two years at the stadium, and facility manager Tom Liegler indicates that there will be other major shows at the ball park this summer. He had been in conference with Anaheim civic officials before the concert to determine whether other shows would be forthcoming, and the answer was affirmative.

The Who played Anaheim Stadium in 1970, the first time that facility had ever hosted a rock show. Following that concert, the stadium forbid rock concerts until last year.

Last Sunday's show drew a record-breaking number of celebrities backstage, as well as a large crowd of managers, promoters, agents and others in the music business.

In all, it was like an Anaheim homecoming for Roger Daltrey, Keith Moon, Peter Townshend and John Entwistle.

McCartney Tour Starts On April 8

LOS ANGELES—Paul McCartney's first live U.S. appearances in almost 10 years begin next Thursday (8) at the Fort Worth Coliseum. McCartney's Wings group will play 31 shows in 26 major markets throughout April and May.

The majority of the dates are two-night arena stands. Cities being played include New York, Chicago, Los Angeles, San Francisco, Philadelphia, Houston, Denver, Detroit, Boston, Cleveland, Vancouver, Toronto, Atlanta, San Diego and Washington, D.C.

Wings performs a 2½-hour show with no intermission and no opening act. The McCartney group has been touring England, Australia and Europe with record success since the end of 1975.

No mail-orders are being accepted for any Wings dates and no person may buy more than six tickets.

The "Wings Over America" tour is being presented by McCartney Productions Ltd. in association with Caribou Management on production and Concerts West on promotion.

Eugene Harvey

• Continued from page 32

had learned that the laid-off auto workers benefits came to 90% of their regular salaries and the guys were just sitting around the house with no place to go."

Wein's Oakland Jazz/Soul June Bash 1st Of 11 Fests

SAN FRANCISCO — George Wein's Kool Jazz Festival in Oakland, June 11-12 at the Oakland Stadium, is the first of 11 Wein sponsored festivals in major American cities between mid June and early August.

The other venues besides Oakland are San Diego (June 18-19), Atlanta (25-26), Hampton, Va. (25-26-27), Houston (July 2-3), Kansas City (9-10), New York (9-10), Milwaukee (16-17), Cincinnati (23-24), Washington, D.C. (30-31) and Pontiac, Mich. (Aug. 6-7).

In addition Wein will again this year do the Newport Jazz Festival-New York over 10 days from June 25 through July 5 (Billboard, March 6).

Bill Graham's FM Productions will again assist Wein this year with production and promotion for the Oakland dates.

The talent lineup for Oakland features almost exclusively soul rather than jazz artists. The opening show has Marvin Gaye, the Temptations, Staple Singers, Harold Melvin & Blue Notes and Donald Byrd. Saturday's lineup has Smokey Robinson, Nancy Wilson, B.B. King, Archie Bell & the Drells and Hampton Hawes.

Wein notes that soul music, like jazz, is black-originated ("those that like soul music also like jazz and vice versa") and that soul is what the crowds wanted to hear. "We will still use the word jazz," says Wein, "in respect to the tradition in which the festivals have been established. We have given a meaning to the word jazz as a connotation to excellence in Afro-American music."

Wein praises Kool cigarettes for

its involvement, noting that it was the company's participation which is keeping ticket prices at last year's level despite increased talent and production costs.

A cigarette spokeswoman announces that a series of grants to community service organizations in the 11 festival cities will be continued, with an increase of more than 100% over the 1975 donations.

Acknowledging complaints about the late ending hour of last year's festival dates, Wein says that starting time for this year has been moved up to 7:30 p.m. with an anticipated finish time of 12:30 a.m.

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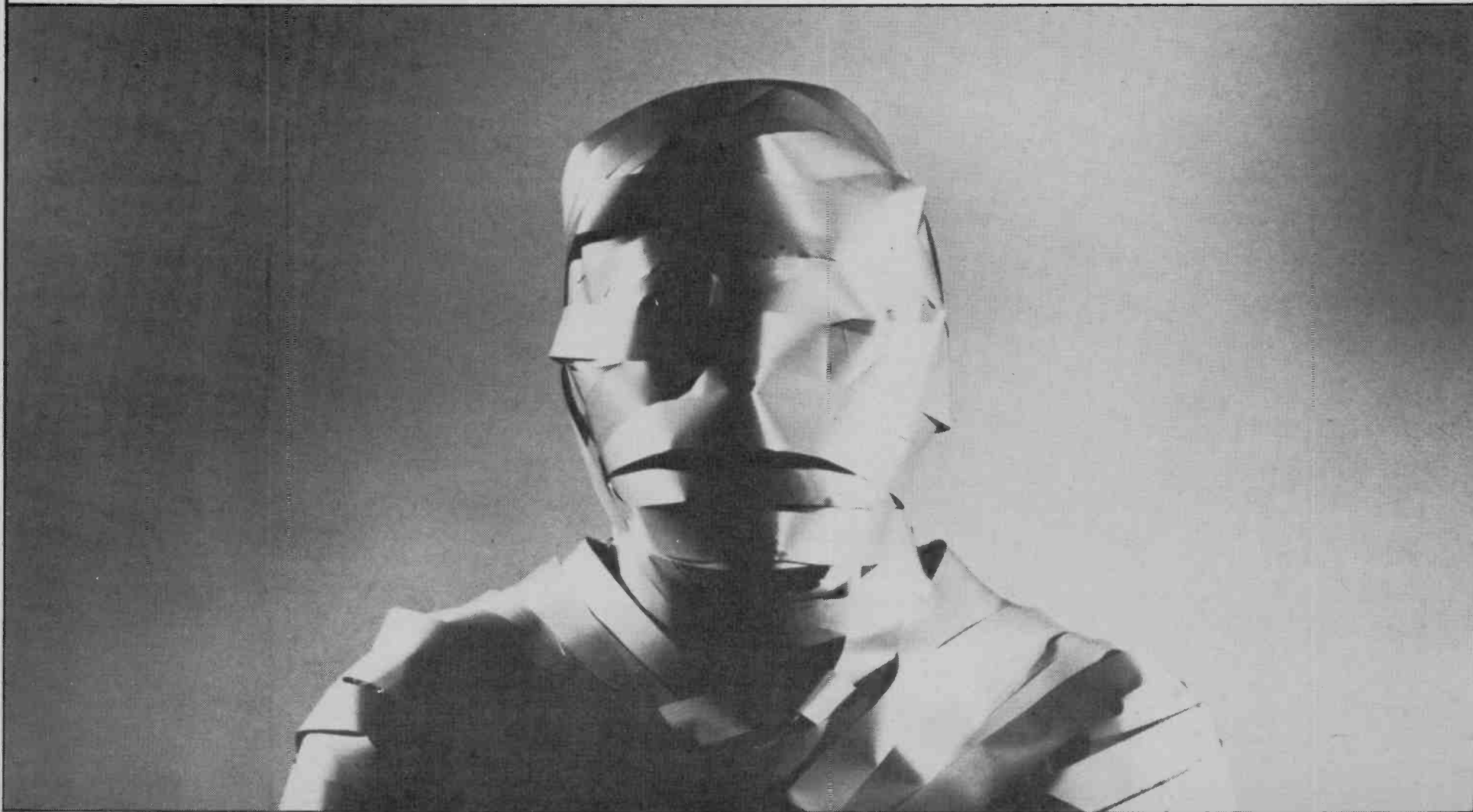
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Discos

DISCO JOCKEY CONNECTION

Philly Area DJs Form A Pool

PHILADELPHIA—With the continuing growth of the disco scene throughout the entire Eastern Pennsylvania-Southern New Jersey area after dark, the platter spinners are coming together to provide a sense of professionalism to their work.

Thirty-five deejays, most of them mobiles, have banded together in the newly-formed Disco Jock Connection. It is estimated that there are approximately 100 jocks actively engaged in handling turntables at the increasing number of gigs with their mobile units.

President of the new body in Perri Johnson, deejay at WDAS Radio here, who played records at the Astrodisk until the disco recently closed.

Gigi Guss, spinner at the Take One discotheque in the midtown Hilton Inn, is vice president. Dino DeJesus, at Dio's Disco in Camden, N.J., is secretary; Jackie Beville, a mobile jock, is treasurer; and Jon Bridges, on the staff of Philly Talk magazine, is public relations director.

Purpose of the Disco Jock Con-

nection is to unite all disco DJs for their mutual interests, particularly in being able to exchange information about music, record trends and the popularity of various dances, light shows and sound equipment. A major and immediate project of the group will be the establishment of a record pool so that DJs will be assured of having product. At present, only a handful of the disco jocks are receiving records from the record manufacturers.

Close check will be made on all membership applications to make sure all are "working" jocks and not just hobbyists. Even radio deejays will not be eligible for membership unless they also work at the discotheques. For the mobile jocks seeking membership, a committee will check out the "gigs" they play and to make sure that they have their own play equipment complete with turntables and speakers, and not just a handful of platters. Even a rented

More disco news on p. 54

sound system doesn't count to qualify as a working mobile jock.

Connection officers also pointed out that they have no intention of setting up a union or making it a labor organization. However, they aim to establish a referral service and circulate information among the members as to disco openings and employment opportunities.

Alabama Club Owner Expands In 3 Phases

By JEAN WILLIAMS

LOS ANGELES—"It's disgusting to have to buy records when we are promoting product for the record companies," says Ted Gulas, owner of Cafe Plaka, a disco operation in Huntsville, Ala., which is expanding in three phases.

"When I receive a record from a label, not only do I critique it for the label but I give complete feedback regarding my customer's response," injects Dana Dunlap, deejay and coordinator at the club.

Dunlap's record information is then passed on to WAHR-FM and Knight Records, a retail operation, notes Gulas.

The owner emphasizes that the only hitch in his disco operation is not being serviced by major labels. He hurriedly excludes RCA, GRT and a couple of others.

With these exceptions, all other records are purchased, he claims. Gulas contends that Huntsville is not generally known as a disco area, claiming only two discos in the entire town.

He further contends that disco records for the most part can only be purchased in LP form in Huntsville, which he protests is much too expensive.

(Continued on page 40)

APRIL 3, 1976, BILLBOARD

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Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

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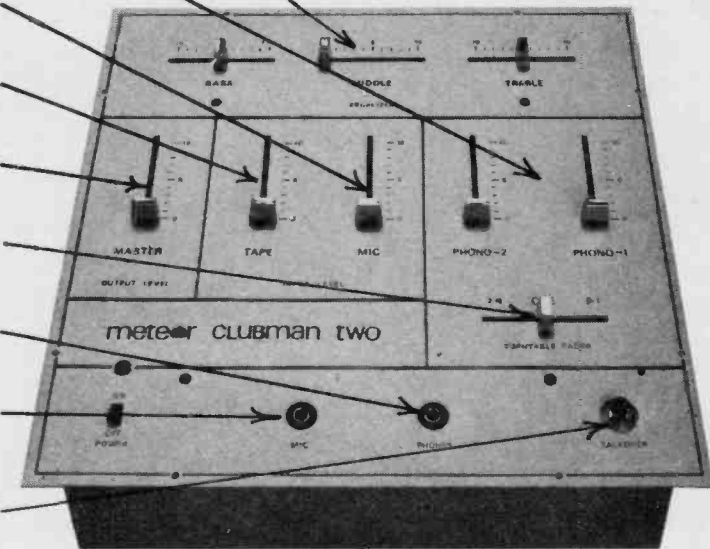
A Master Volume Slider to set overall system level.

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

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Tramps—Atlantic (disco version)
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP version)
 - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 5 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
 - 6 NIGHT & DAY—The Monster Orch.—Sam Records
 - 7 MORE, MORE, MORE—Andrea True Connection—Buddah (long version)
 - 8 SPANISH HUSTLE—The Fatback Band—Event (disco version)
 - 9 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone
 - 10 HURT SO BAD—Philly Devotions—Columbia (part 1)
 - 11 STREET TALK—BCG—20th Century
 - 12 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 13 GET UP AND BOOGIE/OH, NO JOE—Silver Convention—Midland Intl (LP)
 - 14 IT'S NOT WHAT YOU GOT/CHAINS/HE'S A FRIEND—Eddie Kendricks—Tamla (LP)
 - 15 THE BROTHERS THEME/UNDER MY SKIN/MAKE LOVE—The Brothers—RCA (LP)

Downstairs Records (New York) Retail Sales

- This Week
- 1 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Tramps—Atlantic
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 4 TURN THE BEAT AROUND/COMMON THIEF—Vicky Sue Robinson—RCA (LP)
 - 5 I LOVE TO LOVE/DISCO FEVER—Tina Charles—Columbia
 - 6 GOTTA GET AWAY/LET US ENTERTAIN YOU—First Choice—Philly Groove (LP)
 - 7 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 8 DON'T YOU WANT TO GET DOWN—South Side Coalition—Brown Dog
 - 9 SPANISH HUSTLE—The Fatback Band—Event
 - 10 REACHING OUT FOR HAPPINESS—Fay Hauser—SMI
 - 11 SMOKE GETS IN YOUR EYES—Penny McLean—Atlantic (LP)
 - 12 HEART BE STILL—Carl Graves—A & M
 - 13 HEAVEN'S HERE ON EARTH—Hudson County—RCA
 - 14 WET WEEKEND—Rock Gazers—Pilgrim
 - 15 A CANCAO DO NOSSO AMOUR/DELICATO—El Coco—AVI (LP)

Colony Records (New York) Retail Sales

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Tramps—Atlantic
 - 2 THIS IS IT—Melba Moore—Buddah
 - 3 TOUCH AND GO—Ecstasy, Passion & Pain—Roulette
 - 4 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 5 HURT SO BAD—Philly Devotions—Columbia
 - 6 NIGHT & DAY—The Monster Orch.—Sam Records
 - 7 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 8 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 9 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 10 PAGLIACCI—Maynard Ferguson—Columbia (LP)
 - 11 THANK YOU BABY—Leon Thomas—Don King
 - 12 WOW—Andre Gagnon—London
 - 13 BRAZILIA CARNAVAL—Peter Popper—Mainstream
 - 14 MOONLIGHT SERENADE—The New Ventures—UA
 - 15 DECO DISCO—Camp Galore—D & M Records (LP)

Top Audience Response Records In The Boston Discos

- This Week
- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Tramps—Atlantic (disco-disc)
 - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 4 COULD IT BE MAGIC/TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
 - 5 NIGHT & DAY—The Monster Orch.—Sam Records
 - 6 THIS IS IT—Melba Moore—Buddah (disco disk)
 - 7 TOUCH & GO—Ecstasy, Passion, & Pain—Roulette (disco version)
 - 8 SPANISH HUSTLE—The Fatback Band—Event (disco disk)
 - 9 AFTER THE DANCE—M. Gaye—Tamla (LP)
 - 10 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 11 HURT SO BAD—Philly Devotions—Columbia (part 2)
 - 12 MORE—Carol Williams—Salsoul
 - 13 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 14 FIRST CHOICE THEME/AIN'T HE BAD (medley)—First Choice—Philly Groove (LP)
 - 15 MOVIN'/PEEKIN'/CHANGIN'—Brass Construction—UA (LP)

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
- 1 OH NO JOE—Silver Convention—Midland Intl (LP)
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Tramps—Atlantic
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 4 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
 - 5 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 6 THIS IS IT/MAKE ME BELIEVE IN YOU—Melba Moore—Buddah (LP)
 - 7 HEART BE STILL—Carl Graves—A & M
 - 8 NIGHT WALK—Van McCoy—Avco
 - 9 SALSA/DO IT ANYWAY YOU WANNA—Louise Ramirez—Cotique (LP)
 - 10 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 11 HURT SO BAD—Philly Devotions—Columbia
 - 12 LOVE FOR HIRE—Richard Hewson Orch.—Splash
 - 13 WOW—Andre Gagnon—London
 - 14 FIRST CHOICE THEME/AIN'T HE BAD—First Choice—Philly Groove (LP)
 - 15 WHEN YOU CAME—Smokey Robinson—Tamla (LP)

Top Audience Response Records In L.A./San Diego Discos

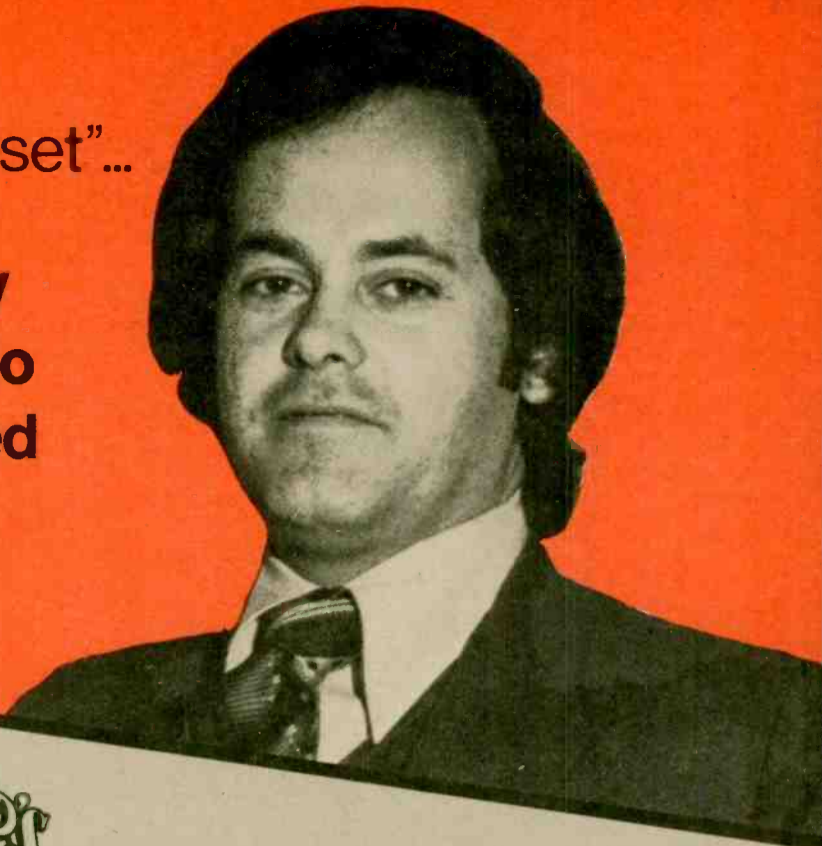
- This Week
- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 2 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
 - 3 GET UP & BOOGIE—Silver Convention—Midland Intl (LP)
 - 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 5 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 6 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
 - 7 I HEAR A SYMPHONY—Hank Crawford—Kudu
 - 8 STREET TALK—B.C.G.—20th Century (disco edit)
 - 9 STAY/GOLDEN YEARS—David Bowie—RCA (LP)
 - 10 LA VITA—Fussy Cussy—Aquarius
 - 11 SHACK-UP—Banbarra—United Artists (LP)
 - 12 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean—Ariola America
 - 13 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 14 FINGER LICKIN' GOOD—Dennis Coffey—20th Century
 - 15 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists



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Mr. Dennis Hyland
Record Source International
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February 17, 1976

Dear Dennis;

As "Consultant of the Year", an award I was honored to receive at the recent Billboard Disco Forum, I would like to thank Record Source International for helping me make my consulting business a success. RSI has been an invaluable asset to my own Discotheque Tramp's, as well as to the Discos I have organized and opened in the past.

I have established over 50 Discotheques throughout the world, including the Dimples chain, and would never consider an opening without your Record Package. This package has, without a doubt, the best beginning inventory and follow-up available. The music is the most up-to-date, the quality fantastic, and is by far the best buy on the market.

I am now in the process of organizing the International Discotheque Association. This non-profit trade organization will be geared towards the Disco owners themselves but will include the industry people as well. One of the objectives of the Association will be to keep people informed of important concepts and ideas, as well as aware of opportunities and products that are available. Be assured that through the Associations newsletter, I plan to highly recommend RSI's Record Package, and urge existing and future Discotheques to take advantage of it.

I want to thank Billboard and Record Source International for making such a fine service available.

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Disco Mix

By TOM MOULTON

NEW YORK—"Make Love To Me" by Fire & Rain (20th Century) sounds like a monster disco number—one which carries definite signs of being inspired by Sylvia and Donna Summer. A good rhythm section, the sensual quality of the female vocals and the echo produces a very moody, haunting feel to the record. Also, the disco version has a nice instrumental take in the middle.

Brunswick has a winner with a new album by a group called Strutt, whose sound you can best describe as Brass Construction with even higher energy and belt-out vocals. The strongest cut on the LP is the title song "Time Moves On," while close behind are the numbers "Front Row Romeo" (instrumental and vocal) and "Funky Baby Feet." The material is varied, yet equally strong.

Overall, the group has a versatile sound. Also give credit to Benny Clark for a fine production job. . . . Brunswick also has disco potential in another new LP, "Straight Up" by Exit 19. Strongest cut here is the title number, once again. The group is self-contained and features a strong horn sound.

Bobby "DJ" Guttadaro at the Infinity here reports strong response to two new dance singles. The first is the French import of "Tubular Bells" by Champs Boys Orchestra (Vogue), which sounds just like "Love To Love You Baby." The second disk is Numero 6 by Bobby Rodriguez on Fania-distributed Vaya. The record is a good reflection of the Latin sound catching on in the clubs these days.

UA will be releasing the new Marlena Shaw LP in April. There are two strong cuts: "It's Better Than Walking Out" and a song the Spinners had on their last LP "Love Has Gone Away." Both are exceptionally strong and will put Marlena into the commercial market. The LP was produced by Bert deCoteaux and Tony Sylvester.

The two good dance cuts on the new Boz Scaggs "Silk Degrees" LP (Columbia) are "Lowdown" and "What Can I Say." They are not the usual disco sound and are not over produced. Tempo-wise they're a lot like "Swearin' To God."

Jackie Thomas has left her job at Columbia to join Warner Bros. where she will take over the responsibilities of disco promotion. She has some strong disco product to work. The new Ashford & Simpson "Come As You Are" LP, has several strong cuts: "One More Try," the strongest, "Caretaker," "Tell It All," "It Came To Me" and "Sell The House." "Heat For The Feet," a new LP on Chrysalis label (distributed by WB) by Lee Garrett has two strong cuts: "Heart Be Still," which is popular now by Carl Graves, and "How Can I Be A Man." Also there's the new First Choice LP "So Let Us Entertain You," which has four good cuts in "First Choice

Theme/Ain't He Bad" medley, "Gotta Get Away" and "Are You Ready For Me?," which the girls sing in harmony throughout. The LP overall is still in the same vein as their last LP.

P.I.P. has just released the new Moonlion single which is also out on a 12-inch disco-disk (at 45 r.p.m.). It is another standard done in the formula style of Bubblegum disco (high-hat, background girls and lots of bass). The sound is wearing on a lot of DJs, but audiences seem to still like it.

The Letterman (Capitol) have a new single which is an updated disco version of their first hit (back in the early sixties) "The Way You Look Tonight." The arrangement is almost exactly like Gloria Gaynor's "Never Can Say Goodbye," and the group does a fine job. The song is a very short: 2:24.

ABC has just released the Fifth Dimension's single version of Diana Ross's "Love Hangover." It looks like they will have their first hit in a long time with this one. This version is harder sounding than Ross's version and a number of DJs have already started playing it with successful results.

Walter Gibbons of Galaxy 21 here is getting strong response to 10% by Double Exposure. Ken Gayre of Salsoul records has been testing it there for several weeks now to get a reaction, and it will soon be available. Walter also has been playing Jackie Robinson's "Moving Like A Superstar" (American Ariola). It is now available in this country. There will be a special 12-inch disco-disk of the single coming out shortly. . . . The new Julie Budd single is "Music To My Heart" on the Tomcat label. This one is much stronger than her last, and it's very much into the Gloria Gaynor sound.

"I Get Lifted," the George McCrae song, has been redone by Sweet Music into a vocal and instrumental. The record is getting some action in the Boston clubs and will be released this week on Wand label. The sound is more r & b and a lot funkier.

Casablanca has just released Margaret Singana's "Where Is The Love" LP. There are two strong cuts: the title tune, which is the same song Betty Wright scored so big with in the discos, and "Love Will Find A Way." The LP was done in South Africa.

Doc Severinsen has a new Epic LP out in "Night Journey." The title cut is incredible. It is not the sound you would expect from him, and it will undoubtedly by a big disco hot. . . . Tom Savarese DJ at 12 West has been getting strong response to several new records: "The Medley" from the Chocolate Boys second LP on Disques Fleur (France), "Ma-Mo-Ah" by The Tony Valor Sounds Orchestra (Brunswick) and "Dancing Free" by Hot Ice on the Rage label.

roomful of loveseats, stage two. He is currently in the third stage giving the room a sunken effect and enlarging the dance area. The project is set to be complete by September.

Dunlap, with Rudy Greer, the second deejay, spin r&b records for the club's 25-35 year old patrons on Pioneer turntables with Advent speakers, Marantz amplifiers and GLI mixers.

According to Dunlap, during the day tapes are played for diners. The tapes are recorded from the disco records played at night.

He points out that it is too expensive to have a spinner during breakfast, lunch and dinner hours because patrons are not dancing—but they do desire music.

A \$1-\$2 cover charge is in effect on weekends, but for men only. Dunlap contends that it is worthwhile to admit women free of charge "because where women congregate, men will follow."

Although the club's primary music format is high energy r&b, Dunlap insists that this form of music as a total disco format is changing.

He claims that ballads are gaining a respectable place in discos and customers come from as far away as Birmingham, and Nashville, to witness the blending of Plaka's music.

Alabama Club Owner

• Continued from page 38

Two years ago, Cafe Plaka broke ground, but only since August 1975, has its disco become active.

In addition to the club's disco, a restaurant catering to Greek and American tastes brings in customers.

Gulas notes that Plaka is in its third stage of advancement.

After recognizing that disco was the in trend, he knocked out walls in the nightspot to increase its 30 seats to 100 seats, stage one.

Then he decided on an intimate setting for the disco and purchased a

Denver Warehouse

• Continued from page 32

Morris explains the Complex will seek to maintain an eight-day booking format in which the headliners play two weekends with the Monday-Tuesday between as days off.

During these off-nights, Morris and Fey will put on rock acts that could fill a bigger room than Ebbets Field but probably not yet pack one of Denver's 3,000-seat halls.

Jim Rauth has been retained from the prior Warehouse management to run food service and all physical operations of the Complex.

Talent In Action

• Continued from page 33

Still, the brothers, who come off like hip Bee Gees, delivered a pleasant, entertaining family show that was well-received throughout.

PAUL GREIN

ERIC WEISSBERG & DELIVERANCE DAN HILL

Other End, New York

The group name still recalls the classic "Dueling Banjos," but Weissberg and Deliverance steered away from fancy picking during most of its first set March 12. It opened with a clever arrangement of Lennon-McCartney's "I've Just Seen A Face," proving that anything can be bluegrass if you try.

After that the set kept to an even-tempered tone of urban electric country, with some smooth three- and four-part harmonies and impeccable ensemble playing. Its arrangements and presentation owe more to pop sophistication than to country candor, making Deliverance closer descendants of the Lovin' Spoonful than of Bill Monroe.

It's a pleasing combination, which it handled with humor and skill, if not spontaneity. But it's unfortunate that Weissberg seems so little inclined to show off, as his brief moments on banjo and fiddle were the high points of the act and could happily have been expanded to fill up more of the set.

The evening began with an enjoyable hour by Canadian singer-songwriter Dan Hill, whose 20th Century album has won him a warm following here. As a writer, Hill is an impressive new talent. He has an easy command of song structure and a gift for making melodies flow naturally and attractively. He is also an excellent, graceful lyricist, who can handle themes of poignant idealism without getting trapped in the sweet or the naive.

The crowd was not only attentive but noticeably respectful toward Hill's thoughtful "Dear Caroline," "Fountain" and (a natural hit with a New York audience) "City Madness."

Hill's one major failing onstage is that he's not much of a singer. He has little control over his pleasant, grainy voice, and tends to approximate notes rather than sing them. Though he makes up for the lack somewhat with conviction and sincerity, his fine material would be heard to better advantage in interpretations by other artists.

NANCY ERLICH

LYNYRD SKYNYRD

Hollywood Palladium

On March 13, many people in Los Angeles thought they felt an earthquake, but it was only Lynyrd Skynyrd, busy giving the sold out Palladium a hard shaking.

The estimated 5,000 persons in attendance truly got more than their money's worth in entertainment, which consisted of a standard of showmanship and style rarely found in the hard rock scene.

The most thrilling feature of this group is the amazing articulation in its guitar work, which is perhaps what makes Lynyrd Skynyrd unforgettable. This talent was especially notable in "Freebird" and "Sweet Home Alabama."

The true highlight of the evening was when the group brought the concert to an overwhelming grand finale with "Gimme Back My Bullets," which was full of musical surprises.

From the aspects of style, atmosphere, performance, lighting and sound quality, the event was a roaring success which disappointed no one.

GERALDO FEENEY

LEON MCAULIFFE

Palomino, Los Angeles

It was history. And KLAC general manager Bill Ward was on hand with his radio crew to broadcast an hour of the return of Leon McAuliffe, last holdout of western swing, here March 13. McAuliffe, a master craftsman of the steel guitar, dates back to live country music shows on WBAP, Ft. Worth, and bands such as the Light Crust Dough Boys and later Bob Wills and His Texas Playboys and finally his own group—Leon McAuliffe and his Cimarron Boys. For years, he broadcast over Oklahoma radio.

In the historic event, McAuliffe announced from the stage that the last organized appearance of the Cimarron Boys was in May 1965. McAuliffe now lives in Rogers, Ark., where he operates a radio station.

To tell the truth, Cimarron Boys were in short supply. Only fiddle players Bobby Bruce and Keith Coleman joined the group, augmented by Jerry Inman and the Palomino Riders, the house band. But the effect, regardless, was phenom-

enal. It was a country music "happening" as McAuliffe weaved his way among a barrage of requests from the audience during the hour live broadcast.

Kicking off the show was his almost legendary "Steel Guitar Rag" and highlight performances were turned in by Bruce fiddling up a storm on "Battle Hymn Of The Republic" and McAuliffe's fine still work on "Yellowbird."

Keith Coleman's imitation—vocally and visually, cigar, hat, and stomach—of Bob Wills doing "San Antonio Rose" is one of those things you just never forget. McAuliffe sang on songs such as "Take Me Back To Tulsa" in a friendly, heady country voice.

It's indeed a pity that such as Leon McAuliffe can't make a comeback at least once a year to the West Coast music scene.

CLAUDE HALL

OAK RIDGE BOYS

Landmark Hotel, Las Vegas

The nine-member Oak Ridge Boys, headlining at the popular "Country Music U.S.A." series, scored an impressive musical showing in its four-week engagement March 10 in a 35-minute, nine-song set. The Columbia artists were backed by a strong package which included talented soloist Linda Hart, robust comedy star Mike Caldwell and banjo-supremist Skip DeVol.

Anchored strongly in gospel, the Oak Ridge Boys vocally and instrumentally are successful in crossing over into a pop-rock country style evidenced in enthusiastic renditions of "Nobody Wants To Play Rhythm Guitar Behind Jesus," "Bring It Back," "Heaven Bound" and "Canaan Land." But the vocals, by Duane Allen, Bill Golden, Richard Sterban and Joe Bonsall, sail best on a modern pop medley more identifiable than past hits. The five-man backup group is amply led by pianist Garland Craft through "When I Sing," "Faded Love" and "Love Everybody."

Linda Hart offers some good Dixie country love song medleys in delivering her powerful vocal interpretations on such songs as "Bill Bailey," "Thank God I'm A Country Girl" and "I'm From Dixie." At times her short, 15-minute segment seemed a bit rushed and loud.

Skip DeVol, held over into his eighth Landmark appearance, displayed wow-banjo picking during a highly personal style of "Jesus Christ Superstar" medley, "Foggy Mountain Breakdown" and another song medley. Comedian Mike Caldwell, in a superb segment making his Vegas debut, provided the best humor these Jim Halsey bookings have yet displayed.

HANFORD SEARL

JOURNEY

Beacon Theater, New York

Journey's 45-minute set March 20 could have been lifted whole out of a Fillmore concert from March 20, 1968. Psychedelia lives, even if it no longer uses the name.

It is still a good medium for technically able musicians to show off their skill, and the good

response that Journey got from the Beacon crowd proves that it can still impress. But this relentless, unmelodic style of music was tedious even in 1968, when at least it was fashionable. And even Aynsley Dunbar's brilliant, incisive drumming didn't save basically dull material.

All the members of the group have noteworthy professional credentials and have attracted considerable attention with its new Columbia album. All it needs now is a songwriter.

The Electric Light Orchestra, who headlined, were reviewed March 13.

NANCY ERLICH

GOTHAM

Studio One, Los Angeles

Gotham, a gay and zany (mostly the former) singing-dancing-clowning trio from the East, blew west into this West Hollywood boite after an absence of eight months and did its 55-minute set to the satisfaction of most.

Attired in cutesy khaki jumpsuits, the boys—Gary Herb, Michael Pace and David McDaniels—socked it to the jammed room with one upbeat number after another, interspersing it all with a machine-gun-like patter that rat-tat-tatted its way into the viscera of the crowd (mostly gay) till it made their sides hurt with the intensity of its guffawing.

"Straights? Don't knock 'em; if it wasn't for them, we wouldn't be here," was one of the more laugh-provoking lines delivered by Herb in his relentless spoofing of sexuality.

Musical highlight March 12 came about mid-set, when Gotham plowed into its Boswell Sisters put-on, serving up an hilarious "Heebee Jeebee Blues," followed by a neatly choreographed "Seafood Mama" out of the '40s and capped with a funny version of the 1950s rocker, "Backfield In Motion."

However, the problem was in the pacing. While evincing excellent harmonies and flashes of fine showmanship in presenting its frenetic nostalgic, one couldn't help but feel that if it had only squeezed some serious schtick into all that innocuous nonsense, the act's impact would have increased greatly.

And they're wasting the superb backstopping prowess of pianist Ron Abel, drummer Reese Clark and bassist Jim Fielder by not doing so.

Although this specialized type of crowd dug the act immensely, it is doubtful that Gotham would get too far with a predominantly hetero audience—with or without changes.

JOE X. PRICE

DONNA FARGO

Palomino, Los Angeles

Fargo's visits to her one-time home town are far less frequent than one might reasonably expect. This March 15 appearance coincided with a series of tv tapings and a visit with the executives and staff of her new label, Warner Bros. Somebody involved saw that things were done

(Continued on page 41)

Music Gigs Give Oakland Coliseum Complex Top \$

By FRANK BARRON

LOS ANGELES—Thanks to a number of soldout pop and rock concerts over the season, a record payment of \$1,294,730 has been presented to the City of Oakland and Alameda County by Coliseum Inc., operators of the huge Oakland-Alameda County Coliseum Complex.

The complex consists of the 50,000-seat Stadium and the adjacent 14,000-seat Arena.

The Stadium is the site of the annual soldout "Day On The Green" concert series staged by Bill Graham, while the Arena houses numerous concerts every year.

The payment represents the net revenue from Coliseum operations during the past fiscal year. The highest previous annual payment was \$795,620 last year. Equal checks of \$647,365 were presented to Oakland Mayor John Reading and Fred Cooper, chairman of the Alameda County Board of Supervisors, by Coliseum board president R.T. Nahas.

General manager Bill Cunningham says that from every standpoint the past fiscal year was the best in the complex's nine-year history. Attendance was up 6.9% to 3,393,015.

The Coliseum's net revenue before taxes was \$1,666,402, a figure which exceeded the city and county total annual contribution of \$1.5 million to retire the Coliseum debt.

The Coliseum is reputed to be one of a small number of publicly-owned arenas or stadiums which annually operate in the black, and has done so every year since opened in the fall of 1966 at a cost of \$25.5 million.

Coliseum Inc. receives no annual operating appropriation from the city and county, nor any tax subsidy other than the \$1.5 million contribution to debt service. All expenses of operating the Coliseum Complex are paid from event revenue. At the end of each fiscal year, all Coliseum net revenue is returned to the city and county, which own the Coliseum.

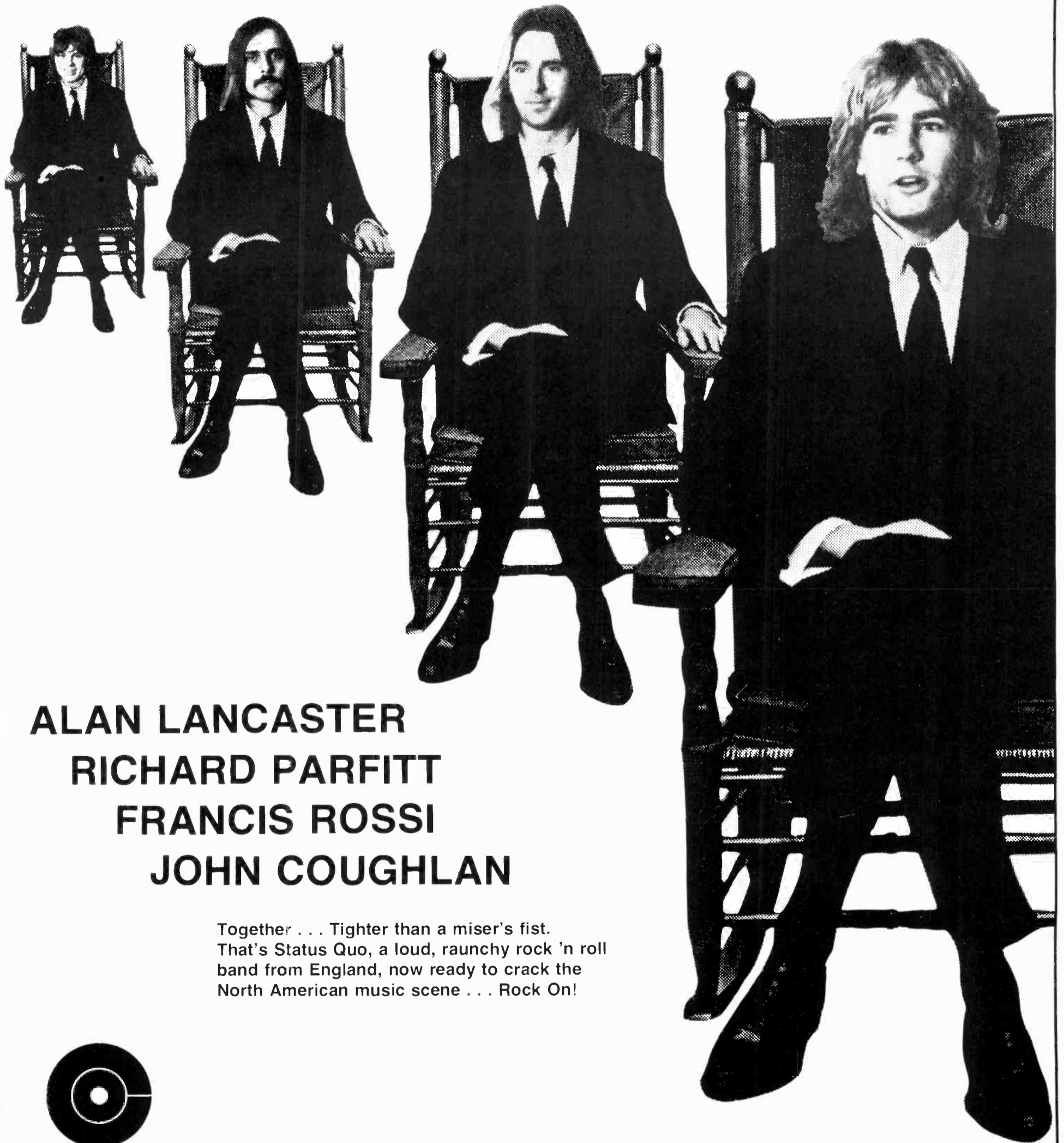
Status Quo

*'One Of
The World's Great
Rock 'n Roll Bands'*



“Status Quo”

KEEP ON ROCKIN’



**ALAN LANCASTER
RICHARD PARFITT
FRANCIS ROSSI
JOHN COUGHLAN**

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band from England, now ready to crack the
North American music scene . . . Rock On!



CAPITOL RECORDS-EMI of CANADA Limited

Status Quo



'One Of The World's Great Rock 'n Roll Bands'



Robert Ellis photo



Robert Ellis photo



Govert de ROOS photo

Francis Rossi, Alan Lancaster, Rick Parfitt and John Coghlan (from left).

Status Quo is best summed up as being what real rock 'n' roll is all about. Not the rock 'n' roll introspection played by moody introverts, but the rock 'n' roll of working on the road to a few thousand sweating and jubilant fans every night who get their heads down and boogie with the band.

Status Quo is about the kind of albums which go on the turntable at full volume so that the whole neighborhood fills with sound. It's a sound developed over a 13-year career during which the band has stuck together through bleak spells when morale would have been low, but wasn't.

Because Status Quo is a band which just can't stop playing. Right now its records sell straight onto the charts and the tour venue boxoffices are besieged by fans everywhere. What pulls the business so consistently is hard, uncomplicated, ferocious rock by four guys who enjoy their work.

Status Quo the dictionary definition explains that it is an original Latin expression and that it relates to a situation or position where things don't change. But in the pop music dictionary, it takes on a different meaning.

For Status Quo's background shows that things are constantly changing sometimes for good, sometimes for bad. The group has stuck together since 1962 when they were amateurs veering towards semi-professional status. What started at professional level with backing gigs for visiting U.S. stars turned into something special in the supergroup scene.

This backgrounder to a very important group comes from various sources, particularly Harry Doherty, staff writer for the London pop weekly Melody Maker in which columns he traced... The Beginners.

In the basement of a South London shop, a group rehearses. They're loud. Ever so loud. A rat crawls from behind an amplifier, its ears bleeding from the sheer force of volume. Such a vicious assault could be launched by only one band.

This band is called Spectres and they're working their asses off. The break, the big one, must come soon and they must be prepared. It did and they were.

Francis Rossi, Richard Parfitt, Alan Lancaster and John Coghlan have lived out of each other's pockets ever since

those crazy days of early 1960s. They are Status Quo, undeniably one of the big rock bands.

Status Quo, the rough-and-ready band, has won many friends and made some enemies in their climb. In the Upstairs, Downstairs of rock music, Quo are more definitely comrades of the Outer Hudson and his staff in the lower region of the great household.

The band's primitive attitudes in modern day rock when cleverness has become the name of the game and has thrown the system into disarray.

How can a band as "common" as Status Quo be so successful, so loved? Look at 'em: four scruffy, hairy, backstreet crawlers, all denims and 12 bars.

Thirteen years is a hell of a long time for any four individuals to exist together without some sort of rift but such unification is Status Quo's strength. In this case, four into one does go, perfectly.

But think of the music, the image and the fans and suddenly respect from many quarters goes no farther. Why? One reason is the snobbish attitudes of those people who feel it beneath them to examine the importance of those roles.

Status Quo stands for raw, beautiful, rock 'n' roll. It purposely confines itself to the basics and it works all the time.

So where did it all start? In a school in South London in 1962, when Alan Lancaster and Francis Rossi, fed up with the daily routines of school life, opted for music lessons to alleviate the monotony, they learned to play the trumpet, the instrument of the era.

At first they wanted to start a traditional jazz band, because of the chart success of the likes of Kenny Ball, Acker Bilk and Chris Barber. The one guitar group of any substance at the time was Cliff Richard and the Shadows, but Lancaster and Rossi were not interested in guitars.

They did start a trumpet-based band but it was not very successful and, as time slipped by, they turned to guitars. They were going on 13 years of age and Lancaster, always a man into a beat, bought himself a bass and Rossi took a six-string. By the time a year had passed, they were gigging. And the drummer was taken from another local group. His name: John Coghlan.

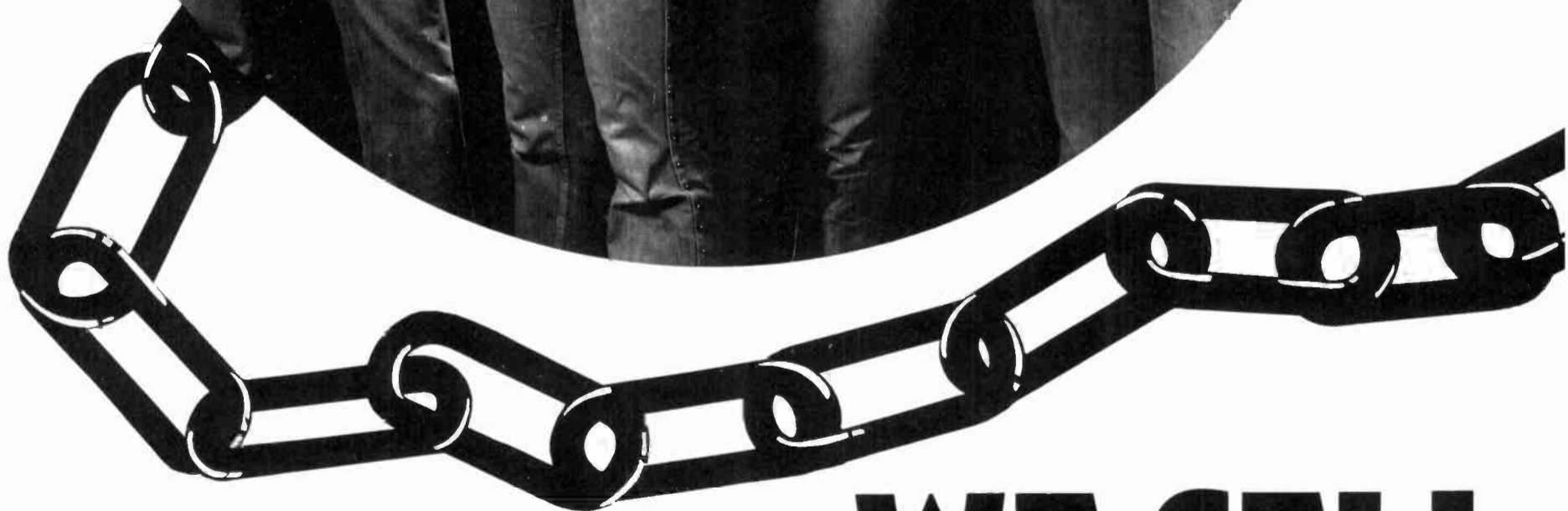
The lineup was completed by an organist, a Polish guy, who eventually decided that music stood in the way of his education and quit. Another organist, Roy Lynes, was brought in.

When the band members reached the ages of 15, they gleefully left school and prepared to spend all their time on the group, which by then had adopted the Spectres as a name.

Patience they awaited confirmation of a contract at a holiday camp in the U.K. They got it and there they met Rick Parfitt, who had been playing in another band. Critics of Status Quo would, no doubt, be able to find ammunition to substan-

(Continued on page SQ-6)

Status Quo



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'One Of The World's Great Rock 'n Roll Bands'

Status Quo

Sponsored By The Friends Of Status Quo

APRIL 3, 1976. BILLBOARD



Roger Tillberg photo

Left to right, Bob Young, tour manager; Coghlan; Colin Johnson, manager; Lancaster; Rossi; Parfitt.

tiate their claims that the band's musical ability was at a minimum if they examined those early days.

Francis Rossi could play only rhythm guitar and all the lead parts had to be played on organ. Recalls Lancaster: "He couldn't play lead guitar then to save his life and it got a little bit limiting. We eventually coned him into playing some simple lead stuff—two-string lead stuff—and made out it was great to give him confidence."

Work was decidedly scarce after the holiday camp season. But the Spectres were put on the road to fame and fortune by their manager Pat Barlow, a local plumber, who met a producer of Pye Records, John Schroeder, who was sufficiently interested to request that the band write a song for him.

Lancaster, with an examination success in music and the band's only writer, came up with a tune called "When He Passed You By." Impressed by this burst of genius, Schroeder went along to see the band play and their arrangement of Shirley Bassey's "I Who Have Nothing" sent him scurrying for their signatures.

That would have been the Spectres' debut disk, announced Schroeder.

Lancaster.



Robert Ellis photo



Robert Ellis photo

Parfitt.

In its anxiety about achieving a treasured contract, the band questioned nothing. They were well pleased. The single came out. "Not a bit like Shirley Bassey," rightly opined the critics. And it flopped.

So did the followup, the Lancaster-penned "Hurdy Gurdy Man."

On the advice of their manager, the Spectres sought another vocalist and Rick Parfitt fitted the bill. Parfitt, who had been playing in a supper-club two-girl and one-man group called the Highlights for three years, welcomed the change of environment. The lineup was complete.

The name was changed from the Spectres to the Traffic Jam and, in 1967, it was changed again to Status Quo.

Says Rossi: "Most people like to think there's a really deep meaning behind the name and what the reasons were for taking up the name. It's just that the more you find out about the band the more the name seems to fit."

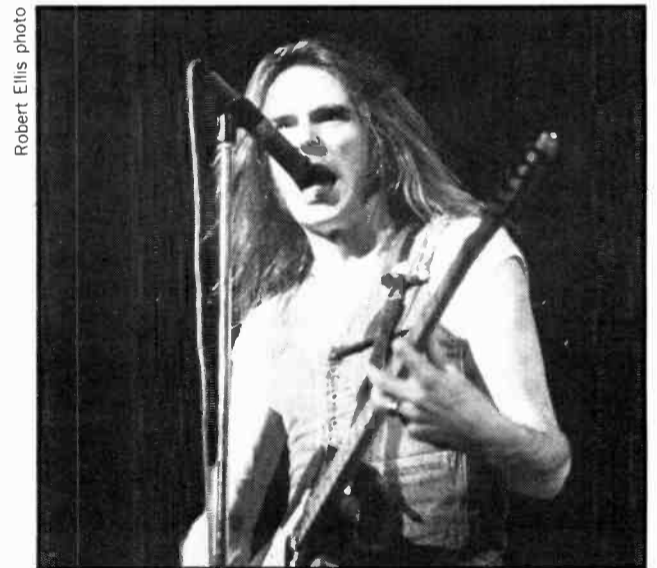
Rossi, who had been too embarrassed to involve himself before, came out of his shell and started writing songs. His first, "Almost But Not Quite There," failed to make an impression. The second was called "Pictures Of Matchstick Men." And he had also been developing in his role as lead guitarist.

"Matchstick Men," originally a flip side, had been perfected to such a degree in the studio that it was considered good enough to put out on the top side. Its huge success put Status Quo on a different footing and opened a young band to people who had not had their best interests at heart.

They were handled strictly as commercial and profitable product.

The band had been working as backup group for singer Madeline Bell and completed its work with her before its first assignment as a chart-topping group as an attraction on a tour headlined by Gerie Pitney. A men Corner was also on the bill. Quo's set lasted 12 minutes precisely.

Rossi recalls: "We all had to get the same clothes and then parade down to the rehearsal rooms where the promoter checked us out. We were given a roadie who was going to put us straight, knock us into shape. He was a great guy but we



Robert Ellis photo

Rossi.

were made to be frightened of him. He used to pass on our wages and whatever he said went, and we did things that we shouldn't do, then he'd fine us a pound out of our own money.

"That was at a time when everybody was pumping it into us that if we didn't have a hit record, we were finished. We were given 'Ice In The Sun,' written by Ronnie Scott and Marty Wilde, which was good. It was a hit, but it left us back at square one, searching for another one again. Panicking.

"Then we were given 'Are You Growing Tired Of My Love' and the idea of going for a hit with that one was to charge it all. It was very much a ballad thing with a big piano introduction. Richard was to sing and he was given a Bee Gees record to get the voice feel together and more or less copy it.

"It started to do reasonably well and then it flunked and we had a whole album in the can, full of stuff like it, strings and all. That was the 'Spare Parts' album."

And Into The Lean Years. . . .

Failure to sustain success was disaster in those days for a pop act and Status Quo was primarily regarded in music circles as a bubblegum band. So by 1969, after several attempts to change the image by the record company, Pye, Status Quo was pretty unanimously regarded as bad news.

Parfitt recalls: The whole thing just fell apart. We had no stage presentation, no performance that you could speak of.

Despite the apparently universal forecasts of gloom the band was not downcast. When there was no work, it re-

(Continued on page SQ-19)

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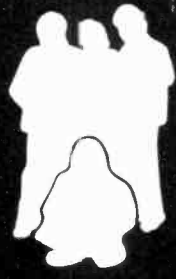
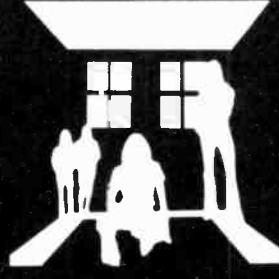
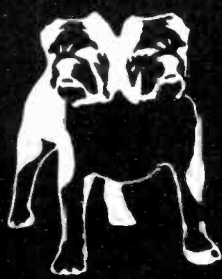
Manager: Colin Johnson
Quarry Productions · Lincoln House
52 Old Compton Street · London W1.
United Kingdom
Tel: 01-734 0542/0796

A black and white photograph showing a person's hands holding a vinyl record. The person is wearing a patterned shirt and denim jeans. The record is held in a way that shows its surface and the center label area. The background is dark and out of focus.

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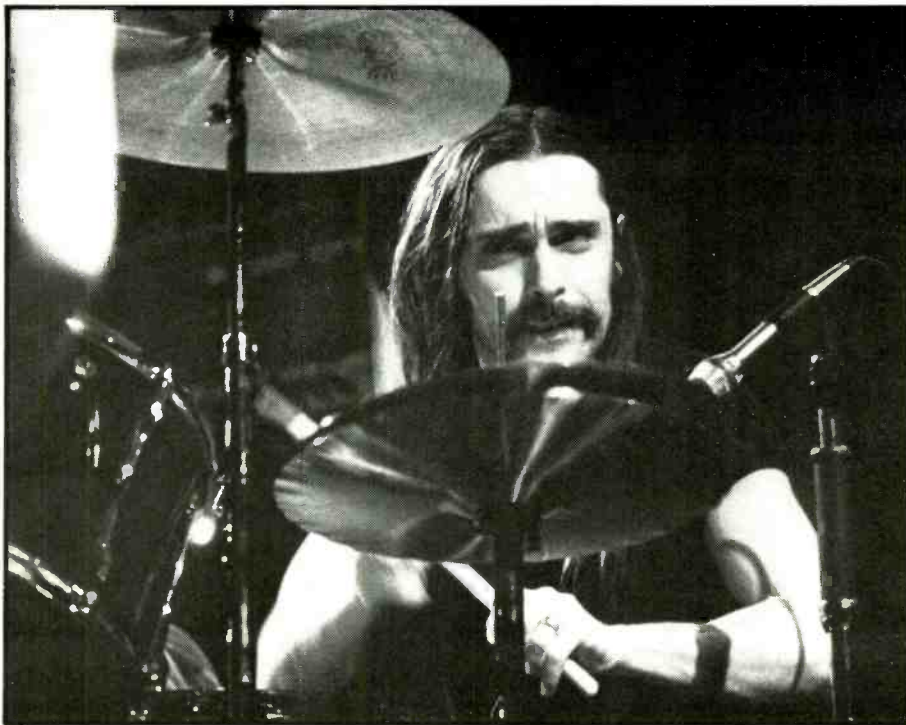
'One Of The World's Great Rock 'n Roll Bands'

Sponsored By The Friends Of Status Quo



Lancaster.

Robert Ellis photo



Coghlan.

heard. And for the first time it started to experiment with its own material—first turning point in the band's turbulent history.

Around this time, the band met Colin Johnson, its manager now for the past five years. With the work situation as it was, he realized that the only possible way out was to work the band as often as he could, and in as many places as he could, so it could regain some semblance of confidence as a musical outfit. And during this time, Status Quo went into the studios to record its first album with this new, refreshing, get-up-and-go attitude.

Johnson sensed that there were positive vibes that something exciting was feeding through. He was confident that things were going to change substantially for Status Quo.

Colin Johnson is 34. At one time he planned to go into the printing industry. That he wound up in the wider areas of contemporary rock 'n' roll he attributes to quirk of fate.

He says: "I happened to meet BBC radio producer Ron Belchier, then running the series 'Easybeat.' I thought the atmos-

phere was great and got more and more involved. Everybody, at the broadcasts assumed I was part of the business and in the end I was offered a job by music publisher Terry Oates. He asked if I'd like to become a booker."

So Colin Johnson worked on behalf of some recording acts, notably Tony Rivers and the Castaways. Then he moved to NEMS, with Brian Epstein, the Beatles' manager, now dead. At first he was asked to be agent and booker for Status Quo, then took over, at the band's request, as manager.

Once he'd developed a working pattern for the band, he found that engagements started coming in, on the club circuit (previously ignored by the band), and a hard-core following was built. The band's morale was being restored simply by getting out and working in front of people, after a fairly long layoff.

In the studio, the new album was to be called "Ma Kelly's Greasy Spoon," and the band recorded a song during these

sessions called "In My Chair." It had been written by Rossi and Bob Young, who had taken over as personal road manager and who also had interested himself in poetry. The song was released as a single and, after a tension-building six months, worked its way into the chart without much airplay and mainly through the band's great reputation as a working unit.

Johnson found, however, that it was hard getting press coverage on the band. His problem was to convince pop writers that the band really was due for bigger and better things.

But he kept at it. The "Ma Kelly" album was important, for it gave Status Quo a direction to follow, and the direction—hard rock 'n' boogie—agreed with the band's principles.

Quo had successes with "In My Chair" and "Down The Dustpipe" but were by no means out of the darkness. The organist, Roy Lynes, suddenly left the band. But Quo had

(Continued on page SQ-12)

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learned to live without keyboards and generally reckoned it would become a much tighter group because of that.

But the next vital section of the story was without doubt the release of the "Dog Of Two Heads" album. The band was into the club and university circuit in a big way, and also starting to play the smaller-capacity concert halls.

As far as Colin Johnson is concerned, the build-up of the concert scene meant the end of the struggle, particularly when linked with the change of label, to Vertigo, and the release of the album "Piledriver." He says: "The reputation of the band on stage made that album a surefire hit. Things have never looked back since.

"As that album hit number five in the charts, things went from strength to strength."

Albums, the official ones on the Vertigo label, were released at an average of one a year, and sold well. The band sticks to that annual release principle, because it thinks it's enough without being in the position of literally shoving material down the audiences throats.

As the following continues to grow, the stauncher and older Quo fans are joined each year by a younger breed who have picked up on the qualities of the band, first through the latest single, and then the albums.

As For The Quo Audiences

It is predominantly male, clad in denim, ruffian-looking and you might not let your daughter marry one. The group appears menacing but that's because it's the way it feels it should look. There is a passion to match their group's heroes in every way and this goes to the point where the band must appear aggressive.

The main priority of the Quo audience, though, is to have a good time, to let loose for the two hours or so of a concert, let the head hand loose, to sing with the band and, at the end of it all, let Rossi and Parfitt, Lancaster and Coghlan know their feelings . . . usually through the medium of a song "You'll Never Walk Alone" and in terms of energy.

Parfitt says: "We never lose sight of the enthusiasm of the audience. We haven't just gone zoom. It wasn't there overnight. We're always a healthy working band with a healthy reputation. A lot of the fans remember the days when we were in the clubs and they've stayed with us. Because they've known us for a long time, they have respect for us."

Coghlan says: "We've been together a long time and we are very close. We understand each other. In fact, that helps the music. We're confident about each other. We believe in each other, so the music comes across really well. I don't think we're a flashy band, but we're certainly full of self-confidence."

One critic wrote: "Quo arrived as one of Europe's really big rock bands by rejecting the system which groomed it initially as a pop group of the 1960s and playing its own brand of adrenalin rock, to establish an honest, hardworking reputation based upon performance."

Rossi says: "After three years of being sold out, as teen idols or whatever, we just threw up two fingers and decided to be ourselves. We grew up and so did the music. It didn't become heavy, or hard, or underground, it just became us."

For a time it seemed as if Francis Rossi was the number one personality in the band, with his frantic guitar breaks and his general aura of power drive and energy. But each member clearly has an important role to play.

Each is part of the whole.

Parfitt says: "We've a history of problems in terms of audience reaction. There have been bans slapped on us in certain parts of Europe. But all we can do is threaten to pull the plugs out unless the fans quiet down. But you know deep down that there's no way you're going to pull those plugs out because it would cause more trouble than it's worth."

"No promoter wants his hall wrecked. It'll take a bit of battering. The audience would go mad. And our audiences don't even like sitting down.

"I couldn't sit down and listen to our band playing. I'd be up on my feet and bopping. And that's for sure."

The deal with Vertigo has produced a list of fine albums. "Piledriver" was followed by "Hello," then "Quo," and "On The Level" and "Blue For You," the latter already a huge seller right through Europe. The singles: "Paper Plane," "Caroline," "Break The Rules," "Down Down," "Quo EP" (which ran for 13 minutes and celebrated the group's 13th anniversary in the business) and then "Rain."

As for the critics, the Status Quo situation is that it has learned to live with knocking and jibes. But Quo steers clear of saying when quizzed that the members are master technicians. It feels it's sufficient to let people know what the group does, and it does superlatively well. Sometimes this reply does not please the rather more harsh critics.

Parfitt says: "We've had this criticism for a long time now. People try to dismiss what we do but they can't. People have terrible goes at us about the music being simple when it's not really.

"It appears simple in perhaps its chording but generally, to actually play what we play and how we play it, is not simple, it's bloody hard work.

"It's hard work to play physically what we play. Even in the studio, you've got to feel the song in a big way, otherwise you don't sustain the drive. We never settle for a backing track unless that drive is there and it's constant.

(Continued on page SQ-14)

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"So musically it may be simple, but if we didn't play it the way we play it, then it would sound terrible and we'd deserve to be knocked. People sometimes don't understand just what has gone into it. The albums are successful, the band is successful, so really let the critics say what they want. It doesn't bother us any more."

Lancaster says: "The music anyway is definitely progressing. It's certainly not going back. It's to the stage now where there are three different types of Quo music. There's the way Fran Rossi sees it, the way Rick sees it and the way I see it. I see music as hard, Rick sees it as a softer-harder thing, and Fran is somewhere in between."

"But whatever happens, we play from the heart and not from the head. We don't have flash runs. I mean . . . we'll do them when we really feel they are needed, but we don't like to play technical stuff. With Quo it all comes from the heart."

And The Music Walks With the Image . . .

There has always been an image of roughness in the Quo camp. But it's a miscast part, out-of-true, for the band. The band appears rough, yes, but that reflects the background from which it clawed its way to the top.

But there came a time when it decided the band would no longer wear flashy costumes on stage and would play as it looked—hence the denim gear.

Lancaster says: "The image of being violent is definitely out of context. We're not a violent band although we all know what violence is. We've all had our school fights. When people say we're rough, we're rough and ready, I suppose. Like any other person in the street. You see the music comes from the people in the street. They gave us what we are playing."

And Parfitt adds: "We're jokers. We've all got a thing inside us where there is this little bit of devilry. Everybody likes a bit of a laugh. There's nothing ever nasty about it."

But the strength remains in the unified feelings of the group. Status Quo is interdependent. The individuals do not record solo albums for the simple fact that it would not work.

Rossi once started a solo project but had to abandon it when he found that the released product would not have the mark of an individualist, but would be seen as another Status Quo album with that distinct Status Quo sound.

Lancaster adds: "It just sells as a unit. Nobody has got any more than the rest. We all see the various things in the same colors. We tend to get the same pictures when we listen to tracks. I suppose it's boring really, but we're very much the same."



Coghlan, Lancaster.



Parfitt, Rossi.

And Parfitt says: "If Quo packed up, I could never go with another band because I couldn't start over again, getting to know people, getting to know how they play, fitting it all together. I just don't see myself in another band."

"We really do live Quo. It's always on the mind. You never go through a day when you don't think of the band. I'm married more to Quo than to my wife. First of all I see much more of the band than I do of my wife."

And The Individuals. . . .

Francis Rossi has always been acknowledged by the public as the band's front man. He comes out with all the cheeky chat on stage, plays lead guitar, sings on the singles, but remains conscious that he is one of the band, to an extent that he eventually steered clear of interviews to give other members of the band a chance to take the limelight.

He says: "I enjoy recording and playing. That's the work of the business. Outside of that, I don't like to get involved. I'd rather go home and relax. I don't like going to clubs. What's the point? If the band isn't good then, in my view, it's just a wasted evening."

Rick Parfitt has, as rhythm guitarist, more of a dilemma about his role in the band. He's a man who enjoys life to the full, looks good and feels good. But there have been times when he's felt unsettled about his job in the band.

"I was a bit confused. There are two guitars in the band and I had quite a thing about playing rhythm guitar. I used to feel very, very secondary, plus the fact that I wasn't a very good guitarist. I said I wasn't. Then I started to appreciate what I played and branched out a bit and got into different turnings and tunings."

Alan Lancaster, too, has vital job as bassist. On stage he has to produce, consistently, the drive that will keep the band going for the night. He handles a fair share of the vocals and plays a big part in arranging all the band's material.

John Coghlan is under no illusion about what is required of him in the band. He is there, he knows, to "kick the band up the ass" and, as such, provides with Lancaster and Parfitt a rhythm section which has few rivals in British rock.

"I try to keep my drumming straightforward normally. It's not very technical. Quo's not really the type of band for clever drumming."

And Bob Young, The Fifth Member. . . .

He joined the band in 1968, carting gear to gigs, and gradually earning promotion to personal road manager. Apart from handling business, he's a keen musician and writer, penning many tracks with Rossi and some with Parfitt and Lancaster. His expertise is in lyrics and he's handy when it comes to adding a touch of harmonica.

Quo fans know him as the guy who mysteriously drifts on stage, playing a few bars on "Roadhouse Blues" and walking off again, without introduction or glory.

With, Of Course, Colin Johnson. . . .

Who says: "People do like Status Quo as a band, but the truth is that real success brings equally real criticism. There are now the people who ask when are we going to get another chord from Status Quo, that kind of thing, but whatever they do is bound to get adverse criticism."

"The fact is that the band plays aggressive and hard rock. And for a time there was a call for soft rock. The time of Steel-eye Span, or Fairport Convention, around the Linidafurine spell of success. But there had to be a reaction. We found that kids at gigs were getting younger and they were getting fed up with sitting and watching and listening. They wanted to get up and do something."

"So bands like Status Quo filled a need. That's what swung the balance back in favor of Status Quo. We've built our company, Quarry Productions, around the Quoimportance."

"We're a tight-knit organization. But your problems as

manager grow when a band gets that much more success. Going on the road with Status Quo, three years ago and during the lull, was no problem at all. You just booked a gig and made sure the band was there."

"Now it's a much more complex business. But for me the biggest part is over liaison with record companies. Record companies really do generalize over their acts. They would much prefer to treat every act in the same way they treated the last one."

"But once the band is on stage, I try not to interfere. It's okay giving a bit of advice, but what happens out there on stage is up to the musicians themselves."

Always, when talking about Status Quo, the emphasis is on what happens onstage. Things can be faked in the recording studios, but onstage it's all down to the power and the glory of the band itself.

Quo remembers how the break back started at the ill-fated Lincoln Pop Festival in 1971 in Britain. On a miserably rain-soaked afternoon, the Quo fans stood up and boogied and though no one really knew what was happening, the message came through loud and clear.

Quo has mastered the art of communication. By the time it was appearing at the Reading Festival, it was being taken seriously indeed. The denim hordes of fans were turning into a regular army.

Rossi says, perhaps over-modestly: "We play the kind of music the audience would play if it could." And Lancaster adds: "Sometimes it's obvious that we're getting off on the audience as much as they get off us. They identify with us and we identify with them."

In U.K. pop paper New Musical Express, Quo was reviewed thus: "If you're not half deaf at the end of a Quo gig, it hasn't really happened. If you haven't acquired corns from jumping for nearly two hours, or a sore neck from nodding your head, then you haven't really enjoyed yourself."

Always there is the question of basic simplicity. Says Rossi: "Too many of the more progressive bands are taken up with trying to prove to each other just how clever they are. But we simply enjoy what we play. We are a punter's band."

On stage, and it's a Harry Doherty quote again: "Tension has reached a peak. Quo stroll on as if it had just arrived there, accidentally. All sorts of rock acrobatics are performed. The heat is killing as the fans go move for move with the band. They couldn't care less if somebody hits a wrong note, if the balance of the sound is just slightly off, if somebody takes a run at the wrong time."

"These fans are living as they've never lived before."

As they won't again, until the next Status Quo gig. The whole thing may have the predictability of a well-oiled machine, but it also thrives on and retains spontaneity.

"It builds and builds until finally the band announces the last number has come. 'Bye By Johnny' it is, the ultimate in Status Quo live performance, giving the band the opportunity to expend whatever little energy is left."

Status Quo, for 13 years, has seen it all. Love 'em, or hate 'em, you've got to hand it to the band for sticking together in the face of adversity.

And for standing firm on ideals which they've always believe in, never flinching. Their story is all about having the guts to carry out what they believed in. And how they did.

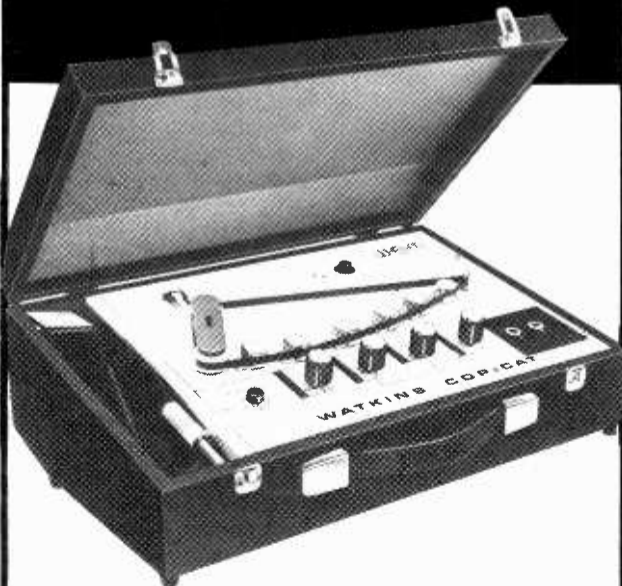
And Parfitt has the last word. "We feel strongly about not promoting ourselves as pop stars. If we're on television, we want to be seen as we are on stage. The usual gimmicks are not for us. It's not thick enough for us, it's too light."

"It's poppy and we're not just a pop group."

CREDITS

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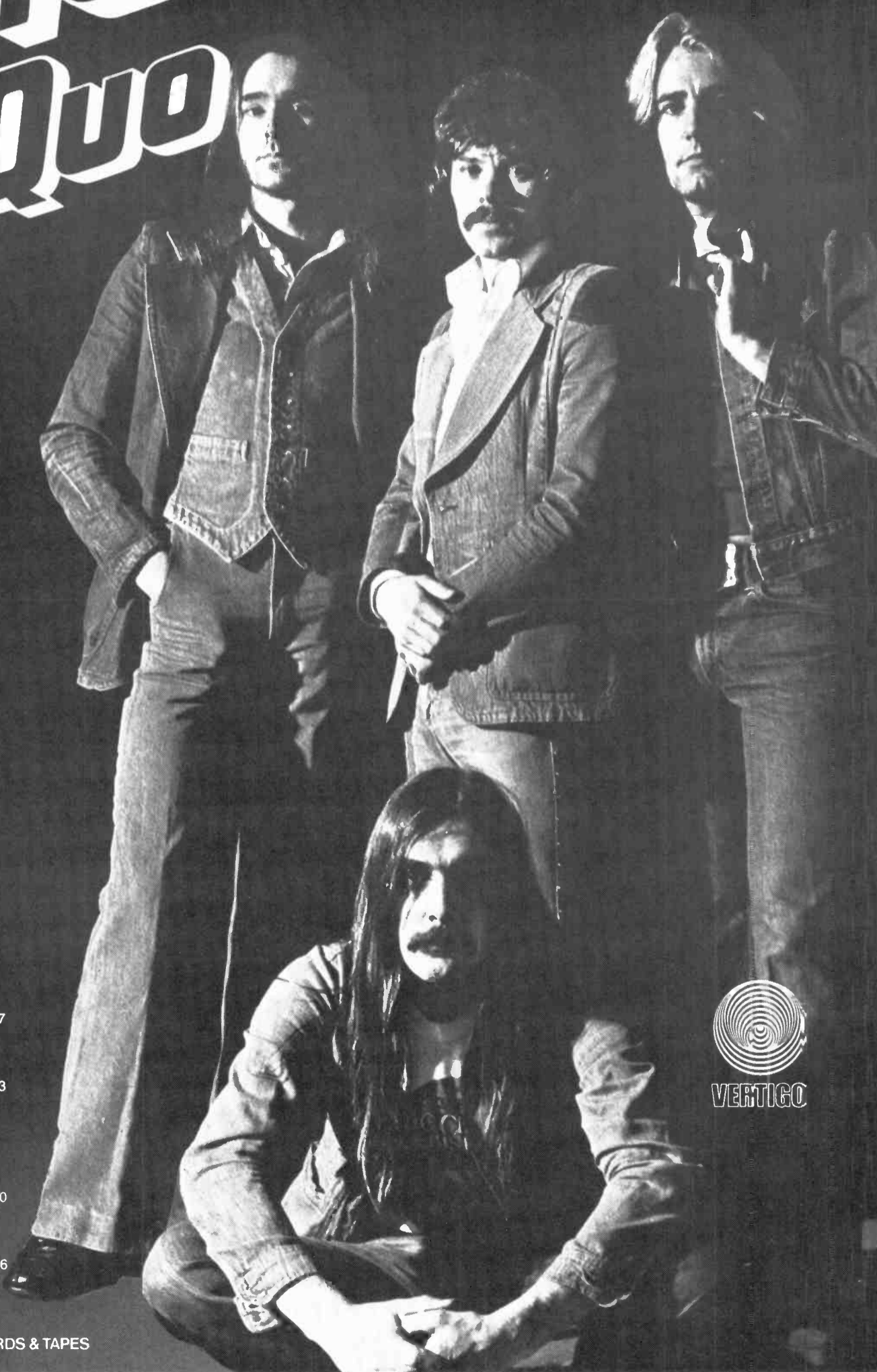
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JAZZ SURGE

Concerts Swinging And Radio Playing

By JIM FISHEL

NEW YORK—Jazz continues to make inroads into campus market in areas ranging from radio to concerts to education. While many collegiate observers felt the surge may have pushed in the fall, a survey of jazz-oriented college action disproves this theory.

College radio, long a bastion of "underdog" music, often jumps on jazz cuts faster than some commercial radio stations. In fact, many of the smaller independent jazz labels fare far better on campus airwaves than on commercial.

Labels like Strata-East, ESP, BASF, Enja, Black Lion, Chiaroscuro, JCDA, Groove Merchant and Trip show up on most collegiate playlists and many manufacturers look to these stations as an outlet for getting product into the minds of the public.

In addition, most college stations are now servicing these record companies with sales reports, letting them know where the albums are selling best.

Another role that campus radio is playing toward pushing jazz into the limelight concerns the broadcasting of live jazz concerts. One such project is currently being done under the auspices of WNYU, radio voice of New York Univ. here.

Beginning April 12, the station will broadcast a series of in-concert sessions featuring Slide Hampton, Johnny Griffin, Charles Mingus, Joachim Kuhn, Cedar Walton, Billy Harper, Don Cherry, Chet Baker, Roswell Rudd, Sheila Jordan, Stan Getz, Norman Connors, Elvin Jones, Freddie Hubbard, Dave Liebman and Lookout Farm and MPS Rhythm Combination and Brass.

As a whole, jazz artists through the years have always found a large percentage of work performing on campus. Because of this, the jazz community was out in force at the recent NEC National Convention. More than half of the music exhibitors had at least one jazz artist or group to offer, and many of the represented agencies were devoted purely to this medium.

Contemporary, traditional and modern jazz were all pushing for space in college venues. The diversity of artists—some known and some almost totally unknown—proved the viability of finding work at colleges.

The New York Jazz Repertory Company, Randy Weston, the Dukes of Dixieland, Count Basie, Buddy Rich, Kamal Abdul-Alim, Gil Evans, the Descendants of Mike and Phoebe, Charles Mingus, Thad Jones-Mel Lewis Big Band, Ronnie Laws, New York Jazz Quartet, Monty Alexander, Barney Kessel, Charlie Byrd, Mose Allison, New Orleans Ragtime Orchestra, Preservation Hall Jazz Band, Eddie Harris, Natural Life and countless others

NBC Sets Talent

LOS ANGELES—Vida Williams and Ron Johnson, producers of the one-hour "Positively Black" special for NBC-TV, have firmed Ashford & Simpson to headline. The Warner Bros. duo will be backed with a 33-piece orchestra.

Ashford & Simpson's "Come As You Are" LP is being shipped this week by WB.

were all put on display at the convention vying for an opportunity.

Educationally, jazz is seeping into schools "quickly and surely." Whereas jazz used to be relegated strictly to institutions like top-rated Berklee College of Music in Boston, it is now found at schools like the Univ. of Miami, Indiana Univ., North Texas State Univ., Governors State Univ., all with full-staffed departments. On some of these staffs, well-known jazzman serve as staff members or guest lecturers.

One of the more appealing collegiate jazz programs being offered this summer is at Bennington (Vt.) College. Beginning July 5, the school will offer a six-week session devoted to jazz and taught by 50 top players.

Teachers include Lou Donaldson, Billy Cobham, Larry Young, Jaki Byard, Ornette Coleman, Billy Taylor, David Baker, Ernie Wilkins, Eddie Jefferson, Jimmy Guiffre, Melba Liston, Larry Ridley, Beaver Harris, Charles Sullivan, Patti Bown, Ted Dunbar, Roy Brooke, Horace Ott, Charli Persip, Pablo Landrum, Garnett Brown, David Amram, Jimmy Owens, Chris White and many others.

The latter two musicians are co-directors of the Jazz Laboratory. White is also director of the Institute of Jazz Studies at Rutgers.

The program is open to any music student offering an audition tape, with enrollment limited to 300. In order to keep the setting educational and serious, there will be no "scheduled" performances or imported concerts, White says.

IBS Names An L.A. Executive

NEW YORK—The Inter-collegiate Broadcasting System made another stride at expansion with the naming of Mary Pendleton as its Los Angeles regional director. Pendleton, music director with KSPC in Claremont, is currently working with Tom Holser of KSCR (Univ. of California) and Scott Marcus of KLA (UCLA) on a Western States Regional Conference.

Scheduled for the fall, this college radio gathering will feature guest speakers from commercial radio stations and the record industry, as well as artist performances.

She can be reached during school days at (714) 626-4747, ext. 228.

Airs Rock Shows

NEW YORK—ACRN, all-campus radio network at Ohio Univ. in Athens, Ohio, features many of the major syndicated progressive radio shows.

"As far as I know, we're the only cable station in the country to feature the 'King Biscuit Flower Hour,' 'BBC Rock Hour,' Billboard's 'Rock Around The World,' Jim Ladd's 'Innervisions' and the soon to be nationally-syndicated Live From Agora (Cleveland's concert bar)," says Mary Student, assistant general manager. "I hope ACRN's progress in cable radio, especially in convincing advertiser's that cable radio works, can open roads for other cable stations across the nation."

Talent

Talent In Action

• Continued from page 40

up right, with all of the Pal waitresses decked out in special Fargo T-shirts. The singer herself came equipped with a backing ensemble that included two keyboard players and two backup singers alongside the regular country rhythm section. Pretty impressive.

Fargo's performance itself, while totally adequate, didn't quite live up to all the promise. Her material varied (do we really need another version of "Rocky Top"?), and the specially-brought-in sound system proved unbalanced and generally inadequate.

On the plus side, Fargo sports an engaging personality, distinctive voice and impressive catalog of hits, most of which are original material. A medley of '50s country hits during the first set was the only piece not identified with the singer to make any really positive impression. Audience response to both Monday shows was genuine and solid. **DEL PORTER**

LES DUDEK

River City, Fairfax, California

This stellar guitarist, who has toured with Boz Scaggs for the past several years and who cut "Ramblin' Man" with the Allman Brothers, is now out on his own. A Scaggs-produced LP just appeared on Columbia.

Dudek, backed March 19 by bass, drums, two keyboards, and a large red, cloth-and-paper macaw on a perch, opened with a Muddy Waters tune, "Feel So Good" with Dudek showing off his patently sizzling slide work as well as his vocals, which few have thus far heard. The tune worked to a false climax, after which Dudek unleashed some beautifully pentatonic playing. Anyone who likes the Allmans will certainly get off on Dudek.

Things pretty much went downhill from there, despite Dudek's inspired playing. The second number, an instrumental called "The Night It Snowed In Frisco," was nice but entirely too aimless to be the second tune of the set. Indeed, about 75% of the set was instrumental. Dudek sang here and there, but mostly it was just lines to launch the instrumental work. It was difficult to judge his voice. At times it seemed to have good character; at others it was virtually inaudible. Blame for this was laid to broadcast drain on the vocal mike.

JACK McDONOUGH

PATRICE RUSHEN & HARVEY MASON

Great American Music Hall, San Francisco

It's a shame the band was assembled specially for this occasion Jan. 10, since its potential in making superb crossover music is exceptional.

Patrice Rushen, at 21 not yet graduated from USC but already having two impressive Prestige LPs behind her, may well be the finest female jazz musician to emerge in the past 30 years. However, she has a long way to mature—her electric style in particular cops much from the Herbie Hancock handbook. But Rushen's writing, arranging and playing show imagination, taste, and seemingly unlimited room for growth.

Mason has finally released an LP for Arista, after having developed a reputation as a solid, versatile drummer able to anchor nearly any kind of music, such as Hancock's "Head Hunter" or myriad CTI disks.

First set kicked off with a shorthand reprise from "Chameleon," then a funky Mason solo led into an upbeat arrangement of Stevie Wonder's "Too High," with Rushen on ARP, Hohner and Fender keyboards. Subsequent tunes were written mostly by Rushen or Mason, with compact arrangements allowing ample room for other band members to solo—Ray Pizzi, sax and flute; Charles Meeks, bass; Gary Barone, trumpet; Garnett Brown, trombone, and L.A.'s busy sideman Lee Ritenour on guitar. Brown's impeccable tone and warm phrasing nicely set off Ritenour's squeaky-clean, road-running guitar lines.

Rushen revealed more a personal style on slower pieces or developmental charts like her "Pisa," where her ability to paint musical landscapes suggests her as a natural to compose film scores. Mason's writing is lighter, more popular. His "Gettin' There" boogied despite an inadequately miked horn section.

The three-fourths capacity house was visibly excited after the first set, indicating standing room if the band ever reassembles for a return engagement. **CONRAD SILVERT**

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ELVIS PRESLEY—Concerts West/Mid-South Concerts, Riverfront Coliseum, Cincinnati, March 21 (2)	35,080	7.50-12.50	\$407,274 *
2	DAVID BOWIE—Electric Factory, Spectrum, Philadelphia, March 15 & 16 (2)	36,000	6.50-8.50	260,000
3	PETER FRAMPTON/STARCASTLE/ROXY MUSIC—Electric Factory, Riverfront Coliseum, Cincinnati, March 19	18,000	5.00-6.00	103,000 *
4	WHO/STEVE GIBBONS BAND—Contemporary Productions/ Continental Enterprises, Myriad Convention Center, Oklahoma City, March 15	14,801	5.50-7.50	101,028 *
5	WHO/STEVE GIBBONS BAND—Fun Productions, Tarrant County Convention Center, Ft. Worth, March 16	13,500	6.50-7.50	100,583
6	DAVID BOWIE—Harvey & Korky/Pacific Presentations, Memorial Auditorium, Buffalo, March 19	12,000	6.50-8.50	87,235 *
7	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Northwest Releasing, Coliseum, Seattle, March 18	11,831	5.00-7.00	75,556
8	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Northwest Releasing, Coliseum, Portland, March 17	11,500	5.00-7.00	69,000
9	ROBIN TROWER/WISHBONE ASH/STAMPEDEES—Schon Productions, Metropolitan Sports Center, Bloomington, Minn., March 20	11,500	4.00-6.00	63,000 *
10	ROBIN TROWER/WISHBONE ASH/STAMPEDEES—Daydream Productions, Arena, Milwaukee, March 19	10,234	4.50-6.50	59,115
11	MARSHALL TUCKER BAND/ELVIN BISHOP/JAMES MONTGOMERY—Cornucopia, Civic Center, Springfield, March 17	10,000	6.00-6.50	58,800 *
12	DAVID BOWIE—Monarch, War Memorial Auditorium, Rochester, March 20	8,358	6.50-7.50	58,720
13	URIAH HEEP/HEAD EAST/SKYHOOKS—Sunshine Productions, Roberts Stadium, Evansville, March 21	8,963	5.50-6.50	51,605
14	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Northwest Releasing, Performing Arts Center, Pullman, Wash., March 16	8,500	4.00-6.00	47,300
15	DAVID BOWIE—Cornucopia, Civic Center, Springfield, March 21	6,752	6.00-7.50	46,572
16	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Northwest Releasing, Coliseum, Spokane, March 15	7,500	4.50-6.50	43,000
17	PETER FRAMPTON/GARY WRIGHT—Gulf Artists, Auditorium, West Palm Beach, March 16	6,200	6.00	37,200 *
18	JOE COCKER/OZARK MT. DAREDEVILS—Sound 70, Municipal Auditorium, Nashville, March 16	5,400	5.00-6.50	32,000
19	CONWAY TWITTY—Satellite, Fairgrounds Arena, Oklahoma City, March 19	3,956	4.00-6.00	22,271

Auditoriums (Under 6,000)

1	GEORGE CARLIN—Di Cesare-Engler, Stanley Theater, Pittsburgh, March 20 (2)	3,800	5.50-6.50	\$46,000 *
2	DAN FOGELBERG/FOOL'S GOLD—Cornucopia Productions, Monarch Enterprises, Woolsey Hall, New Haven, March 19 (2)	4,500	6.50	29,250 *
3	ELECTRIC LIGHT ORCHESTRA/JOURNEY—Di Cesare-Engler, Stanley Theater, Pittsburgh, March 17	3,800	7.00	27,000 *
4	MARSHALL TUCKER BAND/CHARLIE DANIELS BAND—Di Cesare-Engler, Stanley Theater, Pittsburgh, March 16	3,800	4.50-6.50	24,000 *
5	NITTY GRITTY DIRT BAND/STARWOOD—Cowntown, Memorial Hall, Kansas City, Kansas, March 19	3,800	6.00-6.50	22,000 *
6	DAN FOGELBERG/FOOL'S GOLD—Monarch, Capitol Theater, Passaic, March 20	3,498	5.50-6.50	21,208 *
7	GEORGE CARLIN—Electric Factory, Tower Theater, Philadelphia, March 20	3,100	5.00-7.00	20,611 *
8	BILL WITHERS—Eugene Harvey, Kennedy Center, Washington, D.C., March 21	2,800	5.50-8.50	20,500 *
9	FLORA PURIM/AIRTO & FINGERS—Bill Graham, Paramount, Oakland, March 19	2,998	5.50-7.50	20,287 *
10	LEO KOTTKE/EMMYLOU HARRIS—Electric Factory, Tower Theater, Philadelphia, March 20	2,950	4.50-6.50	18,018
11	DAN FOGELBERG/FOOL'S GOLD—Sound 70, Jefferson Civic Center, Birmingham, March 16	3,000	4.50-6.50	16,700 *
12	DAN FOGELBERG/FOOL'S GOLD—Monarch, Auditorium Theater, Rochester, March 21	2,408	5.50-6.50	14,787
13	STYX/STARCASTLE—Continental/Cowntown, Century II, Wichita, March 17	2,659	5.00-6.00	14,500
14	STYX/SUTHERLAND BROS.—Cowntown, Civic Center, Dodge City, Kansas, March 18	2,530	5.00-6.00	13,544

*DENOTES SELL OUT PERFORMANCES

42 / Joe Smith is known for his wry sense of humor and his dynamic industry speeches. But what's he like during the moments he's not "on" for an audience? Nat Freedland spent a day with Smith recently in Los Angeles as the board chairman of Elektra/Asylum effectively communicated with people in-person and on the telephone. This is his report:

Joe Smith's business day begins at 6:45 this morning as he phones Nesuhi Ertegun in London to discuss the upcoming move of Elektra/Asylum to WEA of England from EMI for U.K. distribution.

Smith makes the call from his Beverly Hills home before taking the eight-minute drive to E/A's headquarters of La Cienega Blvd. "You really have to work at it to beat that eight-hour time differential between California and London," he says.

Smith, who switched as president of Warner Bros. to board chairman of Warner Communications' smaller sister label Elektra/Asylum in December, makes a number of calls from



Joe Smith reflects a bright mood during one of his many phone conversations.



Smith remains a careful listener to his visitor's comments.

off these days because if they've signed a unique artist you have no choice but to deal with them."

Levy begins describing Magnet's U.K. success, which climaxed in a reported \$5 million 1975 gross, his second full year of operation. He is exploring various approaches to a new U.S. distribution deal, dissatisfied with his first American results.

"I realize that not everybody on my artist roster can make it in this market," says Levy. "But I can guarantee that any Magnet act we decide to push here will spend enough time in America to do whatever is necessary for his career."

"To be perfectly frank," says Smith, "I've noticed England rather drying up as a source of major new talent. The Average White Band may have been the only new English group to really break big here in the past few years. With something like the Bay City Rollers, you needed an American representative



gles forces. We made \$46 million on a release of 29 albums during 1975 for the U.S. alone and E/A has to be very careful about not trying to expand faster than our staff can effectively move product."

Levy plays several tapes and Smith is enthusiastic enough to ask for copies left so he can think about them some more.

The next appointment is Ron Stone of Elliot Roberts' Look-out Management, whose clients include Joni Mitchell, Neil Young and J.D. Souther.

The conversation starts with cars and then Stone explains how he wants to set up an April club headliner tour for J.D. Souther to promote a just-completed album in major media markets.

"Fine, get me a budget for the travel support you'll need," says Smith. "I played the tape of J.D.'s album last night before I went to sleep. I think it's terrific, J.D.'s best shot yet. Peter Asher did a great job of producing, getting J.D. way beyond that overly laid-back Laurel Canyon sound." He asks secretary Deni to dial Asher and Souther for him so he can offer his congratulations.

Next Stone wants to continue the Cate Brothers tour but has run out of E/A's support funds. "Let's have a budget proposal on that too," says Smith. "I'm willing to keep the Cates on the road through summer. It's a necessary investment if we're going to break them. They can keep their earnings and the company will pick up the travel expenses."

Smith and Stone talk about how Joe flew from Atlanta to New York during a radio convention this winter to attend the party after Joni Mitchell's Nassau Coliseum show. "I had to catch a 3 a.m. flight back and stay up to work on my speech for the next morning but it was worth it."

This leads to a bombshell announcement from Stone. Joni



A Day In The Life Of JOE SMITH

Elektra/Asylum's Board Chairman Infuses Humor Into The Seriousness Of His Business Environment

his home to the East Coast before leaving for the office. He phones Tracy Sterne, chief of E/A's Nonesuch classical label about new album release and eventually shows up at the office around 8:30 a.m.

Smith generally gets by on five-six hours of sleep per night and his energy has clearly been an important factor, along with his creativity, in the great success he achieved during a 16-year record business career.

At 9 a.m. when Denie Taylor, his secretary for the past 2½ years and the only staffer he brought over with him from WB, arrives, Smith continues dialing his own calls to save time. At any given time he usually has two or three typewritten sheets full of phone messages to return.

Shortly after nine he starts trying local L.A. calls. "But you can never get anybody in this early," he complains.

At 10:11, after Smith has dealt with some papers piled on his desk, Phil Walden calls from Aspen where he's on a ski holiday to request Joe's aid in getting a solid audience for Democratic Presidential front-runner Jimmy Carter's speech at NARM.

"I still spend a lot of time doing business for Warner Bros.," comments Smith. "People like Phil or Rod Stewart had me as their main contact at the label and I can't just cut off the business relationship suddenly now that I've switched jobs."

There's a letter on Smith's desk from impresario Bill Graham, requesting four tickets for the Oscar ceremony and expressing Graham's willingness to pay any price short of his body. The letter ends with a "P.S. On second thought..." Smith chuckles at Graham's kidding and has the note passed on to the WB film studio.

First of the day's actual appointments is Michael Levy, who runs England's hot new Magnet label, and Levy's U.S. attorney Seymour Bricker. Smith begins the meeting by telling Levy, "Bricker tells me you're an abject failure."

The men talk about legendary characters in the U.K. music business, talking about a recent reputed fistfight between a top English manager and a major record executive. "You know, there's nothing as blatant as a crook in the English music business," laughs Joe. "Remember that manager who came over here at the height of the first British Invasion and signed the Bachelors to about seven American labels for big advances. I guess there's still room for a manager to be a rip-



Auditioning a British band: careful attention to its style.

like Sid Bernstein who was totally committed and went all-out in a campaign for it."

Smith goes on, "We do want to expand E/A's market, but to date we've succeeded remarkably well with a narrow range of music. You might call it writer-artist California rock, white FM artists, the Eagles, Jackson Browne, Joni Mitchell, Carly Simon. The biggest struggle David Geffen had here during the past few years was to break these people into genuine AM sin-



Billboard photos by Bonnie Tiegel
Smith is on the receiving end of a funny onliner.

has decided to cancel her proposed springtime tours of Europe, Japan and Australia. Instead she will go into the studio to cut eight new songs she has written. Money will have to be refunded for tickets already sold overseas, but Smith is just pleased that there may be a new Mitchell album by this summer.

Stone leaves as J.D. Souther comes on the line for Joe. "Sit at attention, J.D.," begins Smith, "I am the chairman." He tells Souther how pleased he is with the new LP.

Tomorrow the E/A regional promotion men will all be in L.A. for their first meeting with the new chairman. Smith greets a few early arrivals passing his office.

An a&r staffer comes in with a question. "Oh yes, that artist we inherited wants to do another album," Smith grimaces. "Okay, let him book the studio time. We're obligated by contract for a last LP."

Joe has a few moments to reminisce now. "It's strange to think sometimes that I've met every major figure in music for

the past 25 years. I was a disk jockey for 10 years before Mo Ostin brought me into Warner Bros. I know Eddie Fisher, Elvis, Col. Parker, Mitch Miller, Fats Domino, Jane Morgan. . . ."

He's been thinking about the past due to a phone call from Mickey Kapp, Warner Special Projects chief. Joe expresses sympathy on the recent death of Mickey's father, Kapp Records founder Dave Kapp. Smith arranges for Mickey to catch a ride to NARM in the Warner Communications jet plane. "Be at Qualitron hangar at 8 a.m. on the 18th," Joe says. "If you change your mind let me know, so we don't wait around."

Joe recalls about a UJA dinner for New York record merchandiser Morris Levy two years back. "It was an amazing event, all the pioneers of rock on the East Coast were there on the dais. I was keynote speaker and I caught the red-eye flight from L.A. after a Lakers game. I had no speech prepared and I was really tired from being up all night. So I just started ripping into everybody; Archie Bleyer, Florence Greenberg, Dave



Independent producer Spence Proffer confers with Smith about choosing a first single from an Allan Clarke album.



Billboard photos by Bonnie Tiegel
Going over the bottom line with Smith: E/A treasurer Jack Reinstein (left) and the label's attorney Rich Leher.



Smith has a few words on the upcoming quarter with E/A president Mel Posner (right) and merchandising executive Stan Marshall.

Kapp, Jules Malamud. Richard Perry made a film of the whole thing that I just saw the other night, it's really a basic historical document of our business."

Now E/A treasurer Jack Reinstein and the label's attorney, Rich Leher, come in to discuss the new figures finally settled in an audit and contract renegotiation of an act that has recently been among the hottest in the country.

Smith next goes prowling through the almost-completed second-story addition to the E/A building. In the main hall he meets Claude Nobs, WEA International liaison in Europe and gives him the news of the Joni Mitchell tour cancellation.

Smith checks on latest airplay developments with Steve Wax, promotion vice president, Ken Buttice, national promo director and the rest of the staff.

He says in an aside, "My theory has always been that a record executive should be accessible to the people who try to sell him product. Anybody might remember you turned them down politely five years ago and come back to bring you a smash act."

Smith moves on to the office of E/A president Mel Posner, one of Elektra founder Jac Holzman's earliest employes. Around the desk with Posner are sales vice president George Steele and merchandising executive Stan Marshall.

The group discusses E/A's NARM schedule. There's a new private session Ahmet Ertegun has called for some 27 key international merchandisers.

Smith and the threesome go over quarterly ad budgets for E/A artists Carly Simon, Linda Ronstadt, J.D. Souther and Tim Moore. There's a repackaging on Bread to work up a campaign for. Smiles beam on everybody's faces as it's brought up that the Eagles greatest hits LP which shipped platinum has already had 300,000 reorders.

Posner, Steele and Marshall have other business to take care of during lunch, so Smith and Billboard's reporter and photographer drive down La Cienega Blvd. for a simple lunch.

"I really prefer not to have lunch meetings most days," says Joe. "I take an hour by myself to catch up on paperwork or the trades and it recharges me to start meeting people for the rest of the day. Just like at music conventions, people would be surprised at how much time I spend in my room. It's really a big drain for a person in my position to stand around the lobby and be hit on for two deals a minute."

On the short drive back to the office, Smith talks of his present top-priority goal of imprinting his own personality on the company. "But I've never believed in doing that by firing everybody and bringing in your own team," he says. "I feel that if a label has been as successful as E/A was before I got here, the present staff must be doing a good job."

Joe's first afternoon meeting is with old friend Johnny Magnus, a long-time top L.A. disk jockey who has just been auto-

sible debut album for C—— and to promote it in the most effective way. Think it over and see if you want to go that way. I'll pay fair royalties down the line, but no big advance."

Next appointment is with Spencer Proffer, former United Artists a&r head turned independent producer. He produced Hollies lead singer Allan Clarke's new solo LP, "We Got Time."

Smith and Proffer quickly agree that initial FM acceptance for the LP has been encouraging. The immediate problem is how to maximize exposure for the product while Clarke is off in Europe locked into a Hollies tour.

"Allan is ready to come over here for promotional appearances early in April," says Proffer. "Meantime, he could do phone interviews from England with key FM jocks."

"Good, and I want to get going right away on a canned one-hour radio special on Allan to be distributed to stations. I understand the tape he made for our publicity department when it interviewed him for his bio is very good and we can get it professionally edited with narration and cuts from the album."

Proffer adds that he is in the midst of AM shortened edits and mixes of the four album cuts which the label staffers have felt are best bets for singles. These will be listened to later in the week.

There's also a discussion of changing the Clarke album jacket in future pressings, because the current design does not actually show Clarke's face clearly. "We need a cover that shows buyers what this artist looks like. And I want to decide on the first single before NARM."

Smith takes some more phone calls. He doesn't just sit at his desk as he talks, he gets up and walks around as if the other party was right there in the room with him.

Business affairs director Sue Roberts comes in to go over several contracts ready for signing. Smith's Billboard arrives and he systematically skims through it while listening to still another audition tape on a group that has recorded for other labels.

He keeps up a running commentary about the stories in the



Smith gladhands Rod Stewart at the post-concert party for Queen. The late evening social event helps him close out his day.

mated out of a job at KRLA. Magnus wants to know what his chances are of leaving radio and entering the record business, as Smith did so successfully 16 years back.

Smith's detailed response is, in actuality, a brilliant analysis of the way record labels operate today. "Unfortunately, things have changed a lot from the days when I made my switch out of radio. It isn't nearly so acceptable now for a guy who's made his name around the business to start over in promotion. There was a feeling of great expansion 15 years ago.

"You have a reputation for taste in adult programming, which is a minority aspect of record product today. If you want to get an a&r slot, you've got to approach a big company like Columbia or RCA, which has a lot of MOR-adult artists under long-term contracts and needs to find profitable ways to release their LPs to this market. You've got to come in with a plan to tell a label how they should be cutting a Morgana King or a Steve & Eydie.

Smith gets back a letter he's dictated to Billboard publisher Lee Zhito, bemoaning the fact that his subscription hasn't yet been transferred from WB to E/A. Naturally, Smith kids around on the note, saying he demands to know why he can't get his magazine on Monday like "Peter Tripp, Hunter Hancock, Archie Blyer, our local promotion man in Seattle . . ." etc. etc. (When Zhito gets the note he will arrange for a special airmail subscription to come to Smith's home.)

Now Smith has a bit of time to whiz through some of the backlog of phone calls. He talks long-distance to Tony De Fries, whose Mainman management office formerly handled David Bowie. Joe has some interest in signing Bowie's ex-side-man Mick Ronson.

Lawyer Harold Ornstein phones from New York with some numbers for a proposed deal on a hot female songwriter. "What does she need a \$50,000 advance for?" laughs Joe. "I'm willing to spend whatever it takes to make the best pos-

magazine and pays particular attention to the Inside Track column at the rear of the book. "I really like those advance rumors about changes that you've been getting in there lately."

It's getting toward the end of the afternoon and Joe gets ready to leave the office. But he is hardly about to call it a day. First stop is the Beverly Hills hostelry where the E/A regional promo men are staying. Joe greets them for an informal drink and then heads home for dinner.

"I make it a point to go home for dinner or at least be there at dinnertime almost every night I'm in town," says Smith. "I have to spend so much time away from home that it's important to make my time with the family count."

After dinner, Smith heads west to the Santa Monica Civic Auditorium where headliner Queen and the Cate Brothers make an all-E/A bill. He attends the entire show and talks backstage with both acts before and after the performances.

Queen has been E/A's top priority act for the first few months of 1976. "We didn't have any other releases by artists with established followings coming out in January," says Smith. "So I figured we might as well go all out to raise this strong English progressive rock group to the next highest sales plateau."

After the concert there's a reception at a Hollywood restaurant. Smith circulates busily, spreading good vibes till about 2 a.m. among various press representatives, radio people, other artists and managers.

He explains: "This is a representative rock community gathering, with opinion makers, writers, managers of other acts in attendance. Such parties don't necessarily sell records, but they do focus attention on an act."

Thus we come to the end of a not untypical day in Joe Smith's life. He decides to take it a bit easier tomorrow, saying "I probably won't get into the office till 9:30."

Art direction: Bernie Rollins

Sound Business

A Spectrosonic 24 Board Tops S.F. Studio's Buy

By JACK McDONOUGH

SAN FRANCISCO—Different Fur Trading Company, a recording studio that has been operated by Patrick Gleeson in the Mission District of this city since 1970, has recently added significant new studio equipment while upgrading its building.

The centerpiece of the studio is a new Spectrosonic 24 board, installed in January.

In addition to the new board, Gleeson is doing extensive remodeling of all three levels of the building, with the result being an entire building that will be an aesthetic delight.

In addition to the new board, Different Fur also boasts the Dave Rossum-designed Eupolyphonic synthesizer, which retails at \$21,000. Such synthesizers are owned by Leon Russell, Frank Zappa and John McLaughlin.

The rest of the equipment, says Gleeson, is commensurate. His monitors, Altec 6848Bs, he indicates are "50% more expensive than the next step down," and he uses three amps per speaker. The studio has four separate cues and a fully equalized drum booth. The room, he says, is very flat—plus or minus two dBs from 50 to 10,000 cycles and the speakers are plus or minus 1½ dBs from 30 to 12,000 cycles. He adds: "We're getting excellent isolation for a small room."

The room measures 24 by 27 feet, with the control room at 12 by 17 feet. About 60% of Fur's studio time goes to records, 25% to commercials and the rest to demos. Rates are \$75 per hour from 1 p.m. on (\$55 in the mornings) and Gleeson emphasizes that "you can go as late as you want at that rate." The \$75 covers everything—no extra fee is charged for dbX or digital delay.

Since the beginning of the year Joe Henderson has worked on two LPs for Fantasy at Fur. Coke Escovedo's first LP for Mercury was done partially at Fur and Coke is now doing all the work on his second



WinterGrey photo

UA recording artist Paul Anka picks up pointers on the Stylophone mini synthesizer from Madelon Baker, who has U.S. and Canadian rights to unit.

there. Gleeson indicates that "significant parts" of four Herbie Hancock albums were done at Fur ("Crossings," "Sextant," "Headhunters" and "Thrust") and that "several hundred tracks" for Lenny White's "Venusian Summer" (Nemperor) were done here.

Gleeson has also worked here with David Riordan or two special projects, a "Christmas In San Francisco" LP and a new "Wilderness America" album for the Sierra Club.

Gleeson starts production Thursday (1) on a jazz series for Mercury, with a minimum of six artists scheduled to finish LPs the first year. The artist roster for this series is already fixed.

Gleeson has great ambitions for Different Fur. He hopes by 1980 to have a complete music building with two recording studios, a remix studio and a commercial studio plus offices for law, accounting, and his own production company.

In moving toward these ends, he says he spent \$100,000 on the facility in the last quarter of 1975 and expects in the future that "almost all our money is going back into the studio."

Isaac Hayes His Own Man In a Studio

By ELTON WHISENHUNT

MEMPHIS—What's an Isaac Hayes recording session like? Here is how a typical one went:

The session was to begin at 9 p.m. The Movement—Brol Thomas on bass, Michael Toles on guitar, Joe Rutherford on percussion, Congalu on congas, Lester Snell and Sidney Kirk on keyboards—arrive on time and warm up.

Shortly before 11 p.m., Hayes roars up on a big 1200-cc Harley-Davidson motorcycle. Bald and bearded, Hayes gets right to work. But what happens next is foreign to most producers. Because:

1. Hayes hasn't even selected any songs to record. 2. He hasn't rehearsed anything. 3. He doesn't even know what he is going to play.

Two words seem to be the key to what takes place: inspiration and spontaneity.

The atmosphere is loose. Hayes, in blue knit slacks and yellow T-shirt, sits at the piano and begins playing. He moves from the piano to the electric organ to try out melody lines that have been running through his brain.

Occasionally he throws his head back and sings a few notes when he finds a chord progression he likes. The Movement continues its jam session, oblivious to Hayes.

Now Hayes has something. He turns to the Movement. The band stops and waits for his words. Hayes recites slowly to them the chords he has decided on. The Movement begins playing them. The six play until Hayes is satisfied with the sound. Nothing is written down.

Hayes turns to the drummer, Willie Hall, and says: "All right, give me a beat." Hall begins rapping the beat and the Movement joins in playing the chords.

Hayes stands in the center of the studio directing, unlike most producers, who are in the booth. But Hayes is doubling as producer and artist, so he joins in on the keyboard. Sometimes he plays, sometimes he directs, bringing all the parts to a resonant whole.

The early run-throughs are rough and last about 20 minutes each. But more work makes them smooth and by 12:30 a.m. they are ready to tape.

It's all that fast. Several numbers were produced for an album. On his latest album, "Groov-A-Thon," Hayes recorded it in four days.

The night's work is finished at 3:30 a.m. Hayes sits down at the console of his 24-track studio to listen to the finished product.

Then it's home for some sleep.

Domestic Rights For 'Stylophone'

LOS ANGELES—U.S. and Canadian rights to the Stylophone 350-S, a mini-synthesizer recently unveiled at MIDEM in Cannes, have been acquired by Madelon Baker.

Operated by battery, the 350-S is the size of a cassette deck, can be tuned, has eight voicings, two vibrato speeds, reiteration, fast and slow decay, a photo-electric cell to control volume and a wah-wah as well.

Baker says she is firming up a major marketing campaign for the instrument, which will retail for less than \$200.

Studio Track

By BOB KIRSCH

LOS ANGELES—Rod Stewart has been in the Cherokee Studios here, working with producer Tom Dowd and engineer Dee Robb. Dowd also remixed the recent Bill Wyman (Stones' bassist) LP and did a "King Biscuit Flower Hour" show with Lynyrd Skynyrd.

Robert Appere was in mixing Neil Sedaka's latest and doing vocals on a Bernie Taupin solo set. Chris Bond produced the new Daryl Hall & John Oates set with John Mills at the boards and Steve Stills did vocals with engineer Don Gahamen.

Ron and Howard Albert flew in from Miami to cut a Chris Hillman solo LP and Toxey French is producing Jim Peterik. Steve Fromholtz, well known in cosmic cowboy circles, cut with engineer Roger Harris. Producer Don Costa and engineer Ed Green mixed a Frank Sinatra single. Producer Joe Porter and engineer Eric Prestige worked with Diana Trask.

At Quadrafonic Sound in Nashville, Marie Cain has been working with producer Kyle Lehning and engineer Gene Fichelberger while Eddie Rabbitt cut with David Malloy producing and Ben Tallent and Malloy engineering. Turley Richards cut with Troy Seals and Ron Bledsoe and the Lost Gonzo Band has been busy with producer Michael Brovsky.

In Miami at Criteria Sound, Stephen Klein is mixing a set from Mother's Finest and Bill Szymczyk is in with the Jay Ferguson group. Ron & Howie Albert are producing and engineering for Law. The Bee Gees will be back shortly, working with producer Albhy Galutin.

In notes from around the country: Indigo Ranch Studio in Malibu, Calif., has had Billy Preston working with Bob Margouleff. Mike Pinder co-producing his own set with Margouleff and Keith Christmas in with producer Michael Boshers. Duck Dunn and Steve Cropper gave Christmas some musical help.

The Enactron Truck is in Phoenix, working on the "A Star Is Born" film with Barbra Streisand and Kris Kristofferson and Phil Ramone producing.

In the Fantasy Studios in Berkeley, Roger Glenn is wrapping up his debut LP with Larry and Fonce Mizell producing.

Black Oak Arkansas into the Ardent Recording Studios in Memphis and Leo Sayer into Richard Perry's Los Angeles studio to work with Perry. Earl Slick and Willie Weeks helping out on the sessions.

Joe Cocker did some overdubs at Audio Media Studio in Nashville with Rob Fraboni producing and Mike Stone at the boards.

The Ohio Players are spending much of the month cutting its next Mercury LP at Paragon Studios in Chicago. Barry Mraz is engineering and the group is producing itself.

Manhattan Transfer have been at New York's Sound Ideas cutting with Richard Perry and engineer Rick Rowe. Cat Stevens took a day off from touring to do some overdubs for his next LP. Betty Carter worked with producer Fred Bailin and Chico Hamilton is in with producer Mike Cuscuna and engineer George Klabin. Art Blakey was in with engineer Geoff Daking and Buzzy Feiten's Full Moon cut with Alan Douglas producing. Steve Schaeffer and Harold Wheeler of

Wing And A Prayer Records did mixes for Didi Bridgewater. Paebro Bryson did a sweetening session with Mike Zager and Jerry Love producing.

Waylon Jennings has been cutting at Sound Labs in Los Angeles, his first project away from Nashville in some time. Jennings is co-producing himself with Ken Mansfield. Jennings and Mansfield are also working together on the next Jessi Colter album at Sound Labs. Barry Rudolph is handling engineering. Bill Conrad gets congratulations as new engineer for Hometown Productions, Mansfield's company.

At the Total Experience Recording Studios in Los Angeles, Wayne Henderson of the Crusaders did the mix-downs on the next Pleasure LP and the same on the next Smoke set. F. Byron Clark engineered both sessions. Producer Michael Masser and engineer Erik Wangberg mixed the latest Diana Ross LP and Bloodstone have been in with Tony Silvester and Bert de Coteaux. Clark is at the boards. The New Birth did some recording with James Baker and Melvin Wilson. Leon Heywood has been producing himself with John Mills engineering.

Gino Vannelli and band are living and rehearsing in a 16th century farmhouse outside London. Artist goes into London's Air Studios shortly to begin a new LP. Gino and brother Joe will produce and Jeff Emerich will engineer.

At Gilfoy Sound in Bloomington, Ind., Johnny Cougar is in doing basic tracks for Mainman Ltd. with Kirk Butler at the boards. Mainman mainman Tony De Fries dropped in to do some work as well.

California Recording Studios in Los Angeles cut a new song by John Barry and Marilyn and Alan Bergman for an upcoming film. Arrangements were from Don McGinnis. American Music Industries, under the direction of Del Kacher produced several LPs with Billy Vaughn.

At Queen Village Recording Studios in Philadelphia, Calhoun finished its first Warner Bros. LP with Walt Kahn producing and Larry Lynch engineering. The Dovells cut with producer Jerry Gross and Purple Reign did a single with Mike Natale. Jill Baby Love also did several sides, with Kahn producing. The Queen Village Rhythm Section, also known as QVRS, cut rhythm tracks for many of the above artists. Bernie Lowe has been in doing demo dates and Andy Kahn did a Ringling Bros. and Barnum & Bailey Circus jingle for Synapse Productions.

Rich Fudoli has finished a single at Chicago's DB/Sonart Studios with Ed Rush of HeadQuarters Productions producing and Mal Davis engineering.

Congratulations to the folks at Super Sound, Inc. in Monterey, Calif., now the proud owners of a new 3M 24-track recorder with 24 channels of dbx noise reduction. Also new is the Allison Research Memories Little Helper computer mix.

At Allen Zentz's Mastering Studio in Los Angeles, Brian Gardner and Allen Zentz have finished projects for John Fogerty, Seals & Crofts, Loggins & Messina and Lisa Hartman.

Jimmie Haskell is arranging and conducting sessions at Devonshire in Los Angeles for Bobby Goldsboro, with Denny Diante producing.

Studio Will Bring Business To Florida Keys Outpost

By GERRY WOOD

TAMPA—One of America's last virgin areas of creative talent—the Florida Keys—will soon be the site of the area's first fully equipped recording studio.

Ground is being broken on Summerland Key for a new 16-track facility that hopes to draw on the talents of such native Key West talents as Jimmy Buffett and Chris Gantry and other performers who want to record where the ocean laps beneath the studio floor.

The Key studio is a brainchild of Tampa studio owner Blair Mooney who, five years ago, started Studio 70 and built it from a home equipment enterprise to a full 16-track operation. Mooney also owns the successful publishing company Gimp Music which co-published Studio 70's smash record "Spiders And Snakes," produced by Phil Gernhard and recorded by Jim Stafford.

Shooting for an August opening, Mooney predicts his new studio along U.S. highway 1 will become a favored recording spot in an area that has drawn such creative talents in the past as Ernest Hemingway, Tennessee Williams, Jerry Jeff Walker, and present talents such as

Buffett, Gantry, Gove Scrivenor, and, occasionally, Shel Silverstein.

"We'll have a Spectra Sonics console with 16-track—and possibly 24-track capabilities," Mooney comments. "The building will be cedar—both inside and outside. The studio will have a cathedral ceiling with a balcony. A control room in the center of the building will service both the main studio and a secondary room for overdubbing operations."

Acoustical treatment will come from fiberglass panels overlapped with burlap. The two-story structure will contain offices and storage areas as well as the studio. The lot is 350 feet by 100 feet, and the building is 65 by 28. The main studio is 40 by 28.

Located on a slope, the studio will feature a boat slip beneath the studio, allowing access to the ocean 300 feet away.

Well established in Tampa, Mooney has engineered Spirit's last two LPs and has worked in Studio 70 with such talents as Jeff Beck and the Outlaws. He is involved with other projects including production on a new group Rampage and a group from Mobile, Piranha.

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 4/3/76

Easy
Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5	THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
2	2	7	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
3	4	8	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
4	5	8	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
5	7	9	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
6	9	5	LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
7	8	4	COME ON OVER Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
8	6	9	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
9	1	7	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
10	19	3	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) Diana Ross, Motown 1387 (Jobete, ASCAP)
11	14	5	CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)
12	12	8	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
13	16	5	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
14	15	9	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
15	10	10	LONELY NIGHT (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
16	13	10	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
17	17	4	HERE, THERE AND EVERYWHERE Emmylou Harris, Reprise 1346 (Warner Bros.) (Macien, BMI)
18	25	3	TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
19	21	4	GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
20	11	11	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
21	18	10	DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
22	24	7	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
23	30	2	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI)
24	20	8	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
25	26	7	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
26	28	5	YOU ARE BEAUTIFUL Stylistics, Avco 1664 (Avco Embassy, ASCAP)
27	27	6	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
28	29	4	AS TIME GOES BY Tony Bennett, Improv 712
29	31	6	YOU'LL LOSE A GOOD THING Freddie Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
30	32	3	SUNDAY KIND OF LOVE Kenny Rankin, Little David 732 (Atlantic) (MCA, ASCAP)
31	23	12	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
32	33	7	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
33	NEW ENTRY		DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acutt-Rose, BMI)
34	NEW ENTRY		WORDS (Are Impossible) Donny Gerrard, Greedy 101 (ATV, BMI)
35	NEW ENTRY		ANYTIME (I'll Be There) Paul Anka, United Artists 789 (Spanka, BMI)
36	38	4	ONE DAY IN YOUR LIFE Johnny Mathis, Columbia 3-10291 (Jobete, ASCAP)
37	37	10	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
38	46	2	SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
39	NEW ENTRY		FALLEN ANGEL Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)
40	39	8	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
41	41	3	IF YOU ONLY BELIEVE (Jesus For Tonight) Michel Polnareff, Atlantic 3314 (Oxygen/Warner Bros./Maya, ASCAP)
42	42	2	BEST OF A BAD TIME Prelude, Pye 71045 (ATV, BMI)
43	43	2	STREET TALK B.C. Generation, 20th Century 227 (Heart's Delight/Gooserock, BMI)
44	45	2	RHIANNON (Will You Ever Win) Fleetwood Mac, Reprise 1345 (Warner Bros.) (Rockhopper, ASCAP)
45	47	2	STRANGERS IN THE NIGHT Bette Midler, Atlantic 3319 (Champion/Screen Gems-Columbia, BMI)
46	48	2	STRANGE MAGIC Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI)
47	50	2	BOY I REALLY TIED ONE ON Janis Ian, Columbia 3-10297 (Mine/April, ASCAP)
48	40	7	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)
49	NEW ENTRY		FOREVER LOVERS Mac Davis, Columbia 3-10304 (Tree, BMI)
50	22	13	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)

Classical



CLASSICAL GRAMMY—Jim Frey, right, Polydor executive, accepts a Grammy on behalf of Nathan Milstein from presenter Robert Merrill at the Record Academy's New York awards party. Grammy was in recognition of the violinist's DG recording of the complete Partitas and Sonatas for Unaccompanied Violin by Bach.

ONLY ON SUNDAY

RCA Taping Horowitz,
But Where Are LPs?

• Continued from page 1

will not take the time to review the material until the tour is completed. "All his attention is reserved for the recitals."

Here, too, the schedule is tailored to the leisurely pace that Horowitz has adhered to in recent years. He performs only on Sunday afternoons, and allows plenty of time for adjustment to time differences, food and living accommodations between times.

His 12th concert since October, more than he has given in recent years, was in Boston, March 14, and there are five more scheduled this go-around.

RCA has brought remote gear to halls in New York, Pasadena, Chicago and Oakland, to capture his concerts live, and more than the equivalent of an album is thought to

meet the artist's approval once he has had the chance to evaluate the results. Everyone around Horowitz would like to see at least one of his concert albums come out quickly—everyone, that is, but bootleggers. There are already reports of unauthorized tapes being sold, despite tight security at the performances.

Shaw recalls ruefully that shortly after a Horowitz recital in Cleveland a few years ago he got reports from South America and Germany of concert tapes being peddled at \$25 to \$30 each.

As far as Horowitz doing a concerto recording, Shaw is unable to offer any encouragement. There is general trade consensus that almost any concerto recorded by the artist would attract imposing sales. But Horowitz has not recorded any work for piano and orchestra in the stereo era.

SEEK DISK PACT

San Diego Ork In Surge

By DAVE DEXTER JR.

LOS ANGELES—Down the coast 100 miles or so, the San Diego Symphony Orchestra is coming of age. Conducted by a protege of the late George Szell, the Hungarian-born Peter Eros, the San Diego organization will undergo a notable expansion next fall when its 49th season is launched. There will be 12 Thursday concerts, each repeated on Friday, and six Sunday matinees performed at the Civic Theater.

In addition, Eros recently signed a three-year extension to his contract. Now, they say, all that's needed is a recording contract.

Artists To Sell
Album On Tour

NEW YORK — Duo-pianists Whitemore and Lowe will be carrying stocks of their newest album, a private label release, in the truck transporting their instruments as they tour the nation.

The artists perform as many as 100 concerts a season and they plan to sell the album during intermission at each event. Album, to be offered at \$10 to captive audiences, carries the Personal Touch Productions logo. It's called "American Sampler" and programs works by Barber, Copland and Gottschalk, among others.

Charles Ketcham, Exxon-Arts Endowment maestro, will return as assistant conductor.

The San Diego will welcome its most impressive array of guest artists when the season begins next Oct. 21-22. Christoph Eschenbach, Andre Watts, Janina Fialkowska, Carol Rosenberger, Lorin Hollander, Rafael Druian, Gyorgy Pauk and Pinchas Zukerman are booked.

Little more than a year ago, in the fall of 1974, the San Diego was struck by musicians and several concerts were cancelled. For a time it appeared that the future of the orchestra was in jeopardy.

In addition to the labor strife, the orchestra was \$272,000 in debt. But in a demonstration of unusual community solidarity the bulk of that indebtedness was erased and a new contract was effected by Marvin Howard, Local 325 AFM officer, and the symphony's management headed by William N. Jenkins.

The current season is the best in history, says Eros, and more season tickets have been sold than ever before. Next season's expansion would add frosting to the cake if a disk deal could be consummated. Perhaps, they say, that will come about when the San Diegoans observe their 50th birthday anniversary 18 months from now.

CMS Pre-Pack
Seen At NARM

HOLLYWOOD, Fla.—CMS Records introduced its Oryx "Prom" series of imported standard repertoire disks at the NARM convention here last week in a pre-pack display carton of 100 albums.

Price to dealers was given at \$2.75 per disk, less a discount of 20% during an introductory period of 30 days. While the line carries a nominal list of \$6.98, it is expected that retail prices will hover around \$3.99 per album, according to Irving Tepper, CMS president.

During the introductory period the discount will also apply to replacement disks.

CMS is also enlarging its string of regional representatives, with an additional seven shortly to be added. Firm currently has two reps in California and one in the East. Distribution is keyed largely to the concept of company reps rather than distributors.

The CMS family of labels now includes about 750 titles, with CMS devoted largely to spoken word and children's product. Oryx (except for the Prom series) specializing in classical music of all eras but with a strong concentration on early music, and Desto primarily devoted to contemporary serious music.

Additions to all three labels are being made on a regular basis, says Tepper. Oryx material is recorded in Europe and manufactured and packaged in England. New Desto items will appear from time to time, he says, with Horace Grinnell continuing as producer. CMS acquired Desto from Grinnell last year.

Music Junkets
Convert Hobby
Into Business

LOS ANGELES—A former high-school music department head, and erstwhile music reviewer for a California newspaper, is making his own dreams come true with annual overseas classical musical tours throughout the world. Only now it's a business for him.

Music critic Halstead McCormac of nearby San Marino will embark on his 10th annual European tour this spring, bringing 35 persons with him on a conducted 22-day trip through London, Hamburg, Berlin, Leipzig, Prague, Vienna, Munich and Paris. Twelve to 14 operas are scheduled, with McCormac setting up his own itineraries.

The tours are similar to those conducted by KFAC announcer-program director Carl Princi of this city, who has the advantage of a classical radio station backing his tours. "I get all my people by word of mouth," explains McCormac, who conducted his first tour in 1966 with students from San Gabriel High School, then ran his initial grand tour in 1967.

McCormac takes his clientele on classical music tours three times a year. In all, he handles tours for six weeks during the spring, summer and fall, mostly in Europe. The patrons take in operas and concerts, and also are escorted on sight-seeing tours in each city visited.

He works with one travel agency, which handles hotel reservations, planes and trains, plus other accommodations. McCormac says he caters mainly to "middle class clientele, and I keep the costs down." The World Tour costs \$4,500, the Opera Tour \$1,875 and the Grand Tour \$2,545. Two meals are included daily.

Soul Sauce

KJLH Adds Music Exec Sat. Profiles

By JEAN WILLIAMS

LOS ANGELES—KJLH-FM locally is offering entertainment reporting, says Ted Terry, the new entertainment newshawk.

Terry who is also 10 a.m.-2 p.m. air personality on the contemporary jazz/MOR/r&b outlet, hosts a 90-minute entertainment report three times daily.

According to Terry, he reports on nightclubs and theaters and on Saturday profiles persons in the music industry from executives to acts.

★ ★ ★

VIP Records, a retail record outlet in Los Angeles is doing a big promotion number on RCA recording artist D.J. Rogers and his current single "Say You Love Me."

The shop has mounted bigger than life sized posters of Rogers on its building to promote the artist.

★ ★ ★

Crossover Records, the label owned by Ray Charles, is releasing Charles' "America The Beautiful," as a single.

The new release was triggered by response received by the tune during the winter olympics in Innsbruck, Austria. The song was played during the skating competition.

★ ★ ★

I hear that producer Norman Granz is producing a Lightnin' Hopkins type of blues album on Charles. The source claims that Granz will also produce an LP of "Porgy And Bess" by the blind singer. Cleo Lane is reportedly featured on the "Porgy And Bess" album.

★ ★ ★

A massive promotional campaign has been planned jointly by RCA and Tom Cat Records to focus attention on the debut album of Silverado, a new group.

The label's campaign strategy includes special silver LP envelopes; fliers inserted into the unsealed car-

(Continued on page 47)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	34	46	3	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI)	68	92	2	I WISH YOU WELL—Bibi Withers (B. Withers), Columbia 3-10308 (Golden Withers, BMI)
2	2	9	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tamla 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	35	28	9	FEEL THE SPIRIT (In '76)—Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	69	NEW ENTRY		KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)
3	3	8	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Taimont, BMI) (TK)	36	30	15	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	70	NEW ENTRY		LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)
4	6	8	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	37	39	7	DAY AFTER DAY (Night After Night)—Reflection (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	71	87	2	DO WHAT YOU FEEL—Atlanta Disco Band (E. Young, Ariola America 7618 (Capitol) (DaAnn, ASCAP)
5	5	7	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	38	31	11	WHEN I'M WRONG—B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	72	80	4	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)
6	4	9	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	39	64	2	CAN'T HIDE LOVE—Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alexscar/Unichappell, ASCAP)	73	77	2	(I Love You) FOR SENTIMENTAL REASONS—James Brown (W. Best, D. Watson), Polydor 14304 (Duchess, BMI)
7	9	6	LET'S GROOVE (Part 1)—Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	40	68	3	SPANISH HUSTLE—Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI)	74	85	2	YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)
8	12	6	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	41	27	20	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	75	73	4	HOW CAN I BE A WITNESS—R.B. Hudson (R.B. Hudson), Atlantic 3318 (East Memphis/Candlestick, BMI)
9	16	4	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	42	29	11	PARTY HEARTY—Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellence/Saico, BMI)	76	79	3	LET YOUR MIND BE FREE—Brother To Brother (B. Jones), Turbo 045 (AH Platinum) (Gambi, BMI)
10	14	6	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	43	41	10	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	77	NEW ENTRY		THIS IS IT—Meiba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)
11	18	5	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	44	58	3	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	78	86	2	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)
12	7	19	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren/Vibes, ASCAP/Bull Pen, BMI)	45	45	9	QUALIFIED MAN—Lattimore (B. Lattimore), Glades 1733 (TK) (Sherlyn, BMI)	79	91	2	LOVE WILL KEEP US TOGETHER—Wilson Pickett (N. Sedaka, H. Greenfield), Wicked 8122 (TK) (Don Kirshner, BMI)
13	17	7	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	46	56	8	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond, ASCAP)	80	NEW ENTRY		LOVE HANGOVER—5th Dimension (P. Sawyer, M. McLeod), ABC 12181 (Jobete, ASCAP)
14	8	11	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	47	50	5	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)	81	81	4	MASADA—Joe Thomas (J. Thomas, B. Baker), Groove Merchant 1035 (PIP) (Music Of The Times, ASCAP)
15	20	5	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	48	63	2	YOU SEE THE TROUBLE WITH ME—Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)	82	82	4	MELLOW MADNESS—Quincy Jones (O. Jones, T. Bahler, P. McWilliams, A. Giner), A&M 1791 (Kidada, BMI)
16	15	8	THE JAM—Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Five, BMI)	49	52	10	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)	83	83	4	I CAN'T SEEM TO FORGET YOU—Heaven & Earth (J. Shelton, M. Commander), Gec 1000 (20th Century) (20th Century/Jason Sean, ASCAP)
17	19	7	YOU ARE BEAUTIFUL—Stylists (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	50	57	4	CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI)	84	NEW ENTRY		LOVE ME RIGHT—Gary Toms Empire (G. Toms), PIP 6517 (Bammar/Blackwood, BMI)
18	24	7	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	51	49	9	FINDERS KEEPERS—Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	85	84	5	MAKE IT SWEET—Coke Escovedo (H. Eberitzsch), Mercury 73758 (Phonogram) (Perennial, BMI)
19	34	4	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI)	52	62	6	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	86	NEW ENTRY		IN A GOOD GROVE/CHILD OF MINE—The Joneses (G. Dorsey, D. Psalidas), Mercury 73776 (Phonogram) (Landy/Unichappell, BMI/Dolphin, ASCAP)
20	26	6	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	53	53	5	CRADLE OF LOVE—Gwen McCrae (C. Reid), Cat 2000 (TK) (Sherlyn, BMI)	87	94	2	SUNSHINE DAY—Osibisa (Osei, Tontoh, Amarfio), Island 053 (Warner Bros., ASCAP)
21	10	16	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	54	43	10	DON'T GO LOOKING FOR LOVE—Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tamerlane, BMI)	88	90	3	EASY LOVIN'/WE GOT THE RECIPE—Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
22	23	8	MIGHTY HIGH—Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	55	55	8	IT'S BEEN A LONG TIME—Stiff 'N Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)	89	89	3	STAR BRIGHT, STAR LITE—Syl Johnson (E. Randle, O. Roberts) Hi 2304 (London) Jec. BMI/FI, ASCAP)
23	11	13	FROM US TO YOU—Starrsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	56	66	3	HEAVEN ONLY KNOWS—Love Committee (R. Pysan, M. Frazier) Ariola America 7608 (Capitol) (U.S. Arabella, BMI)	90	NEW ENTRY		JEALOUSY—Major Harris (J.B. Jefferson, C.B. Simmons), Atlantic 3321 (WIMOT/Sacred Pen, BMI)
24	13	10	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Dahrourge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	57	67	2	ALL IN THE FAMILY—General Johnson (General Johnson), Arista 0177 (Music In General, BMI)	91	97	2	HOW ABOUT LOVE—Chocolate Milk (A. Castenell Jr., E. Dabon, R. Dabon, J. Smith III, E. Richard, D. Richard, M. Tio, K. Williams), RCA 10569 (Marsaint, BMI)
25	21	16	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	58	35	9	MERRY GO ROUND—Monday After (M. Tennant, A. Smith), Buddah 512 (John Davis/Barbro, ASCAP)	92	NEW ENTRY		DO YOU WANNA DO A THING—Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)
26	36	6	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	59	70	4	WORDS (Are Impossible)—Donny Gerrard (E. Riccardi, L. Albertelli, D. Janseen, B. Hart) Greedy 101 (ATV, BMI)	93	78	6	I FOUND LOVE ON A DISCO FLOOR—Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
27	33	5	QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sherlyn, BMI)	60	60	4	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)	94	95	2	HURT SO BAD—Philly Devotions (T. Randazzo, B. Hart, R. Wilding), Columbia 3-10292 (Vogue, BMI)
28	40	3	GET UP AND BOOGIE—Silver Convention (S. Levay, J. Prager), Midland International 10571 (RCA)	61	61	3	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (M. Masser, P. Sawyer), Motown 1367 (Jobete, ASCAP)	95	NEW ENTRY		WHAT ABOUT LOVE—Brief Encounter (Brief Encounter), Capitol 4229 (Ashley Hall, BMI)
29	25	12	DO IT WITH FEELING—Michael Zager's Moon Band featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	62	51	8	I'M SO GLAD—Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	96	98	2	UNION MAN—Cate Bros. (E. Cate, E. Cate, S. Cropper), Asylum 45294 (Flat River, BMI)
30	38	4	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)	63	59	8	DR. LOVE POWER—Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/Pelmar, BMI)	97	NEW ENTRY		SARA SMILE—Darryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)
31	22	18	TURNING POINT—Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	64	65	5	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)	98	100	2	MIDNIGHT LADY Pt. 1—David Morris Jr. (E. Smith, J. Tindel), Buddah 518 (Lone Wolf, BMI)
32	32	11	(Call Me) THE TRAVELING MAN—Masqueraders (D. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incense, BMI)	65	71	6	BOHANNON BEAT—Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)	99	99	2	THANK YOU BABY Part I & II—Leone Thomas (L. Thomas), Don 102 (ITT) (Newaupu/Lloyd Price, ASCAP)
33	37	7	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	66	75	7	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fun)	100	93	4	MUTHAH'S LOVE—Bobby Franklin (B. Franklin), Columbia 3-10285 (Blackwood/Steve Caspi/Woodsongs, BMI)

APRIL 3, 1976, BILLBOARD

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L.A. Church Running 2 Labels Tabernacle Has Its Own Studio & Publishing Firm

By JEAN WILLIAMS

LOS ANGELES—Last December, Tabernacle of Holiness Church of God In Christ here opened its Gahlorie recording studio. Two months ago, Righteous Records was formed by the church, bringing its music assets to two labels, a publishing and production firm and the recording studio.

Jimmy Saunders, builder of the studio, recording engineer and president of the new label, feels that today's gospel music can be offered in either standard or contemporary form.

He points out that Righteous was formed to showcase different types of gospel music including classical gospel, country, standard, old hymn and contemporary.

Saunders, who is also a recording artist, is in the studio recording a country LP.

"We have found that not many blacks are in the country music field. We are trying to include gospel in every form of music, therefore, we have our writers dealing with other types of music blending it with gospel," says Saunders.

Writers for Righteous come from within the church, as do its producers and arrangers.

He claims that several members of the church have proved to be gifted writers/producers and arrangers. "And the best place for them to expose their talents is with the church's own label."

With the exception of its acts, the

entire music operation, including its creative division, is staffed by Tabernacle's church members.

Gahlorie, an 8-track self-contained studio, has added as permanent instruments synthesizers to its basic piano, drum, guitar, organ and bass setup. A number of horns and strings are also in use.

According to Saunders, the studio was built as an alternative to the studios that are too expensive for most church groups to afford. For \$25 an hour, the acts not only get a chance to record, but instruments are included in the fee.

Since its opening, the studio has increased its equipment by adding playback monitors, echo chambers, more microphones and it has upped its mike inputs from six to 20.

Five new acts have been signed to Righteous Records. Of the five, only two are members of the church.

Saunders points out that the label

is looking to sign major gospel recording acts. He adds that the label will not stray from its original idea of giving gospel groups who have not been able to record a chance to get their message to an audience.

He notes that Righteous is not at this time interested in jumping into the distribution end of the business. He explains that the label is looking at major labels for a distribution agreement.

Righteous' roster of acts includes Betty Griffin, Restee Collins, John and Pan Morris, Jimmy Saunders and Irene Oliver.

Since the studio's opening, more than eight groups outside the church have recorded. Saunders believes the best form of advertisement is word of mouth. And he contends that the studio, which operates 24 hours daily, is beginning to be in demand by church groups.

Sounds Unlimited Defies Blaze In a New Location

By ANNE DUSTON

CHICAGO—Sounds Unlimited, gutted by fire three weeks ago, reopened its one-stop operation last week in suburban Skokie in facilities leased from CBS.

A 41-year-old unidentified male was burned to death in the fire that caused damages estimated at just under \$2 million.

Noel Gimbel, owner, returned from Caracas, Venezuela, to find his three buyers writing orders, signing the CBS lease, and beginning to move product into the new facility.

"No one can agree in this crazy business, but when an emergency happens, they really come through. Even distributors extended themselves in making Saturday deliveries, helping to set up racks and putting things back in order."

Gimbel says he not only has 90% of his customers back, but picked up a few new accounts as well. "I feel optimistic and am glad to be back in business. But this time, we'll have enough insurance. Considering the losses, I figure I worked for nothing last year."

Gimbel formerly was in the retail end of the record industry, with eight One Octave Higher stores in the Chicago area, and moved to one-stop and rack-jobbing three years ago.

2 In Nash. Soul Act Are Killed

NASHVILLE—Two members of the Endeavors, a locally based r&b group, were killed March 20, when the camper in which they were traveling overturned and caught fire.

Michael Walls, bass player and lead singer of the group and Louis Williams, equipment manager, were killed in the accident near Manchester, Tenn., as the eight-member group were returning from an engagement at the Univ. of Tennessee in Chattanooga. George Yates is listed in fair condition at a local hospital, suffering first and second degree burns over 20 to 30% of his body.

Robert Myers Dies; Ex-Boss Of Angel

LOS ANGELES—Services for Robert E. Myers, for more than 20 years head of Angel Records in the U.S., were held Monday (15) at St. Ambrose Church. Interment was private.

Myers died after a two-year illness. He was retired last year by the label, a subsidiary of Capitol Records.

Credited for building the label into its present eminent position in the classical field, Myers is survived by his widow, Lucile, and daughters Mickey Myers Rossell and Teresa Myers.

Talk Copyrights

LOS ANGELES—The status of the copyright bill and its effect on writers will be discussed by Ervin Drake, Lewis Bachman and Alvin Deutsch at the California Copyright Conference's March meeting at the Ramada Inn Tuesday (30).

Savoy Gospel Act

ASBURY PARK, N.J.—The Missionary Jubilee, an eight-member gospel singing group here, recorded its first LP for Savoy Records in New York. Titled "Getting It Together," the LP has five traditional gospel hymns which the group rearranged, and five originals which it calls "message hymns." Arrangements are by Joseph Latimore.

Soul Sauce

Continued from page 46

tons sent from RCA's three plants promoting Silverado with a picture of the LP sleeve and a bio of the group; the usual publicity kits going to the media, radio timebuys and point of purchase material in retail record outlets including books of matches with the Silverado logo.

Noted producer Gene McDaniels, who during the past few years has had a string of releases with such acts as Gladys Knight and the Pips, Roberta Flack, Vikki Carr, Melba Moore and Merry Clayton, has added Capitol's Nancy Wilson to the list. Wilson's new LP is set to be released in April.

McDaniels is also scheduled for more studio work with new artist Linda Price. Price is managed by Helen Noga and Gata Barbieri.

And Buddah recording group Gladys Knight and the Pips are in the studio recording the soundtrack for the motion picture "Pipe Dreams," in which Knight stars. The LP is scheduled for a fall release to tie in with the release of the film.

Godfather Strivers, a new nine member group on the CSC label, has its own definition of "godfather." During onstage performances, rifles

are used as props and projected throughout the show whenever possible.

Claridge Records, the country/pop oriented label that recently threw its hat into the r&b arena has signed veteran performer Freddie Cannon.

According to Cannon, for the past few years, his involvement in the music industry was limited to performing in rock 'n' roll revival shows.

He now contends he is leaving what he calls "bubble gum rock 'n' roll" behind and he is heading into the discos via his first single for Claridge, "Sugar."

Wes Jac Record Mobile Enterprises in Lake City, S.C., reports it is seeking a national distribution deal with a major label interested in handling gospel music.

In Orlando, Fla., Guy Rozier, 3 p.m.-signoff announcer at WOKB has been elevated to music director of r&b product.

Rozier, who also hosts a Sunday noon-2 p.m. jazz show and 2 p.m.-signoff r&b show will continue with his daily soul program.

Remember... we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	19	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	37	3	THE LEPRECHAUN Chick Corea, Polydor PD 6062
★	5	3	EARGASM Johnnie Taylor, Columbia PC 33951	33	39	20	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
3	2	18	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	34	34	21	MOVIN' ON Commodores, Motown M6-848 S1
★	9	8	BRASS CONSTRUCTION United Artists UA-LA545-G	35	35	5	BACK TO BACK The Brecker Brothers, Arista AL 4061
5	6	19	CITY LIFE Blackbyrds, Fantasy F 9490	36	26	11	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)
6	4	35	INSEPARABLE Natalie Cole, Capitol ST 11429	37	33	4	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
7	7	19	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	38	42	4	FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
8	3	9	HE'S A FRIEND Eddie Kendricks, Tama T6-343 S1 (Motown)	39	47	17	THE SALSOU ORCHESTRA Salsoul S2S 5501
★	13	5	DIANA ROSS Motown M6-861 S1	★	NEW ENTRY		WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)
10	10	8	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	41	45	21	WHO I AM David Ruffin, Motown M6-849 S1
11	11	6	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	42	48	11	RAISING HELL Fatback Band Event EV 6905 (Polydor)
12	12	18	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	★	NEW ENTRY		A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)
13	8	9	LET THE MUSIC PLAY Barry White, 20th Century T 502	44	22	16	SPINNERS LIVE! Atlantic SD 2-910
★	18	4	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tama T6-341 S1 (Motown)	45	38	12	BOHANNON Daker DK 76917 (Brunswick)
15	15	9	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653	46	51	3	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
16	16	20	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	47	32	15	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)
17	17	8	TURNING POINT Tyronne Davis, Daker DK 76918 (Brunswick)	48	50	2	THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
★	25	3	FULL OF FIRE Al Green, Hi HSL 32097 (London)	49	52	3	BEST... ISLEY BROS. Buddah BOS 5652-2
19	19	6	BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)	50	21	25	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)
20	20	4	DISCO-FIED Rhythm Heritage, ABC ABCD 934	51	54	4	2ND RESSURECTION Stainsteps, Darkhorse SP 22004 (A&M)
21	23	4	FEEL THE SPIRIT Leroy Hutson, Curtom CU 5010 (Warner Bros.)	52	55	3	MASADA Joe Thomas, Groove Merchant GM 3310 (PIP)
22	24	6	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)	53	49	6	BEFORE THE DAWN Patricio Rushen, Prestige P 10098 (Fantasy)
23	14	10	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	★	24		SHOWCASE Sylvers, Capitol ST 11465
★	30	4	LOVING POWER Impressions, Curtom CU 5009 (Warner Bros.)	54	44	13	COLONIAL MAN Hugh Masekela, Casablanca NBLP 7023
★	43	2	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	55	59	2	I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311
26	31	4	CONCERT IN BLUES Willie Hutch, Motown M6-854 S1	56	58	2	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G
★	41	3	CHOCOLATE MILK RCA APL1-1399	57	57	8	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
28	28	4	TRUCKLOAD OF LOVIN' Albert King, Utopia BULL1-1387 (RCA)	58	46	14	WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312
★	36	4	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	59	NEW ENTRY		GREATEST HITS Cornelius Brothers & Sister Rose, United Artists UA-LA593-G
30	27	15	ARCHIE BELL & THE DRELLS Tsoy PZ 33844 (Epic/Columbia)	60	NEW ENTRY		
31	29	17	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)				

Country

Autry Reopens His Republic Label In Nash.

NASHVILLE—"Back In The Saddle Again" could be Gene Autry's theme song and battle cry as the show business veteran reactivates Republic Records. With Dave Burgess as general manager, Autry's Republic Records will be based here.

First artists signed are Kathy Barnes and her brother Larry. Kathy, an Autry protege, has charted with records produced by Burgess recently. Plans are underway for release of four updated Autry LPs, part of the large Republic catalog, as well as releases of other artists from masters in the company.

"We'll be seeking good masters and new acts, including pop, since the label will consist of total music," notes Burgess. "It will be a showcase for new talent along with those artists presently represented on the label."

An agreement with London Records ensures foreign distribution of all Republic product. International Record Distributing Associates will handle domestic distribution, and Maggie Cavender Enterprises has been retained for public relations and publicity.

Autry—a member of the Country Music Hall of Fame and the Nashville Songwriter's Hall of Fame—owns Golden West Broadcasters, a number of hotel chains, and the California Angels baseball team.

Merc Pegs April Promo

NASHVILLE—Phonogram, Inc./Mercury Records is launching a special five-week country program pegged on the theme "April Is Mercury Country Music Month" and bolstered with the release of four new LPs strengthened by special incentives and merchandising lures.

Running through April 30, the program includes a 5% discount on all LPs and tapes in the country music catalog in addition to the new releases, according to Jules Abramson, senior vice president/marketing and Harry Losk, national sales manager.

A special three-in-one merchandising piece has been designed to serve as part of a browser box. a
(Continued on page 52)

GILLEY SETS HIS PIANO TO SMOKING

NASHVILLE — Playboy artist Mickey Gilley has added something new to his show: a smoking piano.

When completing the song "My Old Flame Is Out Burning Another Honky Tonk Down," his piano goes up in smoke. It's a special effect that was designed especially for the show and is something new for country audiences.

After observing the special effects and sophisticated sound systems which are common to rock shows, Gilley felt that country fans wanted and deserved more exciting shows. He is exploring new ways to give audiences country music with more stage production and visual entertainment.

"I think country fans are ready for this type show. I have used the gimmick on several shows already, and the crowds loved it," he says.

Country Radio Execs Probe Their 'Reality'

NASHVILLE—The seventh annual Country Radio Seminar held in Nashville March 19-20 drew more than 350 registrants for intense, non-nonsense, productive sessions that sparked discussions, debates and decisions.

Flagging the theme "Country Radio #1: A Reality," the seminar attracted broadcasting executives from the U.S. and Canada, along with recording industry and media figures. The confab featured discussion groups, panels, presentations, visual displays and guest speakers on most phases of radio broadcasting.

C.W. McCall kicked off the activities with a unique audiovisual keynote address depicting how he rode an ad agency concept into the nation's No. 1 hit "Convoy."

Seminar chairman Frank Mull and agenda committee chairman Bob Mitchell of KCKC guided the seminar sessions launched by "New Ideas To Improve Your Sound" moderated by Mac Allen, national program director of the Sonderling Broadcasting Chain and featuring Rick Stevens, broadcast automation specialist and Keith James of Moffat Communications, Ltd.

Hal Smith, operations manager of KLAC, gave a commentary on "Sound Ways To Clean Up Your Act" and Eric Small of E.R.A., Inc. followed with a presentation.

Tom T. Hall delivered an entertaining lighthearted speech. Then the panel discussion "Everything You Wanted To Know About Formats—So Ask!" was moderated by Bob Young, program director of WMC, and included panelists Chris Collier, KICK; Bobby Denton, WIVK; Johnny Gray, WYDE; Cliff Haynes, KNEW; Mike Haynes, WKDA; Bob Hooper, WESC; Ben Payton, KAYO; Lee Phillips, WNYN; Bob Rose, KFEQ; Ed Salamon, WHN, and Marty Sullivan, KRMD.

"Selecting Music For Airplay" investigated both the mechanical and human sides of song selection for the airwaves. Todd Wallace of Radio Index in Phoenix concentrated on research methods. "Selecting Music—By Ear" was moderated by Charlie Monk of ASCAP and featured as panelists Gerry Wood of Billboard; Don Cusic of Record World, Juanita Jones of Cash Box; Janet Gavin of the Gavin Report; Terry Wood of WONE; Walt Turner, WIL; Ron Norwood, KGA; Gary Kines, WSUN; Sid Wood, KSMN, and Chris McGuire, WKDA.

Moderated by Dave Donahue, KHAK, the "Get It Off Your Chest" rap room discussion dealt with such topics as free shows versus paid concerts, and the pros and cons of lyrical content. "Chart Methodology Analysis" and the relationship of airplay and sales came from Bob White and Allen Young of Billboard, John Sturdivant and Marie Ratliff of Record World, and Juanita Jones of Cash Box.

Saturday's business meetings started with an opening address by Jim Gabbert, president of the National Radio Broadcasters Assn. and president of San Francisco's K-101. An in-depth discussion on ratings was moderated by Walt Turner, WIL, and spotlighted Jack McCoy of D.P.S., Inc. and Bob Pittman, WMAQ. An explanation of the FCC and its activities came from Jason Shrinky of the Stambler and Shrinky law firm.



Ruby Falls, Fifty States recording artist, performs for more than 350 broadcasting executives during the final event of the two-day Country Radio Seminar—the New Faces Show.

The seminar's last formal meetings included a video presentation by Terry Wood, WONE, titled "Selling Yourself," followed by a panel discussion on "You're In Charge—Take Charge!" moderated by Don Nelson, WIRE, and containing Dean Osmondson, WMC; Gary Akers, KHEY; and Charlie Warner, WMAQ. Bill Anderson delivered the closing address.

The Saturday evening banquet and new faces show concluded the hectic two-day confab. Emceed by Charlie Monk, the show sparked with performances by Ruby Falls, Linda Hargrove, Chuck Price, Even Stevens, Joni Lee, Nick Nixon, Dottsy, Ed Bruce, Darrell McCall, Earl Conley and Rex Allen, Jr. Musical and vocal support came from the band under Steve Gibson's direction and from the Lea Jane Singers.

Loretta Lynn Key To MCA Tribute

NASHVILLE—An extensive multi-faceted marketing campaign—"A Tribute To Loretta Lynn"—will be launched by MCA Records Thursday (1).

Timed with the release of the Lynn autobiography "Coal Miner's Daughter," the campaign features special merchandising aids such as book markers tied in with the national promotional efforts behind the book. In-store displays utilizing the book cover graphics and the "Coal Miner's Daughter" LP have been readied along with brochures for counter displays and posters using the "Coal Miner's Daughter" theme plus her extensive catalog.

Print media is slanted toward consumer publications while radio and tv spots will highlight her catalog product topped by the newest Lynn LP "When The Tingle Becomes A Chill."

Festival Judges

NASHVILLE—Tom T. Hall, Ronnie Milsap, Charlie Rich, Al Gallico, Johnny Rodriguez, Fred Foster and Hank Williams Jr. have accepted invitations from the American Song Festival to serve as final judges for the competition.

"With top country music professionals accepting our invitations, we are assured that our entrants will have a chance to have their songs heard by some of the best ears in the business," says Tad Danz, managing director of the festival.



FREE SHOW—Epic recording artist Tammy Wynette performs at the Tennessee State Penitentiary in a benefit sponsored by WKDA-AM radio.

ON LONG ISLAND

Country, Bluegrass Festival Has No Drums, Amplifiers

NEW YORK—In a continuing effort to promote country and bluegrass in the metropolitan area, Doug Tuchman and the Bluegrass Club of New York is sponsoring what promises to be the largest country music event ever held.

Officially titled The First Annual Long Island Bluegrass and Old-Time Country Music Band Contest, "Two Hundred Years Of Country Music" is the theme of the program, to be held at the Mid-Island Shopping Plaza, Saturday (3).

Admission to the event is free and cash prizes will be awarded. Confirmations have been received from bands in New York, New Jersey, Connecticut, Massachusetts and Pennsylvania to date, with an audience of 8,000-10,000 expected for the afternoon and evening shows.

"In keeping with the traditional spirit of the bicentennial, the contest will be judged along traditional lines," stated Tuchman, who is producing the show. "The music that will be heard could easily have been

performed 100 or more years ago. There'll be fiddles, banjos, guitars and mandolins but no drums, amplification, etc., will be permitted."

The contest consists of two categories, bluegrass and country music, with the championship competition running from 7-10 p.m. Jam sessions will be staged from various areas of the plaza, providing constant entertainment.

Judges for the contest are two accomplished and well known musicians, Tracy Schwarz, a member of the New Lost City Ramblers and Lamar Grier, who is a member of Bill Monroe's Bluegrass Boys. Emcee's for the show include Fred Masters, WKCR, Kathy Kaplan and Frank Mare, WBAI and Jon Gersh of WKWZ.

Bluegrass and country music have a strong following in the area and a similar event held in Manhattan last August attracted 19 bands and an audience of 12,000, also sponsored by Tuchman and the Bluegrass Club, now in its fourth year.

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Call Producer — (404) 779-2711

CBS In 17 LP Pre-pack

• Continued from page 4
ists with slower sales. The pre-packs went to dealers and distributors for a price of \$167.95—an average of approximately \$2.86 per album: a price that made many dealers happy. The boxes open into self-contained display racks.

"This is a new concept and thrust in marketing country music," a CBS official comments. "We're trying to broaden the base of country. We've been able to go into stores that have not had a country business and give them a wide variety of country product."

A sampler LP and 8-track tape for in-store play with one cut from each pre-pack album accompanied the packages.

Though the packet was shipped

CMA Directors Meet In Austin

NASHVILLE—The International Country Music Fan Fair, CMA bi-centennial plans, production of a new CMA audio/visual sales presentation, the CMA speaker's bureau, radio stations and benefits, and international operations, are some of the topics slated for the CMA's second quarterly board meeting to be held in Austin April 14-15.

The board will also review progress of other activities and projects including the 1976 CMA banquet and show, the Music City U.S.A. Pro-Celebrity Golf tourney, the Talent Buyer's Seminar, and the 1976 Country Music Month celebration.

Most board members will also participate in a special Austin country music seminar April 13.

only three weeks ago, 9 of the 17 pre-pack LPs are already on the Billboard Hot Country LP chart. "We're ecstatic with it," the CBS spokesman says. "In all the time we were talking with all the dealers and racks, there was not one negative. Our theory is that getting it out there is 50% of the job. The other 50% is when the consumer buys it. It's working."

"The concept from the manufacturer's point of view is a terrific idea," agrees Chuck Adams, vice president of Central South Music Sales in Nashville. "If the retailer is big enough to buy the type quantity that they ask for in the pre-pack, they would come out with a much better price and a little more net. In this case it's a good profit tool."

"We bought about 60 pre-packs," advises Gary Lubin, head buyer for Nehi Record Distributing Corp. in Los Angeles. "I put them in my Peaches and Rack outlets. The reaction has been fair to heavy. In Atlanta and Texas I've started to get some good positive feedback. The success of this program is due to the fact that Columbia was willing to spend the bucks in advertising to back up the pre-pack. It was an excellent promotion, and the label spent advertising dollars in each one of my five markets. It really helped out a lot."

Lubin says he'd like to see CBS come up with a classical pre-pack and MOR pre-pack. "It would stimulate sales of classical. The country pre-pack—after this—will be exhausted for a couple months. Unfortunately, several labels have climbed on a similar bandwagon since. That becomes a little repetitious after a while, especially with an organization like Peaches."

BARE'S 'THE WINNER' AN EXAMPLE

'Long' Songs Get Radio Play; Time Barrier Is Just a Myth

By GERRY WOOD

NASHVILLE—"Do you think the radio stations will play it?" an anxious Shel Silverstein asked as RCA prepared to release Bobby Bare's 5:11 version of the Silverstein song "The Winner."

Dark thoughts about stations refusing to play any single over four minutes long were clouding Silverstein's otherwise sunny afternoon in Key West.

The answer then—and the answer now—is yes.

A survey of radio stations, producers, labels and songwriters indicates the belief that stations won't play any single over four minutes is nothing more than a myth.

Though radio stations will play long singles, a five-minute single does cause some difficulties.

"Normally it's hard to work in a record that's five minutes long," comments Dugg Collins, program director of KDJW, Amarillo, Tex. "It depends on the song and the performer. Bare has a hit here. We try to cluster our commercials and our music, and try for three triple-plays an hour. If all records became longer, we'd have to change our programming."

"Nobody in town is playing it yet," reports Bill Hart, music director at Chicago's WJJD. "A song that long had better be good—very, very good. We've run some five and six-minute records including the LP cut on 'Queen Of The Silver Dollar' by Emmylou Harris.

"We do have commercial limitations, but the length usually doesn't bother us. But if a station had 18 minutes of spots in an hour and it had the choice of the long Bare song or an equally good song with a shorter time, then it'd go with the shorter one."

Hal Smith, operations manager of KLAC, Los Angeles, agrees. "When you get into a heavy commercial situation, it's a natural thing to go for the shorter record. But, at times, we played the seven-minute 12-second version of 'The White Knight.'"

Smith indicates a long record would cause more troubles for commercially saturated stations than stations with fewer commercials.

"There are a lot of times you can play a five-minute record and a lot of times you can't," says Don Nelson, manager of WIRE, Indianapolis.

Jerry Bradley, RCA's vice president of Nashville operations, confesses he was worried about the length of the Bare record before it was released. "For the last three weeks at our meetings I've asked if the length bothered anybody at the stations. We haven't had any complaints except one guy who said it was too long and was costing him money to play it. But he liked it—and he was playing it."

Bradley believes it's easier to get a long song played on radio now than it was a decade ago when "El Paso" by Marty Robbins was one of the

few lengthy records to become a big hit.

"That's another trend in country music that's changing. The caliber of the deejay is changing. Some of the younger disk jockeys are moving into country music—and maybe this is one of the things they're bringing with them."

Producer-writer Glenn Sutton likes to bring in songs at about 2½
(Continued on page 52)

Many thanks to these stations for playing . . .

- WPTL/WBT/KOBH/WBZA-FM
- WBFR/WMTM-FM/WAOP/KBUK
- WANG/WCQM/WHK/WPNX
- WWOK/WWVA/KWKH/WWL
- WITL/KEAP/KNED/WIRB
- WENO/KSTL/WSML/KMCW
- WMUS/WVKY/KAMD/WEZQ
- KOEL-FM/WFMW/WMTN/KSO
- WDEN AM-FM/WCNU/WKCO-FM
- KLOC/WNAX/WWOD/KDET
- WBBO-FM/KNDC/WWNC/KBKW
- WYII/WPFA/KTLW/KKUZ/WNHV
- KLPR/WWCM/KVOO/WTHI

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APRIL 3, 1976, BILLBOARD

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Nashville, Tn. 37203

Nashville Scene

By COLLEEN CLARK

Ronnie Prophet was the grand marshal of the 15th annual Can-Am Festival that some 35,000 Canadians attend each year in Myrtle Beach, S.C. ... Billy Swan recently completed sessions for his third album for Monument. Entitled "Lucky," the album represents Swan's continuing exploration of what has become known as "progressive rockabilly." An early spring release is set to coincide with Swan's first major European tour. ...

Brother Dave Gardner has a new 4 Star album titled "Brother Dave Gardner's New Comedy Album." He has recently signed an exclusive booking agreement with Showcase Talent Agency.

Johnny Paycheck and the Lovemakers leave April 1 for a tour of Europe including England, Spain and Germany. ... Buck Trent and his family have made Tulsa their permanent home. ... Hank Thompson and his Brazos Valley Boys just opened for three weeks at the Landmark in Vegas. Thompson has added Curly Lewis to his band to bring back the twin fiddle sound. ...

Judy Lynn performed for two weeks at the Golden Nuggett in Las Vegas recently. She paved the way for other artists when she opened there more than 10 years ago, the first female country artist to make such an appearance.

Joe Stampley's "Roll On Big Mama" was the theme song on CBS-TV's "Sixty Minutes" recently when the program was an in-depth feature on truck drivers.

Loretta Lynn's autobiography has been made one of the selections of Doubleday Inc.'s Book-Of-The-Month Club. ... Mel Tillis' debut show at Harrah's in Lake Tahoe served to introduce the eighth band member, Bobby Hicks, who plays banjo and doubles on fiddle, making the Statesiders the largest country band on the road and the only group carrying three fiddle players. Drummer Bob Younts took advantage of the location by being married on the banks of Lake Tahoe.

Layng Martine Jr.'s debut single for Playboy, "Don Juan," was produced by Ray Stevens. Martine writes for Steven's Ahab Music. ... Sunday Sharpe has signed an exclusive booking contract with the Joe Taylor Agency. ... Mel Tillis, Tanya Tucker, Don Williams and Ray Pillow, along with WSM's Ralph Emory and Hairl Hensley drew capacity crowds at a benefit for the Cheatem Athletic Assn. in Ashland City, Tenn. last week. ... Melodyland is planning an extensive push for T.G. Sheppard's second album for the label, "Motels and Memories," released last week. The campaign includes a contest at key stations across the country in which each station will designate a mystery motel in their area. Contestants guessing the motel wins a dinner for two and a night in the motel.

Williams Surgery

MISSOULA, Mont.—Hank Williams Jr. is recuperating following surgery here last Monday (22), one of many operations he has undergone since his near fatal accident near here last August.

Williams is expected to be released within a week, but will remain in Missoula for two weeks under the care of his physicians, before returning to his home in Alabama.

APRIL 3, 1976, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/3/76

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			
1	2	9	★	4	11	★	YOU'LL LOSE A GOOD THING—Freddie Fender (B. Ozen), ABC/Dot 17607 (Crazy Cajun, BMI)	34	25	15	★	69	NEW ENTRY	★	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	
★	4	11	★	6	8	★	IF I HAD IT TO DO ALL OVER AGAIN (I'd Do It With You)—Roy Clark (B. Springfield), ABC/Dot 17605, (House Of Gold, BMI)	35	11	10	★	70	38	15	★	MOTELS AND MEMORIES—T.G. Shepard (D. Miller, R. Birmann), Melodyland 6028 (Motown) (Orijack, BMI)
★	6	8	★	13	7	★	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette (T. Wynette, B. Sheril, G. Richey), Epic 8-50196 (Columbia) (Algee/Attam, BMI)	36	39	8	★	71	81	3	★	PINS & NEEDLES (In My Heart)—Darrell McCall (F. Jenkins), Columbia 3-10296 (Milene, ASCAP)
4	1	10	★	8	9	★	'TIL THE RIVERS ALL RUN DRY—Don Williams (W. Holyfield, D. Williams), ABC/Dot 17604 (Horse Creek, BMI)	37	43	7	★	72	73	5	★	ASPHALT COWBOY—Hank Thompson (R. Clark-L. Williams), ABC/Dot 17612 (Shelby Singleton/Western Hills, BMI)
★	8	9	★	15	15	★	ORINKIN' MY BABY (Off My Mind)—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45301 (Unichappell/S-P-R, BMI)	38	44	5	★	73	84	2	★	ASHES OF LOVE—Jody Miller (J. Anglin-J. Wright-J. Anglin), Epic 8-50203 (Columbia) (Acuff-Rose, BMI)
6	5	15	★	19	6	★	BROKEN LAOY—Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)	★	61	3	★	74	NEW ENTRY	★	MR. DOOLES—Donna Fargo (D. Fargo), Warner Bros. 8186 (Prima-Donna, BMI)	
7	3	13	★	21	5	★	FASTER HORSES (The Cowboy And The Poet)—Tom T. Hall (T.T. Hall), Mercury 73755 (Phonogram) (Hallnote, BMI)	★	48	4	★	75	60	6	★	YOU'RE NOT CHARLIE BROWN (And I'm Not Raggedy Ann)—Donna Fargo (D. Fargo), ABC/Dot 17609 (Prima-Donna, BMI)
★	13	7	★	27	6	★	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME—Mickey Gilley (B. Knight), Playboy 6063, (Singletree, BMI)	41	36	10	★	76	80	4	★	SHAKE 'EM UP & LET 'EM ROLL—George Kent (J. Lieber, M. Stoller), Shannon 840 (Trio, BMI)
9	10	10	★	28	8	★	ANGELS, ROSES AND RAIN—Dickey Lee (B. Morrison, J. Zerface, B. Zerface), RCA 10543 (Combine, BMI/Music City, ASCAP)	42	32	9	★	77	77	5	★	SNAP, CRACKLE AND POP—Johnny Carver (D. Morrison-R. Vanhoy), ABC/Dot 17614 (Tree, BMI)
★	12	10	★	29	6	★	'(Til) I KISSED YOU—Connie Smith (D. Everly), Columbia 3-10277 (Acuff-Rose, BMI)	43	46	7	★	78	90	2	★	STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)
★	14	11	★	30	6	★	IF I LET HER COME IN—Ray Griff (R. Griff), Capitol 4208, (Blue Echo, ASCAP)	44	40	13	★	79	83	4	★	YOU'VE GOT TO STOP HURTING ME DARLING—Don Gibson (D. Gibson), Hickory 365 (MGM) (Acuff-Rose, BMI)
★	19	6	★	31	4	★	I COULDN'T BE ME WITHOUT YOU—Johnny Rodriguez (B.J. Shaver), Mercury 73769 (Phonogram) (Return/ATV, BMI)	★	57	4	★	80	45	9	★	FIND YOURSELF ANOTHER PUPPET—Brenda Lee (J. Hinson), MCA 40511 (Goldline, ASCAP)
★	21	5	★	32	4	★	TOGETHER AGAIN—Emmylou Harris (B. Owens), Reprise 1346 (Warner Bros.) (Central Song, BMI)	47	53	6	★	81	50	9	★	A SATISFIED MIND—Bob Luman (J. Hayes, J. Rhodes), Epic 8-50183 (Columbia) (Fort Knox, BMI)
14	15	10	★	33	5	★	THE PRISONER'S SONG/BACK IN THE SAOOLE AGAIN—Sonny James (G. Massey), Columbia 3-10276 (Shapiro/Bernstein, ASCAP)	★	67	2	★	82	87	4	★	I'VE GOT LEAVING ON MY MIND—Webb Pierce (W. Pierce, W. Walker), Plantation 136 (Shelby Singleton) (Cedarwood, BMI)
15	18	8	★	34	6	★	YOU COULD KNOW AS MUCH ABOUT A STRANGER—Gene Watson (N. Bryant), Capitol 4214 (Holei, ASCAP)	49	55	6	★	83	93	3	★	TELL IT LIKE IT IS—John Wesley Ryles (G. Davis, L. Diamond), Music IRDA 214 (Conrad/Otrap, BMI)
16	16	9	★	35	16	★	THE BATTLE—George Jones (L. Kimball, N. Wilson, G. Richey), Epic 8-50187 (Columbia) (Al Gallico/Algee, BMI)	★	69	2	★	84	NEW ENTRY	★	WALK SOFTLY—Billy "Crash" Craddock (V. McCoy), ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI)	
17	17	10	★	36	9	★	I'M SO LONESOME I COULD CRY—Terry Bradshaw (H. Williams), Mercury 73766 (Phonogram) (Fred Rose, BMI)	★	65	4	★	85	89	2	★	HIGH & WILD—Earl Conley (E. Conley), GRT 041 (Blue Moon, ASCAP)
★	22	10	★	37	4	★	THE GOOD NIGHT SPECIAL—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI)	52	59	4	★	86	86	5	★	LOVE, YOU'RE THE TEACHER—Linda Hargrove (L. Hargrove-P. Drake), Capitol 4228 (Beechwood/Window, BMI)
19	20	9	★	38	9	★	THE CALL—Anne Murray (G. Mac Lellan), Capitol 4207 (Beechwood, BMI)	53	51	8	★	87	99	2	★	HERE COME THE FLOWERS—Dottie West (T. Wine-C. Moman), RCA 10553 (Baby Chick, BMI)
★	24	6	★	39	16	★	SUN COMING UP—Nat Stuckey (N. Stuckey), MCA 40519 (Stuckey, BMI)	54	54	7	★	88	92	2	★	LET THE BIG WHEELS ROLL—Sarah Johns (M. Williams-D. Goodman), RCA 10590 (Almo, ASCAP/Hi Ball, BMI)
★	27	6	★	40	9	★	WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (P. Vance, P. Cone), Big Tree 16056 (Atlantic) (Music Of The Times, ASCAP)	55	35	16	★	89	NEW ENTRY	★	NOTHIN' TAKES THE PLACE OF YOU—Asleep At The Wheel (T. McCall, P. Robinson), Capitol 4238 (Su-Ma, BMI)	
★	31	4	★	41	7	★	MY EYES CAN ONLY SEE AS FAR AS YOU—Charley Pride (J. Payne, N. Martin), RCA 10592 (Ensign, BMI)	56	52	9	★	90	97	2	★	COLORADO CALL—Shad O'Shea And The 18 Wheelers (S. O'Shea), Private Stock 45 071 (Counterpart, BMI)
★	26	9	★	42	9	★	ALL THE KING'S HORSES—Lynn Anderson (J. Cunningham), Columbia 3-10280 (Starship, ASCAP)	57	58	7	★	91	96	2	★	SWEET DREAMS—Troy Seals (D. Gibson), Columbia 3-10303 (Acuff-Rose, BMI)
★	30	6	★	43	6	★	WHAT I'VE GOT IN MIND—Billie Jo Spears (K. O'Dell), United Artists 764 (House Of Gold, BMI)	58	56	7	★	92	85	6	★	I'M IN LOVE WITH MY PET ROCK—Al Bolt (B. Pineo, Cin-Kay 102 (NSD) (Barrett Hill, ASCAP)
★	25	29	★	44	6	★	HEY LUCKY LAOY—Dolly Parton (D. Parton), RCA 10564 (Oweper, BMI)	★	71	3	★	93	NEW ENTRY	★	YOUR WANTING ME IS GONE—Vernon Oxford (J.R. Cochran), RCA 10595 (Tree, BMI)	
★	34	6	★	45	6	★	LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall (G. Sutton, R. Steagall), ABC/Dot 17610 (Rodeo Cowboy/Ottocreek, BMI)	★	72	4	★	94	98	9	★	SHOW ME WHERE—Ruby Falls (R. Griff), 50 States 39 (NSD) (Blue Echo, ASCAP)
27	23	10	★	46	10	★	OH, SWEET TEMPTATION—Gary Stewart (W. Carson), RCA 10550 (Rose Bridge, BMI)	★	74	3	★	95	NEW ENTRY	★	LONELY TEARDROPS—Harvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	
28	28	9	★	47	3	★	THE DOOR I USED TO CLOSE—Roy Head (D. Frazier, E. Montgomery), ABC/Dot 17608 (Acuff-Rose/Attam, BMI)	★	79	2	★	96	75	8	★	OOG TIREO OF CATTIN' AROUND—Shylo (R. Scaife, D. Hogan), Columbia 3-10267 (Partner/Julep, BMI)
29	7	12	★	48	12	★	THE ROOTS OF MY RAISING—Merle Haggard (T. Collins), Capitol 4204 (Blue Book, BMI)	★	NEW ENTRY	★	★	97	100	2	★	WALNUT STREET WRANGLER—Debi Hawkins (D. Dorst-C. Taylor-N. Wilson), Warner Bros. 8188 (Algee/Al Gallico, BMI)
★	37	4	★	49	14	★	COME ON OVER—Olivia Newton-John (R. Gibb, R. Gibb), MCA 40525 (Casseroles/Fianna, BMI)	65	68	5	★	98	NEW ENTRY	★	GET READY, HERE I COME—Don Gibson & Sue Thompson (K.P. Powell, D. Orender), Hickory 367 (MGM) (Acuff-Rose, BMI)	
★	31	9	★	50	14	★	REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (S. Wiseman), Columbia 3-10275 (Vogue, BMI)	★	76	2	★	99	NEW ENTRY	★	CAOILLAC JOHNSON—Chuck Price (K. MacDuffie), Playboy 6067 (Fawgraff, BMI)	
★	47	3	★	51	3	★	WHAT GOES ON WHEN THE SUN GOES DOWN—Ronnie Milsap (J. Schweers), RCA 10593 (Chess, ASCAP)	★	78	2	★	100	91	4	★	TRYIN' LIKE THE DEVIL—James Talley (J. Talley), Capitol 4218 (Hardhit, BMI)
33	33	8	★	52	8	★	THUNDERSTORMS—Cal Smith (S. Whipple), MCA 40517 (Tree, BMI)	★	79	2	★				★	

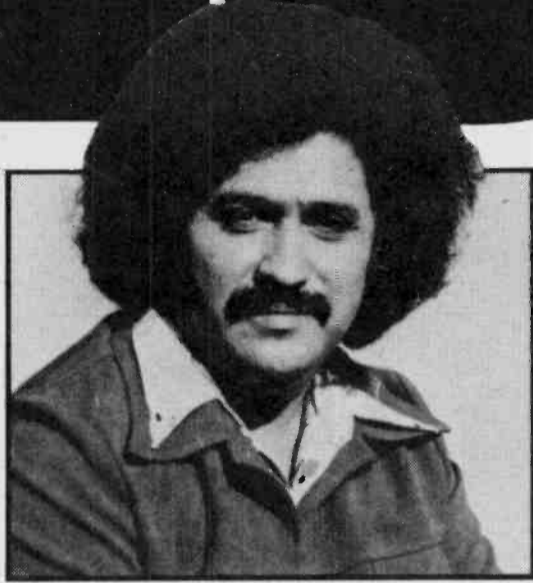
1234



DON WILLIAMS

"TILL THE RIVERS ALL RUN DRY"
(DOA-17604)

	THIS WEEK	LAST WEEK
CASHBOX	1*	2*
RECORD WORLD	3	1*
BILLBOARD	4	1



FREDDY FENDER

"YOU'LL LOSE A GOOD THING"
(DOA-17607)

	THIS WEEK	LAST WEEK
BILLBOARD	1	2*
RECORD WORLD	2*	4*
CASHBOX	3*	8*



ROY CLARK

"IF I HAD TO DO IT ALL OVER AGAIN"
(DOA-17605)

	LAST WEEK	THIS WEEK
RECORD WORLD	1*	3*
BILLBOARD	2*	4*
CASHBOX	2*	3*

Dot's HOT at the Top!



'Long' Songs Get Radio Play

• Continued from page 49

minutes. "Unless it's a strong song," he comments, "then I don't care if it's 30 minutes long if it's good."

Regarding "The Winner," Sutton says the length is appropriate. "It's a story song, it unfolds, and it's good. But you've got to keep a love song down in length." The longest song Sutton has been associated with as a writer was "Bedtime Story" by Tammy Wynette which ran more than four minutes and went to No. 1 on the country chart. "An average song can't be long. A longer song to be a hit really has to have something to say."

Larry Butler, vice president of United Artists Records, has a unique perspective on the time matter since he's a record executive, a producer and a songwriter. Butler recently won a Grammy for co-writing "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song."

"A good normal time for a record is 2:30-2:50," advises Butler. "That's

the time range I shoot for as a music businessman. Certain program directors and station managers don't want the records to be long because it cuts down on the number of records they can play."

"The creative person in me says if the record calls for it, do it. 'MacArthur Park' by Jimmy Webb is one of the all-time classics—and it's over seven minutes long. Jimmy did exactly what he felt at the time—and

a lot of people shared his feeling."

Specifically regarding "The Winner," Butler observes, "I've heard it, and it is a winner. I think omitting any lyrics would hurt it. The songwriter in me says it's perfect."

Publisher Bob Beckham of Combine Music advises his writers to keep their songs to 2½-3 minutes. Beckham sums up the length issue by remarking, "I've heard some 1½-minute songs that were too long."

ASLEEP AT THE WHEEL

Mod Country Band Eyes Its Crossover

By MITCH TILNER

LOS ANGELES—After six years, three record companies and a perennial tour of small clubs and one-night stands, Asleep At The Wheel eyes broader audiences.

Having established itself as a vi-

able force in the country market ("Texas Gold," the group's initial effort for Capitol, landed firmly near the top of the album chart), group is now hoping its music will be accepted by the broader pop/progressive audience as well.

One of the few groups capable of filling both country and pop clubs, Asleep is convinced that there exists a vast, untapped market for its unique brand of contemporary Texas swing.

"We know who comes to see us," explains Ray Benson, group spokesman and lead singer of the 10-man group. "It's about split between people who listen to country radio and people who listen to FM progressive radio. Still, some FM stations avoid us because they're into a disco format or a rock format, and we do not play rock."

What they do play is an unmistakably original blend of country, blues, boogie woogie and swing. The group's influences are as varied as they are respected: Bob Wills, Louis Jordan, Bill Haley, one even detects a trace of Buddy Holly in the music; and several members of the band include themselves among Count Basie's biggest fans.

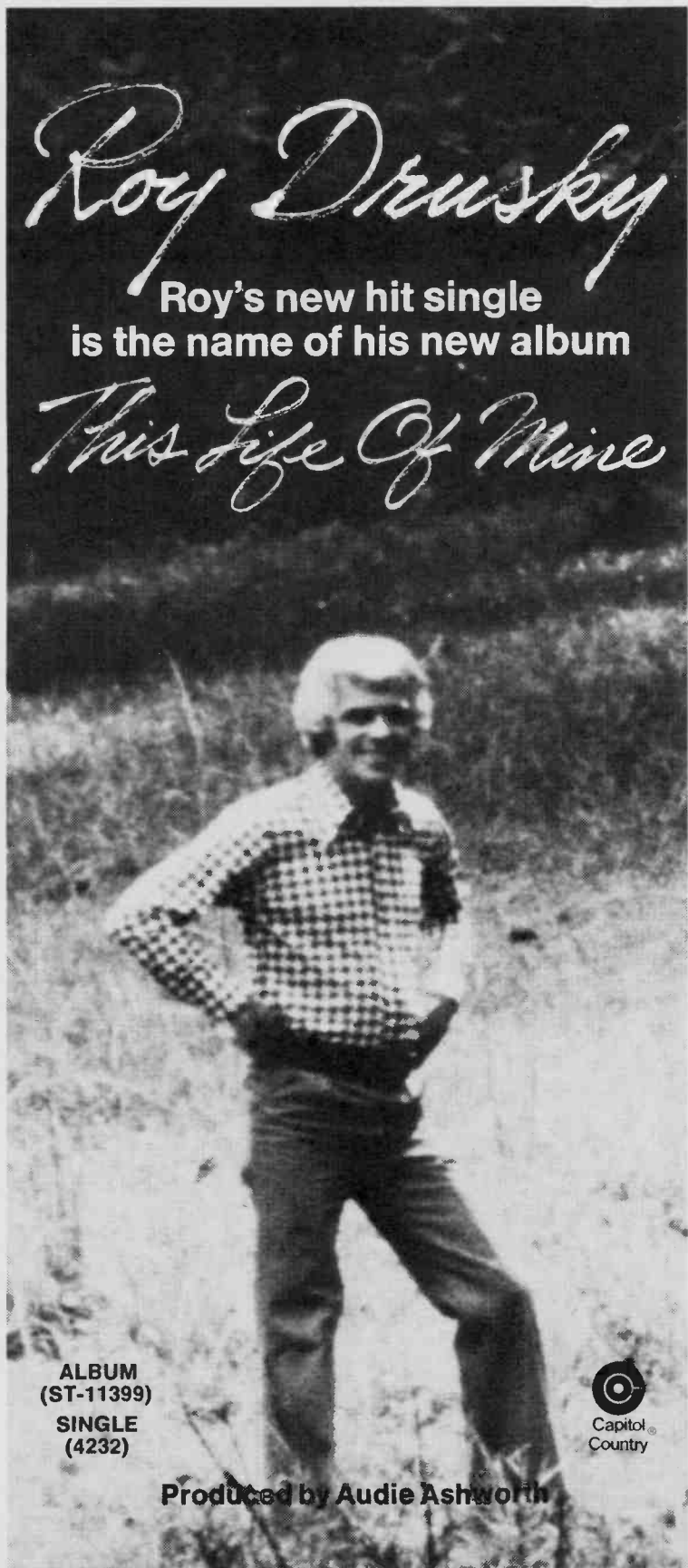
Having cultivated a sound that incorporates such a variety of musical idioms, the group is dismayed to discover that it is being ignored by much of the pop, even FM, radio establishment.

"That is really a shame," says Benson. "Since we've had country hits, they say 'Well, if you're country, you're not progressive. How can you be progressive and country at the same time?' We don't have to change our music to 'go pop.' That's not what we're attempting. We just feel that's our audience. But, when you're crossing the musical boundaries and borderlines, you step on some people's toes. Eventually you make it bigger than you ever would have had you stayed on one side, but in the beginning, you step on people's toes. They don't like you to step out of your mold."

In Europe, where an overriding interest in American music, regardless of category, renders the pop/country distinction trivial, the group is currently enjoying a surge in popularity. Steady airplay across the Continent has prompted fan mail from as unlikely a bastion of admirers as Czechoslovakia. Further, the British response to the "Bump Bounce Boogie" single has been so encouraging that a brief tour of England, the group's first, is now being planned.

Apparently Asleep At The Wheel's country success in the U.S. is enough to alienate pop programmers unfamiliar with the group's material. Benson contends that the

(Continued on page 54)



Roy Drusky
 Roy's new hit single
 is the name of his new album
This Life Of Mine

ALBUM (ST-11399)
 SINGLE (4232)

Capitol Country

Produced by Audie Ashworth

APRIL 3, 1976, BILLBOARD

Hot Country LPs

Billboard SPECIAL SURVEY
 For Week Ending 4/3/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	★ WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
2	2	10	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
3	3	7	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, D0SD 2050
★	10	4	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
★	9	5	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
★	7	7	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
★	8	7	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
8	4	10	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
★	11	6	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
★	12	6	NARVEL THE MARVEL—Narvel Felts, ABC/Dot, D0SD 2033
11	5	9	JESSI—Jessi Colter, Capitol ST-11477
★	22	3	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
★	17	5	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
14	6	8	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
15	13	21	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
16	16	6	JASON'S FARM—Cal Smith, MCA 2172
17	14	16	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
★	24	4	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
19	19	11	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
20	15	8	STEPPIN' OUT—Gary Stewart, RCA APL1-1225
★	36	2	COME ON OVER—Olivia Newton-John, MCA 2186
22	18	13	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
23	21	5	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
24	25	25	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
25	31	18	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
★	37	2	LONGHAIRD REDNECK—David Allan Coe, Columbia KC-33916
27	30	4	THE SWEETEST THING—Dottsy, RCA APL1-1358
★	40	2	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
★	46	2	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
30	35	3	TEXAS COUNTRY—United Artists, UA-LA 574-H2
31	27	21	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
32	29	11	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
33	33	7	RAY GRIFF—Ray Griff, Capitol ST-11486
34	23	17	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
35	20	10	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
★	NEW ENTRY		PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
37	28	42	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
38	43	2	THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
39	32	24	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot D0SD 2044
40	44	2	BLACKBIRD—Stoney Edwards, Capitol ST-1149
41	48	2	ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
42	26	8	I LOVE YOU BECAUSE—Jim Reeves, RCA APL1-1224
43	41	3	OLD NO. 1—Guy Clark, RCA APL1-1303
44	NEW ENTRY		THE BATTLE—George Jones, Epic KE 34034 (Columbia)
45	38	24	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
46	NEW ENTRY		STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088
47	49	2	SWANS AGAINST THE SUN—Michael Murphey, Epic PE-33851 (Columbia)
48	NEW ENTRY		WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
49	NEW ENTRY		INDEPENDENCE—Nat Stuckey, MCA 2184
50	34	5	BEST OF BUCK OWENS, Vol. 6—Buck Owens, Capitol ST 11471

Merc Pegs April Promotion

• Continued from page 48

stand-up display, or a mobile. Trade and consumer print advertising and radio spots will complement the program. Windbreaker jackets with the "Mercury Country Music" logo will be distributed to key country music

programmers and worn by promotion and marketing men.

The new LPs to be touted are "The Greatest Hits Of Johnny Rodriguez," "Faster Horses" by Tom T. Hall, "Harold, Lew, Phil & Don" by the Statler Brothers, and Faron Young's "I'd Just Be Fool Enough."

JOHNNY RODRIGUEZ has another fantastic hit!



"I Couldn't Be Me Without You"SM

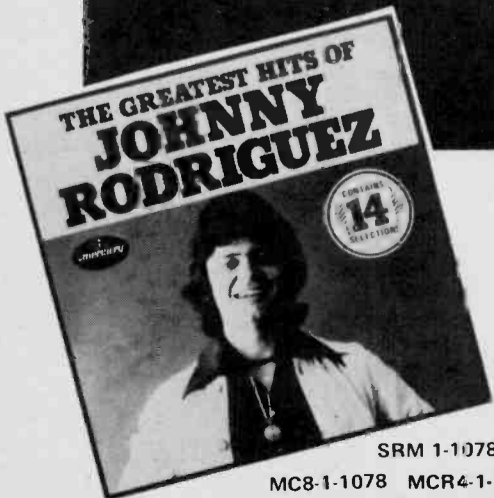
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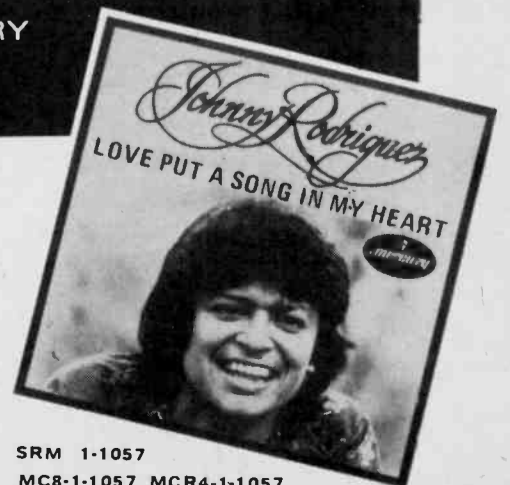


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SRM 1-1078
MC8-1-1078 MCR4-1-1078



SRM 1-1057
MC8-1-1057 MCR4-1-1057

Exclusively on Mercury Records, Products of Phonogram Inc. Distributed by Phonodisc.

WWVA Plans Its 50th Birthday

NASHVILLE—WWVA, 50,000-watt country music giant in Wheeling, W. Va., is making plans to mark its 50th anniversary in broadcasting December 13.

Highlights will include an on-air and trade promotion campaign, a souvenir journal tracing WWVA's history from its birth outside Wheeling to its current status as a multi-million-dollar country entertainment complex, and a gala party.

"Jamboree USA," WWVA's live Saturday night show, celebrating more than 40 years of continuous broadcasts, will also feature salutes to country music greats who started their careers on the show. Throughout the year testimonial "Jamboree" broadcasts will honor the station and its unique position in the industry.

Kerrville's Sun Hope

NASHVILLE—Drenched by rain last year, the Kerrville Folk Festival hopes for bright Texas skies May 27-30—the dates for the fifth anniversary of the music festival.

Seven concerts, two workshops, the national yodeling contest and the annual folk mass highlight the festival featuring such performers as Steve Fromholz, Peter Yarrow, Bobby Bridger and Guy Clark. The Texas State Arts & Crafts Fair and the Texas Old Time Fiddlers Contest will be held the same weekend in Kerrville.



TREE LAUNCHES—Tree executives (left to right) Buddy Killen, president, Cliff Williamson, Don Gant, vice president, Dan Wilson, look over the artwork for their outdoor sign campaign displayed on the Sunset Strip in Los Angeles.

Oklahoma Music Group In Convention

OKLAHOMA CITY—The Oklahoma Country Music Assn. Convention was held at the Red Carpet Inn here Friday-Sunday (26-28).

Group was completely re-organized over the past year and is under the new leadership of Bill Siba, president, Peggy Dennis, vice president and convention chairwoman, Chris Harwell, secretary and Ronnie East, treasurer.

Activities began with a cocktail party Friday at 6 p.m. for registrants, with Saturday beginning with a panel of music industry guests to answer "What You Always Wanted To Know About The Music Business."

Guests scheduled to speak in various areas included Don Wayne, Nashville songwriter; Jimmy Bowen, Bowen & Arrow Promotions; Scotty Reed, songwriter;

Wayne Edwards, a&r, RCA Records, Dallas, Texas.

Songwriter/publishers workshop, musicians workshop, a radio panel, deejay sessions and performing rights societies were scheduled for the two days with an awards show and banquet set for Saturday at 5:30 p.m.

Eyes Crossover

• Continued from page 52

record-buying public is less apt to be intimidated by arbitrarily imposed categorizations. Certainly the dramatic across-the-board successes of Willie Nelson, Freddy Fender and Waylon Jennings, among others, support Benson's contention.

TV Dance Will Run 24 Hours

LOS ANGELES—A 24-hour disco dance marathon highlighted this year's Easter Seals Telethon, beamed Saturday and Sunday (27-28) from Orrin Tucker's Stardust Ballroom here via KTLA-TV.

Recorded music was provided by Aristocrat Mobile Discotheques employing a custom sound and light system manned by Jim Walters and Jane Brinton.

Hosts were Luci and Desi Arnaz Jr. The Southern California Disco DJ Assn. initiated a drive to encourage a number of Los Angeles discos to sponsor dancers for the marathon, which began at 6 p.m. Saturday and concluded at 6 p.m. Sunday at the ballroom.

Vegas Club In Appeal

LAS VEGAS—Popular disco Dirty Sally's has appealed to District Court here to strike down a discrimination finding by the state Equal Rights Commission.

The five-man commission, which found the disco guilty of barring blacks in early February, will soon answer the complaint, according to D. Brian McKay, commission deputy attorney general and attorney.

Sally's filed the petition for judicial review and asked the discrimination finding be found "null and void and of no effect." Sally's attorney Oscar Goodman says the disco is seeking a court review of the commission finding and a new case hearing.

A cease-and-desist order was issued by the commission after it found the disco, located midway on the Strip, prohibiting blacks as a class as well as two individuals.

Club manager Rudy Schneider reports traffic as normal with blacks utilizing the club even during the present strike by four unions which has shutdown 15 Strip hotel-casinos.

Dirty Sally's, a hot-spot for the over 21 crowd, caters to tourists, locals and show business clientele in its lush trappings and location.

Philly Store Makes Patrons Disco DJs

PHILADELPHIA—The largest musical instrument retail shop here is making it inviting for people to set themselves up as disco deejays.

Instead of the musical instruments, the 8th Street Music Store in center city is loading its promotional efforts to selling Professional Stereo Disco console boards.

For as little as \$495, the would-be disco DJ gets a choice of decks with Shure magnetic cartridges for the double turntables, latest IC circuitry, VTI cueing lights, illuminated push button deck switches, slider faders for decks, microphone, tape and master, illuminated VU meters, five-way high output phone monitor, cut and boost bass and treble controls, amp and slave output 18-inch flex-lights.

Chappell Pact

NEW YORK—Chappell Music has signed worldwide co-publishing and administrative agreements with Soundboosters Music and Truckin' Music, as well as with Cosmic Echoes Music. The Soundboosters and Truckin' agreement includes the music of "Bubbling Brown Sugar" and the Cosmic signing is for the music of jazzman Lonnie Liston Smith.

New World Record For Disk Spins?

NEW YORK—There's a new world record pending of 1,000 hours of continuous performance by a DJ and you'd think that it all probably happened here or in another major disco city like Los Angeles, San Francisco or Boston.

Well, guess again. If and when Guinness makes it official, site of the event on the books will be Topeka, Kan., thanks to spinner Clarence "Soulful Sonny" Scroggins.

Eclipsing the standing world mark by 200 hours, Scroggins worked at the Northland Manor Community building in Topeka Jan. 5 through Feb. 16, using a portable disco DJ console and some 2,000 singles and 1,000 LPs.

Touting his performance as "Operation U.S.A. Party," Scroggins tied in his marathon to a bicentennial theme and, more importantly, to community voter registration, book and clothing drives.

Disks played, which according to Guinness rules had to be half singles, half albums, covered virtually every musical genre. Again according to Guinness standards, Scroggins was allowed a five minute break period per hour, but he elected to save the time up for a 12-hour break every 12 days.

While waiting confirmation of the record, Scroggins says that he's looking for either a disco or radio gig.

MK Productions Has New Owner

LOS ANGELES—MK Productions, independent disk promotion company here, is now under new management, as Ron Jenkins, formerly music director for the Dimples disco chain, has purchased 51% of the firm's stock and will be heading operations, replacing Mark Kreiner.

According to Jenkins, a name change for the company is planned, along with a restructuring which will see the creation of four new divisions—music programming for discos (the 27-location Dimples chain is the prime account), record promotion, disk production and talent management.

At present, MK is promoting product for such companies as UA, Now, Tom Cat and Warner Bros., among others. Jenkins adds that the firm is also relocating from Van Nuys to Marina Del Rey.

Century Books 3 Dance Dates

NEW YORK—Century Concerts has firmed three more dance concerts in major Eastern venues following its recent success with the concept at the Providence, R.I., Civic Center.

According to Frank Russo and Marvin Lerman, Century co-presidents, halls involved are the Convention Center in Norfolk, Va., April 23; the New Haven Coliseum May 1, and the Public Auditorium in Cleveland May 22. All three arenas are 10,000-plus seaters.

Talent lined up includes the Ohio Players (all three dates), the Parliament Funkadelic (Norfolk and New Haven), Kool & the Gang and People's Choice (New Haven), Brass Construction and Hot Chocolate (Norfolk), and the B.T. Express and J.G. Lewis (Cleveland).

The firm, headquartered in Providence, is also planning a local rock 'n' roll revival show April 24.

STAY AWAY FROM HOGTOWN

DICK CURLESS TELLS WHY

"HOGTOWN," a bold, new chartbound single by Dick Curless—it's a bit of folk, a bit of country, and a whole lot of Curless power and style. And DJ's beware! Don't air Side B "The ICEMAN," you'll lose your job.



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Audem, a Stuart/King Production



Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	27	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	9	9	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
3	2	14	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
4	10	49	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
5	3	45	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	6	104	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
7	7	45	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
8	8	104	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
9	17	19	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
10	11	83	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Pientiful, Creed 3056 (Nashboro)
11	22	9	BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109
12	12	108	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
13	4	14	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
14	5	27	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
15	15	19	GOSPEL KEYNOTES Destiny, Nashboro 7159
16	13	95	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
17	16	32	SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro)
18	25	62	SUPREME ANGELS Shame On You, Nashboro 7141
19	24	62	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
20	20	122	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
21	14	45	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506
22	32	5	WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
23	21	9	NEW YORK CITY COMMUNITY CHOIR Lift Him Up, Savoy MG 14384
24	18	9	ANGELIC GOSPEL SINGERS Jesus Will Never Say No, Nashboro 7136
25	28	5	MYRNA SUMMERS Oh How Precious, Savoy MG 14381
26	19	19	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
27	NEW ENTRY		JAMES CLEVELAND & SHIRLEY CAESAR The King & Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter)
28	NEW ENTRY		REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
29	NEW ENTRY		SWAN SILVERTONES Try Me Master, Hob HBX 2182 (Scepter)
30	NEW ENTRY		BRIGHT STARS God Is Still On The Throne, Nashboro 7164
31	31	45	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
32	33	5	JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH OF RADIO CHOIR Savoy MG 14388
33	34	5	BRONNER BROTHERS Hold On To God's Unchanging Hand, Jewel 0107
34	NEW ENTRY		KENNY LUPPER Testify, Creed 3063 (Nashboro)
35	35	5	EUGENE WILLIAMS/SISTER LEE IDA BROWN/HOUSTON INTERDENOMINATIONAL CHOIR Work While It's Day, ABC/Songbird SBLP 262

Gospel

Midwest Gospel Assn. Has Its Own Musical Reunion

WAYNESVILLE, Ohio—In an effort to promote gospel music along with Christian fellowship in the Ohio area, the Midwest Gospel Music Assn. will host a "National Singers Reunion" June 24-27.

Organization has purchased a piece of land on Route 42, south of Waynesville, specifically for the development of a Gospel Music Campground. The Reunion was originally planned for three days and nights but response has been so tremendous that a "Get Acquainted Day" was added with various singing groups.

Groups already scheduled to per-

form include the Cathedral Quartet, Laverne Tripp & Group and the Hinsons, along with the Laymen Quartet of Columbus, Ohio, as hosts all three days.

Activities planned for the Reunion are Youth Services conducted by local area churches, puppet shows, magicians, gospel rock singing, Bible teaching, rap sessions, with one day set aside, "Old Fashioned Day," with bluegrass music.

Groups who would like to participate contact Kenny Shiveley, Midwest Gospel Music Assn., Box 1412, Dayton, Ohio 45401.

Nashboro Pushes Gospel Signings, Disk Production

NASHVILLE—Nashboro Records and its related labels begin spring with stepped-up activity which includes the signing of two new acts, the release of six new gospel singles and an alliance with two new distributors.

The singles releases include the Reverend Ruben Willingham, the Soul Searchers, the Reverend Cleophus Robinson, Professor Harold Boggs, the Reverend Morgan Babb and Dave Whitfield, according to Shannon Williams, vice president in charge of gospel production.

Nashboro president Bud Howell announced the signing of Ureaus and Skip Mahoaney and the Casuals both disco-oriented groups. Singles on both of these acts ship immediately.

Nashboro has appointed Associated Distributors in the Phoenix area and Program Records of Union, New Jersey to handle distribution in the areas. Both will market the entire Nashboro line which includes Creed, Kenwood, Abet, Excello, Mankind, Nasco, Nashboro and Ernie's.

Gospel Scene

By COLLEEN CLARK

Carol Lawrence has recorded a gospel album for Word Records. Entitled "New Friends," it is the first for Lawrence and most of the music on the LP was written especially for her by conductor and friend, Ron Harris. The album was produced by Kurt Kaiser. . . . The Happy Goodman Family have a busy schedule ahead with 75 concert dates booked through June, with only four nights open. . . . Emily Bradshaw, former executive director of NARAS, recently performed on two one-hour television programs to be aired on the Christian Broadcasting Network this spring. Filmed in Bethlehem and Jerusalem, the shows were sponsored by the Beverly Hills Baptist Church in Dallas, Texas. . . . Willie Wynn and the Tennesseans performed for Governor Wallace's Presidential campaign opening for the state of Florida recently to some 25,000 persons.

The Rambos depart April 26 for a major European tour for six weeks. Their first stop is Amsterdam, Holland, where they will tape two network television specials April 28 and 29. Their visit to the Netherlands include five different locations in Holland, one a concert for the Queen of Holland. The rest of the tour includes Sweden, Norway, Denmark, Berlin, West Germany and Frankfurt. . . . The new Gospel Music Hall of Fame is offering honorary warranty deeds to one square foot of the land upon which the Hall of Fame is to be built to the general public, for a \$5 contribution. The idea has been received well with Trustees, Officers, Board and members of the Gospel Music Assn. responding as well as many fans around the nation. The contributions go into a fund for the building.

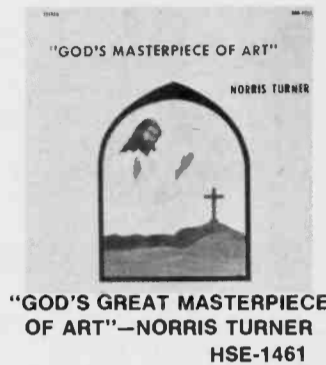
Chuck Bolte has rejoined the Jere-

miah People for their current nine month tour of the U.S. In his fourth season as leader of the group, he has been the manager and creative force behind the People, helping to develop their unique program combining music, comedy and drama to challenge the Church in growth and commitment. Bolte contributed in the production, direction, sketch writing and produced their most recent light album, "First Love."

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NASHBORO 7166

"HOLDING ON"
SISTER LUCILLE POPE
NASHBORO 7167

"I WANT TO BE
LOVED"
TOMMY ELLISON AND THE
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IN NAB SPOTLIGHT

Retailers Plan L.A. Hi Fi Expo

By JIM McCULLAUGH

LOS ANGELES—A hi fi show organized by a local audio dealer association is being planned for this area before the end of the year.

Tentative dates being considered are sometime between Oct. 29 and Nov. 6 or between Nov. 12 and Nov. 20, according to Marco Karpodines, president of the three-month-old Audio Dealers Guild, Inc., and owner of Delphi Custom Stereo.

"The show is intended to be an open hi fi show," explains Karpodines, "where consumers can not only see state-of-the-art equipment but where they can be educated about high fidelity as well."

All audio retailers, both large chains and independents are being invited to participate on an equal basis in organizing and exhibiting at the show.

Educating the general public about hi fi has become a prime objective of the group, adds Karpodines, something he and the other

(Continued on page 58)

Vidtape, Pro Audio Equipment Plus Automation, Digital Units

By ANNE DUSTON

CHICAGO—More automation and digital techniques are being implemented in equipment aimed at the broadcasting market as shown at the recent NAB convention and exhibit here at McCormick Place. Videotape is becoming more prominent, replacing film in many operations because of its immediate use and re-useable feature.

Portable lightweight cameras were in abundance, bowing to trends in electronic news gathering techniques, and the influx of women journalists who can now be in the field handling their own shots.

Videotape improvements in durability and still frame time achieved with a more durable binding system were being shown by Memorex, which is planning an experimental helical span and broadcast product with increased performance to be introduced later this year in 1/2, 3/4, 1, and 2-inch sizes, for reel, 8-track and cassette use.

John Dale, general manager, videotape division of Fuji Film, anticipates higher prices this year in tape because of petrochemical costs. Dale predicts new products in mini-

U-matic cassettes for electronic news gathering equipment, and low noise, high performance 2-inch quad videotape, both of which will be available later this year. A one-inch high energy tape specifically developed for the Fernsen recorder has a beridox formulation, and will be marketed by midsummer.

Ampex introduced the Series 195 premium grade videotape, a 2-inch oxide formulation compatible with all quad video record/playback systems.

A videodisc storage system was introduced for the first time by Arvin ECHO. The EPS-1 Discassette Frame-Star electronically stores 400 slides, freezes single frames, or can be set for automatic change rate of 1, 3, 6, 10 and 15 seconds. With one disk, the unit costs \$12,250. Each flexible cassette record is \$75.

Ampex uses highly polished metal disks on its new recorder, the MS-100C with built-in digital time base corrector, clean air system and automatic quality control circuitry. These features help protect the disks from damage during use for instant replay or slow motion of sports programs. Prices range from \$95,540, and delivery is for April.

A prototype cassette audio recorder by Otari was shown at the show, and personnel were surveying buyers to determine wanted features. A modified final product will be available at the end of the year. Features of the MX555 included two speeds, 3/4 and 1 1/2 i.p.s., and two cue tones that can tie into computer control systems. Variable speed and pitch controls and four ferrite heads add to the flexibility of the unit, which can be attached to an optional search and address system.

Technics entered the broadcasting field for the first time, with four products redesigned or specifically designed for the professional market. The SE-9600P stereo power amplifier adds a 19-inch rack to the consumer audio product. A state-of-the-art quartz controlled, direct drive turntable reaches full speed in one-fourth of a second. With separate power supply and remote cue, the three speed unit retails for \$700.

Also new for Technics is the SN-9090 universal frequency equalizer, with extended frequency range and frequency center shift, allowing for very precise equalization of one speaker or a total system. Bandwidth

control allows elimination of unwanted noise from location recordings.

Sansui is expecting AM stereo to be approved by the FCC faster than FM quad broadcasting, and suggests that developments will happen in the next year or two.

At the show, new products included the QSD-2 synthesizer decoder for QS 4-channel broadcasts, the TU-9900 AM stereo tuner for broadcast monitoring, and two power amps, the BA-3000 with 170 watts per channel and the BA-500, with 300 watts per channel.

RCA's PAC-1 directed to the AM stereo development, processes up to 15 source and 3,000 events, and can be expanded to handle 100 audio source and 10,000 events. Sources can be reel, cartridge, network or remote feeds, or local programming. The unit acts as master and submaster controller.

An interesting development by RCA is the TPS-121 digital video

(Continued on page 60)

3M Looks To Racks For Sales

• Continued from page 1

and Alta Distributing, among others, with more conversations at NARM, according to Bob Burnett, sales manager, retail markets, for the 3M magnetic audio/video products division.

"A music marketing program will be under way later this year through the rack jobbers," Burnett confirms. Noting 3M's still-strong lion's share of the over-all U.S. blank tape market, he acknowledges that his firm has felt the inroads of other major suppliers.

On hand with exhibits at NARM were Audio Magnetics, which just announced a distribution deal with ABC Record & Tape Sales for its new name-branded high density music line, as well as its Bicentennial 76 promotional products; Memorex, which has seen continued expansion of its music market share through racks, and Capitol Magnetics, giving a big push to its Guinness book/tape promotion. (Continued on page 60)

Poor Management Cited In Recent Audio Dealer Bind

By RADCLIFFE JOE

NEW YORK—Poor management and over-extension of available resources have been cited as the primary reasons for the current financial bind that is forcing many audio equipment retailers either into bankruptcy or to cut back on their business.

Since the beginning of the year at least one major chain, Kennedy & Cohen, and a minor one, JGE Enterprises, have gone out of business. A number of others, including North East Audio, and Atlantis Sound, have been cutting back on their outlets.

In addition, the Audio Exchange-Colberts chain filed a Chapter XI petition in February, and has been trying to reorganize its ailing business under that financial shelter. Schaak Electronics, Minneapolis-based chain which filed Chapter XI a year ago, also is reorganizing.

Industry experts monitoring the financial ups and downs of the troubled firms claim that their problems could have been avoided with better

management and less financial juggling which, in many cases, was done in an effort to get a lion's share of available co-op advertising dollars.

Although Jerry Joseph, president of the Society of Audio Consultants, feels that the demise of fair trade laws helped clobber marginally profitable retailers, other observers argue that this is not really the case, as those firms that are hurting seldom honored the fair trade statutes anyway.

These observers point to the fact that even though profits are down because of fair trade's repeal, yet business is better than ever across the country.

"What we are seeing," says one industry spokesperson, "is by no means an industry trend, but merely a manifestation of the situation that people can get themselves into when they over-extend their resources."

Speaker, Headphone Join Lafayette Line

NEW YORK—Lafayette Electronics has added a new speaker system and an open air headphone set to its 1976 catalog.

The speaker, model L-8, is a three-way unit using a 10-inch woofer, a five inch sealed-back, mid-range and four super tweeters positioned in front and at the sides to provide 270 degrees sound dispersion. The unit, priced at \$169.95, is said to have a frequency response of 30 to 20,000 Hz.

The headphones, model RP-50, utilizes what Lafayette officials call a unique transducer that rivals the sound quality of electrostatic types, but without their disadvantages. Model RP-50 is said to have a frequency response of from 20 to 20,000 Hz, and features integral flat polymer drivers. The unit retails for \$59.95.

Car Stereo

Panasonic Into 'PLL'; CB Combos Gaining

NEW YORK—Panasonic has joined a growing number of citizens band equipment manufacturers to develop a phase-lock-loop (PLL) circuitry that reduces the need for multiple crystal controls, and assures greater affordability of the much-sought-after CB system.

Disclosure of the development comes from Clark Jones, national sales director of Panasonic's car stereo division.

Jones, speaking at the opening of the annual Dalis Marketing regional mini-exposition for car and home audio equipment dealers, also reveals that his company has begun delivery of its first under-dash car hi fi system that delivers up to 10 watts RMS per channel, bowed at the APAA in Chicago last fall (Billboard, Nov. 29, 1975).

The unit, model CQ-1851, retails for about \$130 with an 8-track player and FM radio, and is expected to pave the way for similar systems of more advanced design in the future. Among those advanced units being considered in an in-dash system, and an under-dash with remote control.

In detailing his company's reasoning in developing a PLL circuitry, Jones says it not only increases the efficiency of the system, but also affords greater compactness that allows easy in-dash designs.

He stresses that the FCC's recent decision to suspend approval of CB channel expansion from 23 to 50 channels, at least until January, in no way affects Panasonic's move to PLL circuitry. The Panasonic executive explains that availability of the technology will make it even easier to convert to more than 23 channels

when the FCC green light is received.

Development of the PLL circuitry has also given Panasonic the added design flexibility to produce combination units, and Jones promises that a combination CB/AM radio system, that fits into existing car radio space on the dashboard, is already in the works.

The firm, whose custom car division has skyrocketed in the past three years, is also working on CB units for the custom car market, and according to Jones talks are also underway with some new car manufacturers for the supply of CB and car stereo units as OEM products.

He discloses that combination in-

(Continued on page 59)

FTC WARRANTY RULES

'Portability,' Ads, Depreciation

• Continued from page 3

before making a final decision on this controversial issue.

As matters stand on advertising disclosure, items offered with "full" (government standard) warranty or "limited" warranty are supposed to give complete information in the advertising, for consumer benefit. The manufacturer must disclose both the benefits and the limitations of his warranty.

In this area, the staff is working on the possibility of a more general disclosure of warranty terms in advertising, which will refer the customer to the full details to be made available by his retailer. By previous rule-making, the pre-sale availability re-

quirement will be effective for retailers Jan. 1, 1977 (Billboard, Jan. 17).

The depreciation guidelines will probably prove the most difficult of all, says assistant director White. Rulemaking will have to set guidelines for depreciation of an item under full warranty that is being returned after the customer has had the use of it. The FTC feels the manufacturer deserves compensation for the use of the product, and at the same time the customer is entitled to his refund, but not in the full amount.

The balancing of all factors in depreciation cases requires the wisdom of Solomon by the FTC staff. How

long or short a time brings depreciation into the refund picture for a cassette deck or car stereo tape player? How can the guidelines differentiate between heavy, continued use, or perhaps little or no use of the items being returned for refund before their warranty period is up?

A few other areas may require rulemaking to implement the warranty act, but the special statutes director feels that there will probably not be many, once these three major problems are settled.

Early this year, the FTC published finalized rules for disclosure of terms and pre-sale availability of warranty terms, and dispute settlement requirements.

Tape/Audio/Video

Rep Rap

Morley Kahn, former vice president and manager of U.S. operations for Dolby Laboratories, has made a substantial stock investment in **Component Marketers Inc. (CMI)**, joining president **Jack Fields** and vice president **Jack Simon** as a senior partner. **Robert Pett**, with the firm a number of years, has become a partner.

Based at 151 Valley Rd., Montclair, N.J. 07042, phone (201) 764-6717-8, CMI represents Acoustic Research, Audio Dynamics/BSR, Barker, Koss, Souncraftsmen and Weld Sound.

* * *

Albert Steinberg, Steinberg Electronics, Inc., Philadelphia, president of the Delaware Valley Chapter, National Electronic Distributors Assn. (NEDA), will head the group's delegation to NEWCOM in New Orleans next month, with headquarters at the Marriott Hotel.

Chairman of the NEWCOM committee for the Mid-Lantic chapter, ERA, which will join the NEDA group of several hundred at the show, is **John Stinson**, Stinson Assoc., Inc., Wynnewood, Pa.

* * *

Chairmen of standing committees for the Mid-Lantic Chapter, ERA, based in Philadelphia, announced by president **Eugene Klump**, J.A. Maguire Co., Pennsauken, N.J., include **Bob Sapinosa**, Monteiro Assoc., King of Prussia, Pa., Mini-Shows; **Don Frizen**, Jadelectronic Assoc., Burchrunville, Pa., program; **Norman Rothenheber**, Rothenheber & Wurtz, Ardmore, Pa., budget and finance; **Bernard Sherer**, B&G Assoc., Cherry Hill, N.J., membership; **John Wurts**, Rothenheber & Wurts, insurance, and **Joe Casele**, Estersohn Assoc., Willow Grove, Pa., constitution.

* * *

A budding career in radio has brought **Edwin M. Shaffer** into the fold of the **Morris F. Taylor Co.**, as district manager to service the Western Pennsylvania and West Virginia territories. Shaffer was general manager, WPGH, and programming assistant, WDVE, Pittsburgh, before moving into electronics as assistant sales manager for a large Pittsburgh audio dealer.

James J. Fahy, president, reports that his firm is looking for one or two new major lines for the area.

* * *

Vantage Corp., Seattle, headed by **Pat Gaskin** is sales rep for all **National Semiconductor Corp.** semiconductor products in the Western Canada provinces of British Columbia, Alberta, Saskatchewan and Manitoba, according to National Sales director **Don Beadle**.

Stocking distributor for the same area is **Bowtek Electric Co., Ltd.**, managed by **Ed Jorgensen**.

* * *

Allan Konstan moves from R.W. Mitscher Co., Buffalo, N.Y., to **Paul Hayden Assoc.**, Box 90668,

East Point, Ga. 30344, as regional manager, Central Florida. * * *
The **Gilbert E. Miller Associates, Ltd.**, Jericho, N.Y., has grown "a little" through the years,

says Miller, and now included in the personnel roster are **Tom Miller**, **Elsie Tomanek**, **George Brown**, **Irwin Miller**, **Ann Vegliante**, **Alan Alper**, **Gil Miller**, **Warren Miller**, **Dotty Gubitosi**, **Ira Le-**

vine, **Joe Visstaili**, **Lucille Seden**, **Gene Tirone**, **Manny Nathan** and **Barbara Cohen**.

* * *

TMC Sales Corp. adds **Aspen Ltd.** to its lines

repped, and will cover the New York and Northern New Jersey areas for the tape maintenance

(Continued on page 60)

FREE! Guinness... amazing Book of World Records... with purchase of the music tape... SEND NEW! NEW GIANT EDITION NOW AVAILABLE!

GIANT 1976 EDITION
OVER 2,000 NEW AMAZING RECORDS FROM EVERY CORNER OF THE GLOBE

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the music tape BY CAPITOL

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GUINNESS BOOK OF WORLD RECORDS
IT NAMES NEWSTARS AND ROSS McWALTER
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Capitol zaps the market!

A FREE Guinness Book of World Records with purchase of two C90 cassettes of **The Music Tape™** by Capitol. Already a sell-out. 3 days... 50,000 special packages sold. Hundreds of thousands more in the works.

And when we unleash the advertising—Pow! Buttons, posters, newspaper ads and radio, radio, radio!

One important East Coast buyer says this is his fastest turning tape promo ever!

Set a world record in dollars and sense profits. Order now. Or kick yourself-forever. Because Capitol's on the move. Join the Blitz. And you'll count the profits with record-breaking speed.

the music tape™ BY CAPITOL

Out-zapping the competition

APRIL 3, 1976, BILLBOARD

What's the Story, Jerry? JGE Gone

NEW YORK—JGE Enterprises, the closed-door discount operation, which in the heyday of price controls was a thorn in the side of fair trade audio manufacturers and retailers, has sold its assets.

The move, which literally writes JGE's epitaph, came March 22 when JGE's assets, estimated at about \$20,000, were liquidated under auctioneer **Martin Fein's** hammer.

JGE, whose liabilities are said to exceed \$200,000, turned its assets over to Brooklyn attorney, **Michael Friedman** for liquidation earlier this month. The firm's creditors include the Marine Midland Bank and the General Electric Credit Corp.

JGE, which for years had been one of the champions for repeal of fair trade laws, fell on hard times when the law was in fact repealed, and audio prices tumbled. In addition, rumblings within the firm's franchised operations, and indictments by the Consumer Affairs Agency, helped to further erode its foundations.

Its president, **Jerry Rosenberg**, became a familiar tv symbol with his on-the-air appearances to answer the off-stage "What's the story, Jerry?" queries.

Tape/Audio/Video

Tape Duplicator

Telecor, Inc., Los Angeles-based Panasonic distributor for 11 western states, had its contract with the U.S. subsidiary of Matsushita extended for five years through November 1980,

with a five-year renewable option, Telecor president Hal Haytin announces.

★ ★ ★
Reliance Plastics & Packaging, Forest Hills,

N.Y., has introduced two new heat-sealed vinyl storage albums for such equipment as the Beseleer Cue/See, Technicolor 920 and Viewlex Super Viewer models. Model CAT-1/1 holds one audio

cassette and one Super 8 cartridge; model CAT2/2 holds two of each units.

★ ★ ★
A recap of the first year of marketing the TED

videodisk system in Germany, problems of rights payments and distribution are among key topics at "Video Disc '76," billed as the first international conference for the emerging medium, sponsored by Insight-EBAY (U.K.), Ltd., April 13-15 at the Royal Lancaster Hotel, London.

Separate workshop sessions will cover decisions program suppliers, legal criteria and specifications for duplication. Speakers announced by John Chittock, program committee chairman and editorial chairman of Screen Digest, include John Findlater and Kent Broadbent, MCA Disco-Vision; R.W. Bayliffe and Tony Griffith, Decca; Alan Watson, BBC and head of the EEC A/V department in Brussels; James Lodge, EMI; and Sir Denis Forman, Granada TV.

Included on the program is a visit to the Decca videodisk lab, software producer for the TED system. Registration fee is 106.38 pounds (approximately \$200 U.S.), with information available from Insight-EBAY (U.K.) Ltd., 37 New Bond St., London W1Y 9HB, England.

★ ★ ★
RCA Broadcast Systems will market the new line of 1-inch helical-scan videotape recorders introduced last year by the Robert Bosch Co., TV division, Darmstadt, West Germany, under the RCA label, and has acquired nonexclusive rights to manufacture both portable and studio models.

In another announcement from RCA Broadcast Systems, Warner Cable, New York, is installing the first RCA VTRs to be modified for half-speed (7½ ips) operation to permit the cable firm to record twice the usual amount of tv information on a tape reel to play back full feature programs for pay tv subscribers without interruption—a 50% saving in tape costs.

Of the four modified TR-600 VTRs, three will originate programs for Warner systems in Bakersfield, Calif.; Canton, Ohio, and Fort Walton Beach, Fla. The fourth will be used at Goldmark Communications, Stamford, Conn., to dub feature films to the 7½ ips tape format and build a library.

★ ★ ★
Consolidated Video Systems has introduced two new digital time base correctors in its expanding line. High performance model CVS 520 is designed to handle segmented (quads, IVC 9000) and non-segmented (helical, U-Matic)

(Continued on page 59)

Audio Guild

• Continued from page 56

members hope a show of this nature can accomplish.

Sam Ziberg, the Guild's vice president, says that he feels a great many hi fi manufacturers have not really lived up to their jobs of educating the general public. Instead, adds Ziberg, many of them pour their efforts into money-eating national advertising campaigns and the burden of teaching the consumer falls squarely on the shoulders of the dealer at the point of purchase.

Other goals of the association include group buying in order to obtain the maximum lawful discount available through mass purchasing; lower group rates on charge card usage; customer credit and dealer flooring; lower insurance rates; the setting up of a pension plan; and to increase the communication lines between manufacturers and dealers.

At the Guild's next meeting, manufacturer's representatives have been invited for the purpose of letting members know what they can and cannot do with respect to buying programs.

"It will be a question and answer session," says Karpodines, "so we can start kicking off our programs and to discover how they will sell to us." Initial response from manufacturers and reps has been very encouraging.

Other officers of the group include Bob Farnum, Holiday Sales, treasurer, and Joe L. Miko, Miko Sound Center, treasurer.

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MAY 8th

BILLBOARD'S 1976



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The 1976 Sourcebook will have TRIPLE BONUS DISTRIBUTION:

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Tennessee 37203, 615-329-3925

RON WILLMAN One Astor Plaza, New York, N.Y. 10036,
212-764-7300



Oscar Ciornei, GDS Marketing, above, shows Pioneer's new "Rack" with Spec 1 pre-amp, Spec 2 power amp, SG-9500 graphic equalizer, RG-1 dynamic processor, TX-9500 tuner, PL-510 turntable, RT-2022 4-channel tape deck.



San Diego Hi Fi Show co-producer Teresa Rogers, left above, gets T-shirt award from Chris Carlson, KSDT program director, in front of exhibit where deejay Gary McEvoy, left, spins out tunes for visitors on R.I.C. turntables, speakers.

Hi Fi Highlights From First San Diego Expo

Billboard photos by Jim McCullaugh



Irwin Zucker, Altec product manager, shows off new speakers.



Mike Standley, Maxell, left, with Bob Freshman, Jack Carter Co.



George De Rado, TEAC and IHF president, demonstrates console.



Vince Foken, 3M, center, shows new "C-Box" cassette storage.



Gene Czerwinski, left, and Gail Martin of Cerwin-Vega put together "Super Disco" at expo and showed new disco mixer.



Craig's Heinz Seiler demonstrates firm's autosound and CB.

APRIL 3, 1976, BILLBOARD

Panasonic Into 'PLL' For CB; Sees Tape Combos

• Continued from page 56

dash car stereo units are in great demand, and that his firm will be offering a combination AM/FM 8-track stereo system within a year, with a cassette version to follow.

Although Jones does not foresee a total phaseout of under-dash equipment, he does see it taking second place to in-dash units, and reveals that his firm is already doing about 70% of its car stereo business in in-dash systems.

He also notes an upsurge in the demand for cassette systems for the car, and attributes this to the build-up of home cassette music libraries.

Jones feels that the industry has only seen the tip of the iceberg as far as CB's developmental potential is concerned, and cites the more than five million trucks and estimated 100 million cars on the road today as prime targets for the proliferation of CB sales.

RADCLIFFE JOE

Tape Duplicator

• Continued from page 58

video signals principally for broadcast and other high level studio systems, with a signal/noise ratio greater than 60 dB.

The low costs CVB 510, designed to handle heterodyne or b&w video signals principally for cable or closed circuit tv application, offers 48 dB signal/noise ratio and is available in either rack mount or portable at suggested \$5,500 list.

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Preview/77 Shaping As West Coast 'CES'

LOS ANGELES—Seminar plans have begun to shape up for PREVIEW/77, the first large scale dealer trade show for audio, personal communications, appliance and television products ever to be held on

the West Coast at the Hyatt International July 11-13.

According to Art Schwartz, executive director, topics to be covered include audio components, television

projections, video games and citizens band radio.

Top industry names in all fields are being contacted, adds Schwartz, as potential speakers and panelists.

Already committed to space for the show are Panasonic, Audio Magnetics, Jullette, Emerson, Morse, ERC, Sankyo, Sound Design, Pace, Grundig, Gusdorf, Ampex, Bowman, Electro Brand, Ampersand, Pacific Audio Sales, 3M Company, Wald Sound, Inc., and STR, Inc.

In addition, 12 industry groups have agreed to participate as cooperating organizations for the show including EIA of Southern California

and the California State Electronics Assn.

"Since PREVIEW is timed to follow the summer CES Show," adds Schwartz, "it will be the perfect place for new line introductions, for the followup merchandising programs, special drop-ins, and new product or merchandising program introductions."

PREVIEW/77 is managed by Marketing/Association Services, Inc. with Art Schwartz as executive director, and Bob Lieban and Donny Conn handling exhibit sales, and Anne Burns doing publicity.

SALON DU SON

218 Firms At French Expo

By HENRY KAHN

PARIS—Andre Fosset, the French Minister for the Environment, for-

mally opened the 18th Salon du Son here in the International Centre, the show including 218 exhibitors from 22 different countries. Some 16 national radio networks were also represented.

Although it seemed strange that an Environment Minister should open such an event, it was pointed out that "sound" is part of the environment, whereas noise is not.

Each day conferences were held covering every aspect of sound—technical, philosophical and psychological as well as artistic. Over the past year, sales of amplifiers in this country rose by 40% so that France, after lagging behind in this field, is now catching up with the other European countries.

However, of the 218 exhibitors, only 62 were French manufacturers.

One of the problems facing the industry here is that electronic sound is highly technical and not easily understood. It means the public has to exercise great care when buying. All kinds of fancy names are given to French equipment to attract business, but most mean little in terms of quality.

Because of the even higher degree of technicality, quadrasonic developments here do not attract much public attention. Stereophonic sound still leads, easily, because people believe they know a great deal about it.

Now the Salon du Son has produced a disk which includes every kind of music and sound—in order to help the public differentiate between varying degrees of quality in reproduction.

One striking feature of this year's event has been the attention paid to sight, rather than sound. The hi fi installations have been designed with taste and eye-catching appeal and can be called decorative rather than just technical objects.

One result is that housewives can no longer criticize the equipment as being just "paraphernalia" which clutters up the home.

Of the 100,000 visitors to the Salon du Son, 21% were under 21 years of age, and only 11% were over 40.

RepRap

• Continued from page 57

products, including the new Deck Tester. Heading TMC is Tom Marchiano.

* * *

Ed Pickhardt Jr., formerly with TRW Palnut division, joins Bressler Baum Assoc., 40 Van Brunt St., Englewood, N.J. 07631, as regional salesman, the third recent sales force addition. Firm's lines include Amperex, Antenna Specialists, Bell, Clifford, Erie Tech Products, EV Game, Littelfuse, J.W. Miller, Pace and Transel.

3M Looking At Rack Distribution

• Continued from page 56

Less visible but also making their presence felt were Columbia Magnetics, sharing the CBS Records cabana; Ampex, which had its new Stackette promotion displayed at another lanai booth, and BASF, whose Gerry Berberian was on hand keeping up that firm's music industry contacts.

All share the observation of John Humphreys, Memorex national sales manager, that the traditional rackjobber is important to their company's sales in a key market—as they are more involved in moving massive quantities of blank tape and accessories, through both mass merchandisers' record/tape departments and free-standing outlets.

Memorex definitely will be adding more accessories to its initial entry in the tape care field last fall, but Humphreys emphasizes "We're looking at a lot of things and know you have to be inventive in the market. We won't come out with something just to have another item in our line like everybody else's."

Capitol Magnetics already is into a third printing of its special "Guinness Book Of World Records" offered free with two c-90 Music Tapes, national sales manager Oscar Arslanian notes, with 250,000 copies available to dealers.

This will be followed later this month by an 8-track promo, offering a free copy of the new "Guinness Book Of Olympic Records" with a 120-minute cartridge at suggested \$3.69 list, running through the Montreal Olympics in early July.

Audio Magnetics introduced its new music line of cassettes and 8-tracks, repackaged from the original graphics shown at last year's NARM, but emphasizing the lengths in large numbers and highlighting "Audio Magnetics" on the package for the first time.

Acceptance has been excellent, according to Dan Fine, national sales manager, with ABC already moving the new line into its branches, with the promotional Bicentennial 76—the 76-minute red/white/blue packaged cassette and 8-track—already in most ABC outlets.

Other blank tape news picked up at NARM, though not directly related to the music market, includes Capitol Magnetics intro of a four-minute test cartridge this spring, and a cross-licensing agreement in principle between 3M and Sony for the former to manufacture the latter's 1/2-inch Betamax videocassette.

The Capitol-test cartridge, to be offered under The Music Tape label at suggested list of \$2.29 to \$2.89, is designed to speed up the time required to test sound quality and make recording level adjustments on the growing number of 8-track recorders before starting final recording.

The Betamax licensing agreement, alluded to by Sony Corp. chairman Akio Morita at the recent U.S. introduction of the Betamax videocassette deck (Billboard, Feb. 21), is expected to be signed soon. 3M also was one of the first firms licensed to manufacture the Sony U-Matic 3/4-inch videocassette worldwide.

NAB Exhibits

• Continued from page 56

synchronizer that electronically stores pictures, and compresses them into one corner of the screen from where they can be positioned anywhere on the screen for special effect. The operation can be audio controlled.

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Piracy News Expose

Copyright Agency Accused

By "LEFTY" KONGALIDES

ATHENS—AEPI, the Greek copyright agency is accused of participation in a "fraud" at the expense of the State, artists and public—a "fraud" estimated at an annual \$9 million.

This "fraud" is associated with the illegal recording and sale of tapes in Greece. Leading daily newspaper Apogevmatini ran a front-page campaign about the "fraud," as it was described, accusing among others George Mikrelis, one of the directors of AEPI.

Reporter Kostas Tsarouhas who, with a private detective, spent a

month collecting information for his exclusive story, gave all the facts gathered to the public prosecutor K. Tsevas, who issued orders for the questioning of Mikrelis and also forbade him to leave Greece.

The newspaper claimed that more than 200 people are involved in the case. An investigation by the same public prosecutor in two different depots of record shops revealed thousands of illegal pre-recorded tapes, without the tax safety strip, plus recorders and phonographs for the illegal taping of songs.

The only response from AEPI to the newspaper, in an attempt to minimize the situation, was a letter stating that Mikrelis had no direct connection with the company, but the newspaper revealed that Mikrelis' appointment to AEPI was published in the State Gazette.

In addition the paper had another story with taped telephone calls to Mikrelis alleged to prove his involvement in terms of receiving money from people making and selling illegal tapes.

According to the report, some 10 million cassettes and cartridges are sold every year in Greece and 8.5 million are illegal.

The Greek Union of Composers and Lyricists called an immediate meeting after the Apogevmatini story broke. And afterwards, in a press statement, the Union said: "At last. It's about time. Our Union will be key plaintiff in the court case that

will follow and will ask for severe punishment of the guilty."

Manos Hadjidakis, ERT Radio general director and noted composer, says: "It is wishful thinking that AEPI should be disbanded and the protection of copyrights transferred to another foundation."

Composer Mikis Theodorakis says: "During July, August, September and October in 1974, all the cabarets, taverns and so on played my songs extensively—this was after my return to Greece with the fall of the dictatorship and ending of censorship on my songs which had gone on for more than seven years.

"Yet I received nothing as royalties from AEPI. I estimate that ever since I started recording, AEPI cheated me of around \$3000 to \$6000 every month. And unfortunately I could not do anything because AEPI always succeeded in blocking my actions."

Another composer, Vangelis Pitsiladis, adds: "The government has to bear a percentage of responsibility for what happened in the past. Because it has not yet strengthened by law the copyright situation, and millions are lost through this circle of fraud."

"My belief is that AEPI now has to close down and the closure should be undertaken by the government. AEPI takes 25% from record sales to protect us and now it seems evident that the people who work for AEPI are implicated in the thefts, with us as the victims."

Label Chief Scores Rights Org. Posture

By PETER JONES

LONDON—The battle between record retailers in the U.K. and the Performing Rights Society over the PRS insistence on royalty payments for in-store playing of records for demonstration purposes continues.

And it heated up still further when Transatlantic Records managing director Nat Joseph said the PRS attitude is "against business logic and can only come from constipated minds."

He was speaking at the Music Trades Assn. conference and talking about the relationship between dealer and salesman. He said that the intelligent representative would show dealers particular tracks to play on an album so as best to show off the product.

By the same token the intelligent retailer would take the opportunity to play product selectively, to the right people at the right time.

He added: "So now let me stand up and be counted on the side of the dealers in the current dispute with the PRS. I have to say that the attitude of the PRS in penalizing dealers for promoting records, who are also promoting copyrights by various writers and publishers, is the kind of attitude anti to business logic that comes only from constipated minds."

Joseph said that the idea that a record company, promoting and selling music on behalf of itself, the artists, the writers and publishers, should be placed in the same category as a restaurant or elevator, which effectively was what the PRS

is suggesting, was as stunted as it was stunting.

"Should book shops be charged by literary agents when they allow prospective buyers to browse? This is the kind of thinking that penalizes effort and incentive instead of elevating salesmen and selling."

Referring generally to the record market, Joseph pointed out that the market condition was not surprising when in some areas of the country up to 10% of the local work force was unemployed and album prices are now hovering around the \$6 mark.

In addition, he said, the industry was not exactly helping the record dealer when broadcasting was geared so much towards a Top 30 or Top 40 format. It was important for the industry to give something back to the independent dealers who promote catalog.

"The more we are faced with the multiples (chain stores) or any part of the industry adopting a Top 40 posture, the more we descend into profitless prosperity. The enthusiastic dealer must remain strong and the multiples must come around to the realization that a wider catalog basis will, in the long term, provide more profitability than their present policy."

He added that both salesmen and dealers had one common goal—to sell records out of shops. It was not enough just to sell in store. "Salesmen must inspire confidence in what they're selling, and a knowledge of the catalog."

Joseph said the independent dealer did have one advantage over

(Continued on page 63)



Phonogram photo by Suzy Souchon

PARISIAN GOLD—A gold disk to celebrate the sales of 100,000 copies of his recording of Paganini's "Fourth Violin Concerto" was presented to Arthur Grumiaux (left) by E. van der Vossen, vice president of Phonogram International at a Paris reception.

British Newspaper Promos Spur Retail 'Disk-ount' War

• Continued from page 4

available at usual single price through all dealer outlets.

Clifford Davis, Pop Club organizer for the Mirror, says: "This is simply the first of many releases under our own label. But the intention is not to compete with major record companies. Our policy is to use the label to help new young groups, solo artists and songwriters to reach a wider audience, and we want to take in all forms of popular music, not just the teenybop field."

Says Walter Woyda, Pye managing director: "We feel 'Pop Club Convoy' is, in itself, a strong record, a potential hit. This joint promotion between Pye and the Daily Mirror will be of positive benefit to dealers. "With such a big Pop Club membership, the new label should bring many new young customers into stores."

There was great industry concern about the original \$1.60 Mirror discount off the W.H. Smith top 100 albums, with Geoffrey Bridge, director of British Phonographic Industry, describing it as lunacy. "It is just one more bad step."

And Laurie Krieger, chairman of the Gramophone Record Retailers Committee, asked: "What's the point? Where does it get them? The

dealer only makes a profit of \$2 on an album. But how would W.H. Smith's feel if record dealers were able to give away a free newspaper with every record sold?"

Alan Kaupé, EMI director responsible for the company's retail chain, said at that time: "It means that people are getting a quick buck to the detriment of the longterm health of the business."

But a further shock discount offer came last week with news that the Sun newspaper, big circulation tabloid rival of the Mirror, had arranged a deal with the 26-store Virgin Records chain whereby a full \$2 discount was offered to readers on the Virgin "top 10 LPs"—the list featuring product by Genesis, Gong, Manuel and the Music of the Mountains; Slim Whitman, Helen Reddy, Glenn Miller, Mike Oldfield, Bad Company, David Bowie and Cat Stevens.

The newspaper also offered Virgin store discounts of around \$1 on cassettes and 30 cents off top 50 singles. "This offer is free to all our readers. There are no strings attached. No clubs to join. No membership cards to produce."

And the industry generally felt the discounting "war" had gone one damaging step farther.

New UA Catalog Sales

By ADAM WHITE

LONDON—United Artists is introducing a new catalog scheme for the trade here as of April 1.

The company has devised three separate packages of 50, 100 and 150 titles which dealers are invited to stock. UA then becomes responsible for merchandising the records in the store on a sale-or-return basis, restocking each title automatically when it is sold.

When an album's sales life is considered over, or if it is seen to have no appeal in a dealer's particular area, UA will remove it. Fresh titles will be introduced into the range from time to time.

Retailers will also be supplied with special master bags for all the albums and UA will regularly select titles from the package, actively promoting them and providing point-of-sale support material.

Artists involved in the scheme include Shirley Bassey, Slim Whitman, Don McLean, Laurel and Hardy, Hawkwind and Man. Dealers

who already hold a proportion of the scheme's catalog items simply make up the number to 50, or 100, or 150 by buying in those titles not stocked. The offer runs indefinitely, is open to all dealers and extends to tape.

Cliff Busby, UA general manager, explaining that the scheme had been under consideration for several months, says: "Our view is that it takes the risk out of stocking the catalog."

"It's the independent dealer who stands to gain most from carrying the range."

He admits UA looked at discount as an alternative means of encouraging the trade into catalog stocking. "The former is more overtly attracting, but the scheme we have chosen is probably more effective, from the retailer's point of view, in actually shifting the product. Besides, we would rather spend our money on promoting records, not discounting them."

U.S. Hit Has Finns Happy

By KARI HELOPALTIO

HELSINKI—Strong U.S. reaction to local artist Jukka Tolonen's second Janus album "Cross-section," a national breakout on Billboard's "Radio Action" list recently, has caused tremendous excitement through Finnish musical circles, particularly at the headquarters of Love Records.

After several years spent researching the right way to break international markets, the company feels it is at last getting satisfactory results.

Tolonen is regarded by many critics as being an outstanding guitarist and has been an instrumentalist since the 1960s. Though long a hero of the Finnish scene, he did not hit the international spotlight until 1972 when he toured the U.K. as a member of the now defunct Tasavallan Presidentti, a star group which broke up because of "touring fatigue" and personal conflicts.

By 1974, Tolonen was a star in his own right and pacts with Sonet and Chess/Janus followed.

His current U.S. album is a compilation production, including material from his four previous solo albums, plus two songs from Presidentti's first Janus LP "Lambert Land." The selections were made by Alan Mason, a U.S. talent scout who "discovered" Tolonen's talent while listening to a batch of tapes by European artists.

Now a big U.S. radio promotion is starting for Tolonen's new single "Windmere Avenue," according to Atte Blom, of Love Records, the most popular track among radio disk jockeys in the U.S. With support from press advertising, it is hoped Tolonen will make a chart name for himself in America.

Tolonen, who lists Larry Coryell, Django Reinhardt and Jimi Hendrix as his main influences in music, is currently writing material for his new domestic album, due out soon. He is also looking for musicians for his new band and possibly a singer, too.

Tolonen is married to Tanya, a girl he met at Pori Jazz Festival some years ago, and lives in Kirkkonummi, some 15 miles west of Helsinki.

As far as Love Records is concerned, the company is in consultation with Epic in the U.S. over the American future of Wigwam, generally rated Finland's foremost modern rock band. Should the plans go through, Wigwam's debut album on Epic will be out in a few months. Virgin Records handles Wigwam product in the U.K.

EUROVISION SONG CONTEST, 1976.

COUNTRY	SONG TITLE	ARTIST	COMPOSER/LYRICIST	PUBLISHER	RECORD CO.
U. K.	Save Your Kisses For Me.	Brotherhood Of Man.	Tony Hiller, Martin Lee & Lee Sheridan (Composers/Lyricists).	Hiller/ATV Music.	Pye.
Switzerland	Djambo-Djambo.	Peter, Sue & Marc.	Peter Reber (Composer/Lyricist).	Taurus Sikorski, Hamburg.	Metronome.
W. Germany	Sing, Sang, Song.	Les Humphries Singers.	Ralph Siegel (Composer/Lyricist).	Meridian.	Decca.
Israel	Say Hello.	Chocolate, Menta, Mustik.	Mati Caspi (Composer). Ehud Manor (Lyricist).	A. Deshe.	Hed Arzi.
Luxembourg	Chanson Pour Ceux Qui S'Aiment.	Jurgen Marcus.	Jack White (Composer). Vline Buggy/Fred Jay (Lyricists).	Radio Music Int'l et Young.	Pathe Marconi.
Belgium	Judy Et Cie.	Pierre Rapsat.	Pierre Rapsat (Composer). Eric Van Hulse (Lyricist).	Hans Kusters.	Atlantic-WEA Filipacchi.
Ireland	When.	Red Hurley	Brendan Graham (Composer/Lyricist).	Emma Music.	Release.
Netherlands	The Party Is Over.	Sandra Reemer.	Hans Van Hemert (Composer/Lyricist).	Ananas Music.	Phonogram.
Norway	Mata Hari.	Anne-Karine Stroem.	Frode Thingnaes (Composer). Philip Kruse (Lyricist).	Arne Bendiksen A/S.	Triola.
Greece	Panaghia Mou, Panaghia Mou.	Marisa Koch.	Marisa Koch (Composer). Makis Photiadis (Lyricist).	Minos Matsas & Son.	Minos Matsas & Son.
Finland	Pump Pump.	Fredi & The Friends.	Matti Siitonen (Composer). Vexi Salmi (Lyricist: orig. Finnish), Angela & Pertsu Reponen (English version).	Musiikki Fazer.	Finnlevy.
Spain	Sobran Las Palabras.	Braulio.	Braulio (Composer/Lyricist).	Edi Music.	Belter.
Italy	We Will Live It All Again.	Al Bano Carrisi & Romina Power.	Al Bano Carrisi & Romina Power (Composers/Lyricists).	Maialino.	Libra.
Austria	My Little World.	Waterloo & Robinson.	Gerhard Heinz (Composer/Lyricist).	Indra - Christ Verlag.	Amadeo.
Portugal	Flor De Verde Pinho.	Carlos Do Carmo.	Jose Nizza (Composer). Manuel Alegre (Lyricist).	Musicat.	Movieplay.
Monaco	Toi.	Mary Cristy.	Michet & Georges Costa (Composers). Gilbert Sigrist (Lyricist).	Chappell.	Polydor.
France	Un Deux Trois.	Catherine Ferry.	Jean Paul Cara (Composer). Rony Rallo (Lyricist).	Do Si La Music Camera One.	Barclay.
Yugoslavia	Ne Mogu Skriti Svoju Bol.	Ambasadori.	Slobodan Vujovic (Composer/Lyricist).	Diskoton.	Diskoton.

Eurovision Contest On

• Continued from page 3

derlandse Omroep Stichting, NOS. The 1975 event was held in Stockholm last April and the Grand Prix went to the Dutch group Teach-In for "Ding Ding Dong," words by Wil Luikinga and Eddy Owens, music by Dick Bakker.

Each country produces a short list of song entries—there were 12 in the finals for the U.K. That winner, "Save Your Kisses For Me," by Brotherhood of Man (Pye), was released the week after the finals (Feb. 6) and become an instant hit, reaching No. 1 well in advance of the Eurovision finals.

This year's is the 21st in the series. Since 1956, France and Luxembourg have won the event four times each, Holland three times, and the U.K. and Spain twice each.

The two U.K. winners were Sandie Shaw's "Puppet On A String" and a share in first place with France, Holland and Spain via Lulu's "Boom Bang A Bang" in 1969. But the U.K. has come in second on eight separate occasions, last year through the re-formed Shadows and "Let Me Be The One."

A full table follows of artists, countries and songs, in running order:

Jazz Crossover Packs Concerts

COPENHAGEN—Crossover music is bringing the public back to the concert halls in Scandinavia, according to Scandinavian Booking Agency managing director Anders Stefanson.

"A couple of years ago, only the jazz giants were capable of drawing big audiences," says Stefanson. "But now the new generation of jazz artists has broken through with crossover music and they are playing to full houses."

A recent example is Chick Corea and Return To Forever. At one time when Corea played Denmark he would work for a small fee in the now defunct Montmartre Jazz House and no promoter would run the risk of staging a Corea's concert at the Tivoli concert hall.

"But today," says Stefanson, whose agency has booked Corea on a 20-date tour, "things have changed dramatically. A few days after the box office opened for Corea's concert at the Tivoli Hall, all the tickets were sold and we had to arrange a second concert for the same evening."

Denmark has always been a country receptive to jazz. The late tenor saxophonist Ben Webster lived here for ten years and current residents include Dexter Gordon, Kenny Drew, Wild Bill Davison and Ray Pitts. Other U.S. musicians regularly make tours here, playing in the various jazz clubs around the country. Eddie "Lockjaw" Davis has just finished such a tour and others are set for later in the year.

The current Chick Corea tour, arranged by SBA, takes in London, Manchester, Paris, Brussels, Copenhagen, Lund, Stockholm, Oslo, Amsterdam, Stuttgart, Zurich, Frankfurt, Cologne, Hamburg, Dusseldorf, Munich, Linz and Vienna.

Says Stefanson: "I think the opening that jazz has been seeking for so long is now achieved. Rock music has helped this breakthrough and jazz musicians have taken some of the best things from rock to give their music an appeal to a larger audience. That completes the circle, because rock really grew out of jazz."

International Turntable

Mike Heep, formerly national accounts manager with the company, becomes assistant sales manager,

having been with WEA for four years. Dave Malthouse, previously West End of London salesman,

moves to Heep's old job, having been with the company five years.

And Mike Olivier, with the company for three years, is the new south-east area manager.

Geoff Morris has been appointed head of promotion at United Artists Records in London. He steps up following the departure of Mike Willis, who held the post for more than a year but now returns to freelance promotion work. Additionally Malcolm Fisher, previously with RCA and Transatlantic, has joined UA's promotion department.

Cathy Almond has been appointed copyright manager of Panache Music in London, replacing Kathy Robinson who leaves to join Essex Music. Almond has been with the Performing Rights Society for three years. She will also have responsibility for international liaison with overseas licences.

Angela Mortimore, previously personal assistant to Tony Palmer, producer, has joined Thunderbird in London as head of publicity and creative services. Tony Hirschfield has also joined the company to coordinate promotional activities with the CBS sales team.

Paul Jenkins, previously with Philips and Polydor International, has joined the Henry Hadaway Organization as promotions manager for Satriel Records. Jenkins was recently in the marketing department of Arcade, and now reports to general manager Alan Melina.

New sales manager at Vulcan in London is Mick Harber.

Brian Jeffery has been appointed managing director of EMI's South African company, EMI Brigadiers

(Pty). He was previously general manager of EMI Records' U.K. repertoire and marketing division.

In his new post, Jeffery, who joined EMI in 1959, reports to Clive Kelly, managing director of EMI Holdings (South Africa).

Alberto Cardona has been appointed deputy managing director of EMI-Odeon SA, Spain. Formerly responsible for finance and administration, he continues to report to Pierre Maget, managing director of the company.

Marcus Bicknell has been named to the newly created position of Manager, Artist Development and Artist Relations, CBS Records Germany by company managing director, Rudolf Wolpert, effective April 1.

Bicknell has been based at CBS European headquarters in Paris while serving as director, product and artist development, reporting to Peter De Rougemont, vice president, CBS International S.A.

Ray Howarth has been appointed national sales manager of WEA in the U.K., having formerly been field sales manager. He joined the company in 1971 as a salesman, becoming northwest area manager in 1973, and field sales manager in 1975.

Trevor Churchill, who left Tamla Motown's brief independent operation in the U.K. after some years with the company, now works from Hamburg where he has joined Graham Hasum at Polydor International as product manager for the popular music management division headed by Mike Hales.

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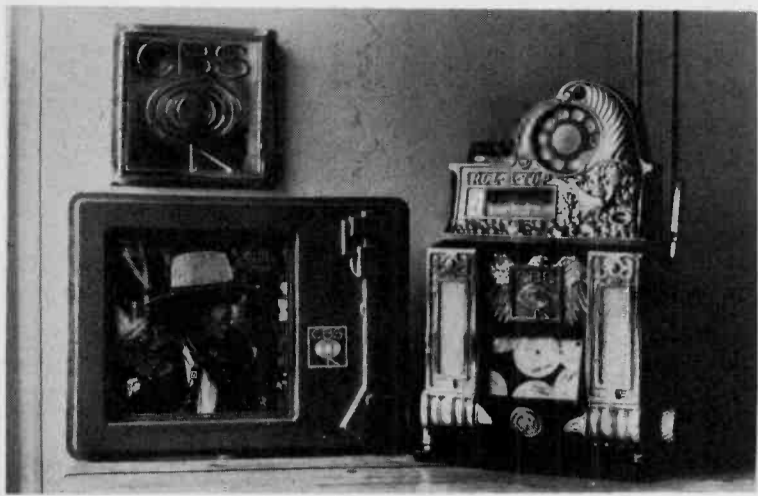
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THE CARLTON TOWER

Cadogan Place, London SW1, England.



CBS photo

VISUAL AIDS—New point of purchase sales aids were introduced by CBS at recent MIDEM convention and have been enjoying run-away sales among European retailers. Shown here, in molded plastic, are a life-sized record player designed to display LP's, a slot-machine featuring the CBS logo along with space to mount the desired sales message and (above left) a CBS logo to be mounted as a wall plaque. Materials were developed by CBS Disques for use at industry meetings, conventions, music festivals and concert hall record stands as well as for major in-store displays.

From The Music Capitals Of The World

LONDON

In the first 11 weeks of this year, CBS has held the number one singles spot for six weeks, with Tina Charles and Abba, with at least one record in the top five every week. . . . Rod Stewart co-producer of "Skye Boat Song," old Scottish traditional air, by the Atlantic Crossing Drum and Pipe Band, on Riva, also loaned that distinctive voice to the chorus.

Arista president Clive Davis in London specially for launch party of Arlan Green, regarded as a bright new star for the label. . . . Believed here that U.K. executive Julian Spear, former managing director of Epic U.S., is returning to the record business here. . . . Long-time top publicist Leslie Perrin rushed to hospital after a heart attack.

Posse of RCA executives headed by U.K. managing director George Lukan visited Liverpool to see newly signed four-boy group Buster in action. . . . Scottish artist Sydney Devine's new double album "Doubly Devine" launched by Phonogram with a \$70,000 spend-out in an effort to make him a national rather than regional figure. . . . Ray Jackson, formerly vocalist with Lindisfarne, signed longterm direct artist deal with EMI.

Further emphasis on the big-band boom through a swing campaign by RCA, promoting the entire catalog of big-band sounds, featuring Tommy Dorsey, Artie Shaw, Glenn Miller, and Benny Goodman. . . . Trip to the champagne cellars of Moet and Chandon for industry figures, including Rick Wakeman, Mud and Linda Lewis, organized by insurance broker Willie Robertson.

Irish Push Antipirate Campaign

• Continued from page 6

action will be taken against companies and individuals who contravene the Act and substantial damages will be demanded.

The MCPS advises: "If you are a retailer, you should refuse to accept suspect recordings for sale and report all details to the authorities. It just isn't worth the damage to your reputation and your business to become involved in this illegal traffic.

"And if you are a member of the public, don't aid and abet this practice, which robs your favorite composers and artists of the financial rewards to which they are entitled.

"Keep music in the right hands with MCPS."

The MCPS is also embarking on a campaign offering a private recording license to holders of tape recorders, whereby they can reproduce copyright music from records for their own private and domestic use.

A similar campaign has been started already in the U.K. and has proved very successful.

Receipts from the Irish licensing campaign will be divided equally between the record manufacturers and copyright owners.

Vincent Smialek, manager of the Dublin office of MCPS, says he has received full support from all parties concerned in both campaigns and he is confident they will be successful.

International Briefs

PARIS—Though of merely incidental interest to the record industry, the results of retail distribution here last year, announced by the National Accounts Commission, do show the basic retail trend. The supermarkets, department stores and mail-order stores showed an increase of 10%, behind the 11% increase shown by independent retailers. This suggests that independent traders, including record shops, are not suffering from the growing number of supermarkets now selling disks.

Even the hypermarkets do not appear to have made any real headway, with an increase shown of 7.8%. The main lesson to be learned from the published figures is that the independent is still in top place in the retail chain, with 68.9% of total retail sales. Much will depend on projected price increases. If record prices reach \$12, which is by no means impossible, then the pattern may change in favor of budget-line records, sold almost exclusively in the big stores.

promotion team of five who will operate in different areas.

HAMBURG—Claudio Abbado has concluded a new longterm deal providing for many new recordings on the Deutsche Grammophon label. Among other works, the production schedule includes: various operas to be recorded in collaboration with La Scala, Milan; sacred works such as Pergolesi's "Stabat Mater" and Verdi's "Requiem"; symphony music by Schubert, Mahler and Stravinsky; and piano concertos by Brahms and Bartok, with Maurizio Pollini as soloist.

HELSINKI—Seura, a weekly magazine here with a 200,000-plus circulation, held a poll among readers to find out the top favorite hits of the century. Result was a total of 25,000 entries and, as predicted, most of the Top 10 results were all-Finnish material. Top-voted was "Ruusuja Hopeamajassa," by Erkki Junkkarinen (Blue Master), originally released in 1967 and written by H. Osmo and Ari Saarne.

The only international compositions in the Top 10 were "Alle Porte Del Sole," "El Bimbo," "Greenfields" and "La Camparista," but all with Finnish artists performing. These and eight other songs will be put on a special album, available to Seura readers at a cut price—it will be produced and manufactured for Seura by Finnlevy.

Label Chief Blasts PRS

• Continued from page 61

the multiples—the ability to do some market research. He suggested retailers should find out more about their customers—what percentage were women, which age group was predominant, spending power, habits, and whether consumers preferred service or bargains.

"The dealer and the salesman should not be in conflict because a good representative will not let a dealer order a lot of stock that he knows won't fit into the local consumer pattern. Neither should a dealer turn a blind eye to what can help him. Together he and the salesman can work for great benefit."

LONDON—Yet another new record company has been set up here. Sol-Doon Records is being run by three producers, Peter Vernon-Kell, Paddy Doolan and Roger Mealy, in association with manager and publicist Colin Slater. The label is to be pressed and distributed by Pye.

Vernon-Kell was once guitarist with the Detours who later became the High Numbers and finally the Who. He says the company is born out of a frustration by the directors in placing productions with existing record companies. First single is by Vernon-Kell himself, "Shoot Out." The company lists Honey Brown and Colin James, who will release a single "Straighten Up And Fly Right," the old Andrews Sisters' U.S. hit, as James-Brown. Singles will be released at weekly intervals from now, and the third is by Edgar Bacon, discovered by Vernon-Kell singing in a saloon bar.

A further five artists are in the pipeline. The label will have no music-style identity, except what Vernon-Kell calls "good and unusual." First album release is likely to be an album of synthesizer music. U.S. marketing of the label has been tied with Capitol. Colin Slater heads a

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	4	SAVE YOUR KISSES FOR ME—	*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)
2	3	LOVE REALLY HURTS WITHOUT YOU—	Billy Ocean (GTO)—Black Sheep (Ben Findon)
3	1	I LOVE TO LOVE—	Tina Charles (CBS)—Mautoglade (Biddu)
4	6	YOU SEE THE TROUBLE WITH ME—	Barry White (20th Century)—(Barry White)
5	7	PEOPLE LIKE YOU PEOPLE LIKE ME—	*Glitter Band (Bell)—Rock Artists (Mike Leander)
6	5	YOU DON'T HAVE TO SAY YOU LOVE ME—	*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)
7	8	I WANNA STAY WITH YOU—	*Gallagher & Lyle (A&M)—Rondor (David Kershbaum)
8	2	CONVOY—	C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
9	12	FALLING APART AT THE SEAMS—	*Marmalade (Target)—Macaulay (Tony Macaulay)
10	17	YESTERDAY—	*Beatles (Apple)—Northern (George Martin)
11	22	CONCRETE & CLAY—	Randy Edelman (20th Century)—Burlington (Bill Schnee)
12	25	TAKE IT TO THE LIMIT—	Eagles (Asylum)—Warner Brothers (Bill Szymczyk)
13	44	MUSIC—	*John Miles (Decca)—Velvet/RAK (Alan Parsons)
14	11	(Do The) SPANISH HUSTLE—	Fatback Band (Polydor)—Clita/Sambo (Fatback Band)
15	18	MISS YOU NIGHTS—	*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)
16	24	LET'S DO THE LATIN HUSTLE—	M&O Band (Creole)—Darnit (Mufin/Owen)
17	9	DECEMBER '63—	Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
18	31	I'M MANDY FLY ME—	*10cc (Mercury)—St. Annes (10cc)
19	28	HELLO HAPPINESS—	*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)
20	26	LET'S DO THE LATIN HUSTLE—	Eddie Brennan & BBS Unlimited (Pye)—Darnit (Eddie Brennan)
21	36	PINBALL WIZARD—	*Elton John (DJM)—Fabulous (Gus Dudgeon)
22	21	HEY MR. MUSIC MAN—	Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)
23	29	SHIPS IN THE NIGHT—	*Be-Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)
24	37	CITY LIGHTS—	*David Essex (CBS)—April/Jeff Wayne (Jeff Wayne)
25	14	RODRIGO'S GUITAR CONCERTO—	Manuel & the Music of the Mountains (EMI)—Critico (Norman Newell)
26	10	IT SHOULD HAVE BEEN ME—	Yvonne Fair (Tania Motown)—Jobete London (Norman Whitfield)
27	40	JUNGLE ROCK—	Hank Mizell (Charly)—Carlin (Hank Mizell)
28	13	FUNKY WEEKEND—	Stylistics (Avco)—(Hugo/Luigi)
29	23	WAKE UP EVERYBODY—	Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
30	43	DON'T STOP IT NOW—	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
31	15	RAIN—	*Status Quo (Vertigo)—Shawbury (Status Quo)
32	30	HERE THERE & EVERYWHERE—	Emmylou Harris (Reprise)—Northern (B. Ahern)
33	19	I LOVE MUSIC—	O'Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
34	16	DAT—	Pluto Shervington (Opal)—Nems (Paul Khouri)
35	34	NEVER GONNA FALL IN LOVE AGAIN—	*Dana (GTO)—Campbell Connelly (Geoff Stephens)
36	45	IF YOU LOVE ME—	*Mary Hopkin (Good Earth)—Worldwide/KPM (Tony Visconti)
37	47	SPANISH WINE—	*Chris White (Charisma)—Charisma/Chappell (Shel Talmy)
38	42	SEAGUL—	*Rainbow Cottage (Penny Farthing)—Page Full Of Hits (Larry Page)
39	50	RIDERS ON THE STORM—	Doors (Elektra)—Rondor (B. Botnick/Doors)
40	41	YOU BELONG TO ME—	*Gary Glitter (Bell)—Leeds/Paul Gadd (Mike Leander)
41	38	LA BOOGA ROOGA—	*Surprise Sisters (Good Earth)—Rondor/Fair (Tony Visconti)
42	—	GIRLS GIRLS GIRLS—	*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes)
43	46	LAZY SUNDAY—	*Small Faces (Immediate)—United Artists (Marriott/Lane)

44	—	FERNANDO—	Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)
45	—	HEY JUDE—	*Beatles (Apple)—Northern (George Martin)
46	—	PAPERBACK WRITER—	*Beatles (Apple)—Northern (George Martin)
47	39	WHERE THE HAPPY PEOPLE GO—	Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)
48	35	CAN'T SAY HOW MUCH I LOVE YOU—	Demis Roussos (Philips)—Leros/Britico (Demis Roussos)
49	32	HEY MISS PAYNE—	Chequers (Creole)—Creole (John Mathias)
50	—	THERE'S A KIND OF HUSH—	Carpenters (A&M)—Donna (R&K Carpenter)

LPs

This Week	Last Week	Title	Artist
1	1	BLUE FOR YOU—	Status Quo (Vertigo)
2	2	GREATEST HITS—	Eagles (Asylum)
3	3	CARNIVAL—	Manuel & The Music Of The Mountains (Studio Two)
4	4	THE VERY BEST OF SLIM WHITMAN—	(United Artists)
5	5	A TRICK OF THE TAIL—	Genesis (Charisma)
6	12	BREAKAWAY—	Gallagher & Lyle (A&M)
7	10	DESIRE—	Bob Dylan (CBS)
8	7	THE BEST OF HELEN REDDY—	(Capitol)
9	—	THE BEST OF JOHN DENVER—	(RCA)
10	6	THE BEST OF ROY ORBISON—	(Arcade)
11	—	BRASS CONSTRUCTION—	(United Artists)
12	—	DIANA ROSS—	(Tania Motown)
13	15	HOW DARE YOU—	10cc (Mercury)
14	—	NOBODY'S FOOL—	Slade (Polydor)
15	31	LIVE—	Robin Trower (Chrysalis)
16	11	SCOTCH ON THE ROCKS—	Band Of The Black Watch (Spark)
17	13	A NIGHT AT THE OPERA—	Queen (EMI)
18	9	RUN WITH THE PACK—	Bad Company (Island)
19	24	ELITE HOTEL—	Emmylou Harris (Reprise)
20	17	THE BEST OF GLADYS KNIGHT & THE PIPS—	(Buddah)
21	29	THE FOUR SEASONS STORY—	(Private Stock)
22	27	RODRIGO CONCIERTO DE ARANJUEZ—	John Williams (CBS)
23	42	SUNBURST FINISH—	Be-Bop Deluxe (Harvest)
24	18	MOTOWN GOLD—	Various Artists (Tania/Motown)
25	14	40 GREATEST HITS—	Perry Como (K-Tel)
26	16	24 ORIGINAL HITS—	Drifters (Atlantic)
27	19	RAISING HELL—	Fatback Band (Polydor)
28	28	TUBULAR BELLS—	Mike Oldfield (Virgin)
29	22	LIVE AT TREORCHY—	Max Boyce (One Up)
30	—	REBEL—	John Miles (Decca)
31	36	WHO LOVES YOU—	Four Seasons (Warner Bros.)
32	35	FAVORITES—	Peters & Lee (Philips)
33	43	ONE OF THESE NIGHTS—	Eagles (Asylum)
34	23	SHEER HEART ATTACK—	Queen (EMI)
35	40	STILL CRAZY AFTER ALL THESE YEARS—	Paul Simon (CBS)
36	—	WINDSONG—	John Denver (RCA)
37	—	LET THE MUSIC LIVE—	Barry White (20th Century)
38	8	MUSIC EXPRESS—	Various Artists (K-Tel)
39	21	WE ALL HAD DOCTORS PAPERS—	Max Boyce (EMI)
40	34	ROLLED GOLD—	Rolling Stones (Decca)
41	46	STATION TO STATION—	David Bowie (RCA)
42	50	SIMON & GARFUNKEL'S GREATEST HITS—	(CBS)
43	30	ABBA—	(Epic)
44	26	QUEEN 2—	(EMI)
45	37	WISH YOU WERE HERE—	Pink Floyd (Harvest)
46	25	QUEEN—	(EMI)
47	20	GLENN MILLER: A MEMORIAL 1944-1969—	(RCA)
48	—	GREATEST HITS—	Barry White (20th Century)
49	49	THE BEST OF THE STYLISTICS—	(Avco)
50	41	RAMSHACKLED—	Alan White (Atlantic)

HOLLAND

(Courtesy Stichting Nederlandse)

SINGLES

This Week	Last Week	Title	Artist
1	—	THE ALTERNATIVE WAY—	Anita Meyer (Papillon/Basart)
2	—	FOREVER AND EVER—	Silk (Bell)
3	—	THE PARTY IS OVER—	Sandra (Philips)
4	—	SATURDAY NIGHT—	Bay City Rollers (Bell)
5	—	FERNANDO—	Abba (Polydor)
6	—	LOVE HURTS—	Nazareth (Vertigo)
7	—	GEORGIE—	Pussycat (EMI-Boverma)
8	—	NO REGRETS—	Walker Brothers (GTO)
9	—	LET YOUR LOVE FLOW—	Bellamy Brothers (WEA)
10	—	ALL BY MYSELF—	Eric Carmen (Arista)

GRT Inks Pact With ABC

TORONTO—GRT of Canada has signed an exclusive licensing agreement with ABC for the distribution and manufacturing of the ABC Dunhill, Dot, Westminster, Impulse, Blue Thumb and Anchor labels in Canada.

The final agreement was negotiated by Jerry Rubenstein, chairman of the board of ABC Records Inc., Alan Bayley, the president of the GRT Corporation, Stephen Deiner, the president of ABC's international division and Ross Reynolds, the president of GRT of Canada. Negotiations had been carried on for several months with Reynolds virtually commuting between Los Angeles and Toronto to finalize arrangements.

An expansion of GRT of Canada's Calgary, Montreal and Toronto offices to handle the increased responsibilities created by the acquisition of the ABC Group has been announced by Jeff Burns, the national promotion manager for GRT.

GRT National Marketing Manager Jim Corbett is coordinating merchandising and promotion projects in conjunction with Burns and comptroller Larry Dennis has made

some additions to his administrative staff to handle the increase of business that the ABC agreement represents.

GRT of Canada has rush-released current hot ABC Group product from acts such as Rufus, Isaac Hayes, Freddy Fender, Jimmy Buffet, Graham Nash and David Crosby, John Klemmer, Mighty Clouds Of Joy, Lydia Pense and Rhythm Heritage all of which is represented on the Billboard charts.

GRT, having traditionally emphasized catalog sales, will be promoting past ABC catalog product from acts such as Steely Dan, B.B. King and Jim Croce.

Upcoming product from the ABC Group includes an album by Stretch on the Anchor label entitled "Elastic"; the soundtrack of the feature film "Leadbelly"; a new Steely Dan LP; "Club Date," a new LP from Yusuf Lateef on the Impulse label as well as the catalog product from jazz pianist Keith Jarrett. New releases are also expected from the Westminster classical label.

GRT also has licensing deals with Island, Charisma, 20th Century, and the Sire/Passport labels in Canada.

Canadian Production Pact Signed

TORONTO—Standard Broadcasting Corporation Limited of Toronto and TM Productions of Dallas have entered into a joint production project which will see \$250,000 spent on Canadian production, creating immediate employment for Canadian musicians and singers under the initial agreement.

The agreement, which was signed by Donald H. Hartford representing Standard Broadcasting and Jim Long representing TM Productions, is designed to help Canadian broadcasters and advertisers meet proposed new Canadian Radio and Television Commission requirements for more Canadian content in commercials.

TM Productions is well known in Canada and the U.S. for its work in the area of radio production aids

such as station ID jingles and production libraries.

The project will be administered by Standard's subsidiary, St. Clair Productions Limited which specializes in program syndication and allied fields.

TM productions, in conjunction with St. Clair Productions, has already undertaken the production of two new commercial library series. The first is Masterplan, a proven advertising, production and sales system which includes complete campaigns from the award-winning Chuck Blore library. The second is The Music Source, which is a television audio advertising campaign called Where You Belong and several new radio station ID series is also underway.

Donald Hartford of Standard ex-

Import Masters Tax Boost Urged, To Aid Canadian Disk Content

• Continued from page 8

"The value of creative production contained on master sound tapes is the real import," the report states. "The physical import is insignificant (a sound tape), but the invisible imports (the cost of creative production and royalties) are sizable.

"It was stated that in 1974, 46.6 million records were manufactured and sold in Canada. An estimated 94% of these records were manufactured from foreign produced master sound tapes. Subsequently, royalties were paid to foreign countries, mainly the U.S. It is estimated that royalties were paid for 44 million records (approximately 68% albums and 32% singles).

"If the royalty for each album amounted to 50 cents the total payment for royalties would represent approximately \$15-\$18 million; if, however, the royalty per album were \$1, the total payment on account of

royalties for records in 1974, would amount to \$30-\$36 million. (These royalties do not include the net profit of foreign-owned record companies.) This, of course, is only an estimate. The royalties for music, films, patents, manufacturing technology, etc., are a growing phenomenon in international trade and payments are accelerating."

The report later states that in order to pay the costs of an average Canadian album and generate a profit, a record company increasingly endeavours to market abroad based on a Canadian master tape.

The creative production of Canadian recordings has been slow in developing and growing partly due to the fact that their foreign markets have not been obtained. Also some multinational companies have definite cost advantages in their record manufacturing compared with the Canadian independent. The import of a master sound tape from their parent company might cost the Canadian subsidiary about \$70 whereas the original cost for a Canadian-produced master might amount to \$20,000 or more. The independent must bear the brunt of the full cost of recording, jacket design and the advertising display.

The report reveals that a significant sector of the Ontario record industry considers that by 1980 at least 12% of all records and tapes manufactured in Ontario should have substantial Canadian content and that by 1990, this ratio should increase to 25%.

In order to achieve this goal the consensus of industry opinion is that:

a) The Ontario provincial sales tax of 7% on master tape recordings should be removed to reduce the relative costs to Ontario producers.

b) Acceleration of amortization of the total investment in the production of master tapes and of singles and albums possibly using the same amortization formula (100% in the first year) as is applicable to Canadian film production.

c) A more realistic and comprehensive customs valuation to all foreign produced masters of sound recordings is being urged by the independent manufacturers. This would mean that duty would be paid on the value of virgin tape and not the cost of creative production. Others within the industry favor retention of the status quo on the basis that upward revision of the duty structure would imperil Canadian pressings based on imported master tapes.

The industry indicates that it would like to achieve a more favorable tax treatment as well as initiate direct involvement with a vehicle similar to the Canadian Film Development Corp. The suggestion is that grants and loans offered by a corporation of this sort should be restricted to Canadian-owned record and production companies under the condition that the individual company retain all creative properties, such as lyrics, music and such and that they should be available in advance only to companies featuring artists who are Canadian or have resided in Canada for at least a year. It was also suggested that financing participation by government and industry at different stages of creative production could be examined on an individual basis.

The industry also urges that edu-

cational institutions be encouraged to provide training in the industry with special emphasis on managers, producers, artists, composers, specialized lawyers, booking agents and promotional experts.

Federal and provincial governments were urged to end counterfeit and bootleg tape duplicating operations illegally manufacturing copies of prerecorded releases.

A revision of the statistical base for the industry to provide data more meaningful for industry use was also suggested.

Besides substantially increasing Canadian content, the industry felt that the above actions would increase employment, provide greater opportunities for artists, writers, composers and musicians and decrease the payments of royalties to foreign countries on account of imported master sound tapes so that the balance of trade should improve. Also it was felt that additional export revenues should result from publishing rights to music included on master tapes sold abroad and revenues from foreign performances of Canadian music.

The report is a result of meetings and talks between Ontario Ministry of Industry and Tourism officials and representatives of the record industry. Claude Bennett, the minister of industry and tourism, is expected to meet with industry representatives for further discussion.

Canada Executive Turntable

Leo Da Silva has been named vice president of operations while still holding his responsibilities for coordinating the activities of Polydor's centralized warehouse system. Before joining the company in 1974, Da Silva was managing director of Polydor Hong Kong.

Allan Katz has been named director of promotion and creative services and will continue to direct the activities of Polydor's regional promotion teams while administering national publicity, press and advertising from the company's Montreal headquarters.

Peter Horvath, previously special projects manager for Polydor, has been appointed a&r director. Horvath joined Polydor over eight years ago as a member of the Ontario sales force, and then was promoted to special projects manager in Montreal.

Alun Elias was appointed director of national accounts. In addition to continuing his role as regional sales manager out of the Toronto branch office, Elias will act as a liaison officer between Polydor and major national accounts.

Pierre Fyfe, previously tape and import manager, has been named senior manager special projects and sales coordination. He joined Polydor six years ago as a branch manager.

Dieter Redecki has been named vice president of marketing and sales. Redecki began his career with Polydor as Vancouver sales manager before being promoted to director of national sales, his position prior to this current appointment.

From The Music Capitals Of The World

TORONTO

Effective Mar. 12 to April 15, Columbia Records Distributors Canada Ltd. is offering its customers the opportunity to participate in their Double Header sale which includes 22 two-record sets of their top artists including Donovan, Johnny Cash, Edgar Winter, Tony Bennett and Tammy Wynette at an unusually low price. (Suggested retail price is \$7.98.) 10% free goods will apply during the promotion period. Support materials are available. . . . Anne Murray has announced a 30-day Canadian tour which will begin in Red Deer, Alberta, on May 3. She will finish her second album with producer Tom Catalano before the tour. . . . Jeff Burns, the national promotion director of GRT of Canada, recently returned from a promotional trip to Los Angeles and Vancouver. In Vancouver he finalized plans for some live broadcast of GRT acts on CKLG-FM later this year and found that Downchild has made quite an impression on the city after their recent appearance at the Body Shop. In Los Angeles, Burns met with Island, Janus and 20th Century, labels that GRT distributes in Canada. He reports that International Creative Management is currently lining up Canadian dates for the Passport Records group Nektar.

On the day of release of Ian Thomas' new album "Calabash" CHUM-FM aired the album in its entirety. This week Thomas is booked into the Gas Works in Toronto where GRT will sponsor a gala press night. GRT also intends to support the album release and an upcoming tour with a "massive national advertising and merchandising campaign." The single from the new album

is "Liars." . . . Goddo celebrated its first anniversary as a band on March 11 at the Gas Works in Toronto with many supporters on hand. . . . The single "Linda Write Me A Letter" by Choya on the Radio Shack label and distributed by CTI is getting airplay on most of the major stations in Canada. . . . The BBM spring radio survey will be conducted over a three-week period between March 1 and April 11 and the fall survey, which will also take three weeks, will be taken between Sept. 27 and Nov. 7. . . . Helen Reddy will appear at Massey Hall for Concert Productions International on Thursday (1). . . . The same night CPI will present Genesis at Toronto's Maple Leaf Garden's Concert Bowl.

Count Basie and His Orchestra played at the Minkler Auditorium of Seneca College on Mar. 16. It was a CKFM-Seneca College co-production. . . . The same venue will present Jerry Jarrett, star of the original Broadway production of Fiddler On the Roof on Saturday (3).

Doug Goodeve is currently under contract to Bob Ezrin's Migration label as an artist and he has just recorded a couple of sides at the Record Plant in New York. A single is due out shortly on Atlantic in the U.S. and Warner Bros. in Canada.

Castle Management showcased their artists on Mar. 14 as part of the pre-Juno award festivities. . . . Bob Ruzicka, who is currently taping his CBC-TV show for fall showing in Edmonton, has been booked to appear at the Winnipeg Folk Festival. . . . The Good Brothers, recently signed to RCA in Canada, are preparing for a major western Canadian tour and will return to Toronto in mid-April to record the balance of their first album for the label. MARTIN MELHUISH

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

A number of TM Productions' clients have expressed concern about being able to continue to lease and use TM products under the proposed CRTC rules. Jim Long, the chief executive officer of TM Productions states, "We have entered into this agreement with St. Clair Productions to insure that TM product will continue to be available to Canadian broadcasters for their commercial production and station ID's. To this end, supplements to The Producer library have been recorded in Toronto. The Producer is the most complete library ever produced and is currently licensed to over 400 radio stations in the U.S. and Canada."

According to both companies they have had full cooperation of both performing unions involved, the Canadian AFM and ACTRA. "Our discussions with executives from both unions have been very successful," says Bill Ballentine, the vice president and station manager of CKFM, Toronto and vice president of St. Clair Productions. "We were concerned with keeping station ID jingles, competitive with what broadcasters are used to paying for production from Dallas. Both unions are being extremely helpful in this area and are looking forward to providing new work for their members."

Jim Applebaum, the operations manager of St. Clair Productions, in the process of building his staff to handle the project, has appointed Bobby Edwards, a well-known Canadian musician as music director. Currently the national sales organization is being expanded and additions are being made to the production and office facilities.

CJOB, Winnipeg is the first client to purchase a TM station ID package from St. Clair Productions under this arrangement.

Latin Scene

NEW YORK

Eddie Palmieri's (Coco) selection as Grammy Award winner in Latin Music category has stimulated interest throughout local industry and hopes are high that it will produce more applications for membership in NARAS before next year's poll. ... **Izzy Sannabria**, editor and publisher of Latin N.Y. magazine in for a surprise soon, albeit it a pleasant one.

Bobby Marin, Orfeon's New York chief back from Mexico with big plans for labels strong entry into this market area. ... **Rafael Diaz Guttierrez** of Audiograma reports he sold his share of new club in New Jersey to his partner in order to concentrate more fully on his label and distribution of new Al label product.

Following slow months of Jan. and Feb. labels preparing large series of releases. Secco rereleasing some original material of **Celia Cruz** with the **Sonora Matancera**. ... **Arturo Sainz** of West Side label mentions possible rerelease of early **Johnny Pacheco** cuts. ... **Herman and Tati Glass** report their Ansonia label readying new LP called "Haiti Goes Latin". ... And **Pancho Cristal** in the studio preparing new **Tipica Ideal** album. ... All this info picked up at party inaugurating new **King Karol** store on 42 St. ... The store is huge but what is more important is that **Phil King** and **Ben Karol** report their international department, led by Latin section, is biggest single grossing department they have.

Joe Cayre off to England where reports are that "Tangerine" by the **Salsoul Orchestra** (Salsoul) taking off like wildfire. ... So is "Let's Do The Latin Hustle" by **Eddie Drennon & B.B.S. Unlimited** (Friends & Co.) **Joe Banner's** fledgling label.

MEXICO CITY

Jose "Macho" Morales, president of **Discos Y Cartuchos De Mexico** (Melody), will be seeking reciprocal licensee arrangements on his trip to

Los Angeles late in March. Company so far has manufactured and distributed mostly national-based product, except for the possible exception of **Rigo Tovar & His Casta Azul**. ... **Joan Manuel Serrat** did a one-man benefit show at the **Bellas Artes March 2** for aid to the Guatemala earthquake victims. It was a sellout. ... Producer-manager **Alfredo Marcelo Gil** postponed **Manoella Torres'** next recording session at CBS until she returns from engagements in the U.S. in late March, one of them being a date at New York's **Madison Square Garden**. ... **Guillermo Arreaga**, retired from the music industry for over a year, has been named new publicity director of **Peerless De Mexico**. He formerly was with **Musart**. ... At the same label, **Salvador Arreguin** is stepping up production of more national artists. ... **Poupee Bocar**, currently a smash at the **Acapulco Continental**, is being set for a pair of appearances on **Televisa** by network's program director **Raul Astor**.

David Middleton, after concluding extensive research on the provincial market of Mexico for **EMI-Capitol**, has returned to the conglomerate's London headquarters. ... **Vicente Fernandez** and **David Reynosa**, two of CBS' ranchera stars, cut respective albums for the label early this month. ... **Jeff Kerner**, new international press coordinator for **Musart**, up-dating material for coming release on **Deodato**, **Fifth Dimension**, **Ritchie Family** and the theme from "S.W.A.T." The **Fifth Dimension** will perform at a local hotel here in April. ... **Los Astros** currently winding up tour of Chicago and Texas dates. ... **Leo Dan** is currently performing in Peru and Bolivia. He returns in April for his first recording this year at CBS. ... The popular Spanish group, **Moce-dades**, via promoter **Hugo Lopez**, wound up big personal appearance in the **Estariis** penthouse room of the **Fiesta Palace**. They are now on tour throughout the Republic. ... **RCA** president **Louis Coultolenc** back from a Caribbean swing. For most of the trip he was accompanied by label's Latin American operations' director **Guillermo Infante**. ... **Peerless** executive **Peter Ulrich** in Europe through late March.

MARV FISHER

Latin Mexican Pirate Law Is Org. Goal

MEXICO CITY—"One of the key goals for our organization over the next 12 months is to achieve legislation which will finally deter 'tape piracy' in this country," pledges **Luis Baston**, new president of **AMPROFON** (Asociacion Mexicana De Productores De Fonogramas, A.C.). He took office, along with four others of the 1976-77 **AMPROFON** board late last month, as a result of the elections held in early January.

"In working closer with the government," stated the **Polydor** general director, "we can be virtually certain that the proper law will be set up shortly to prevent the selling of unauthorized material." Exactly what date this will occur **Baston** would not predict, but he said when it does come about "it will be like hitting them with a baseball bat!"

Although no dates and places were mentioned, **Baston** said data is now being compiled by the organization to strengthen the position of bringing about the federal law. He eluded to a case last year where two outlets and their owners were stopped from selling the illegally authorized product. "But the law was not strong enough to hold them, consequently we have the existing problem."

Bringing up the point of moving ahead on a unified basis, **Baston** stated that such organizations within the industry as **SACM** (performing rights society), **EMMAC** (publishers' guild) and **ANDI** (interpreters' association) were poised to join in the fight along with **AMPROFON**.

He mentioned that there have been two or three meetings over the past year towards such a goal.

"What we must strive for in the near future is a clearly explained law which would protect us once and for all. And to continue to establish closer ties with the others so that a joint effort becomes that much more effective," the **AMPROFON** head appealed before the gathering, the first such formal ceremony ever held in the 10-year history of the major record companies.

Proposing to strengthen relationships with the other groups within the Mexican music industry, **Baston** cited it is the only way to go to establish more sales and production of music in all its forms. "After all, we do have a common understanding on many points. It is for our mutual advantage," he emphasized.

Besides the various official organizations within the nation, **Baston** revealed that more efforts would be expended in gaining a closer relationship with both the **RIAA** and **PLAPF** (the Latin American group which ties the music companies in those nations together). In fact, it is important to gain a stronger tie with the former so that the eradication of tape piracy will be completed at the U.S.-Mexico border. "In other words, a similar war as that being waged with the drug traffic," he concluded.

Carlos Camacho, general director of **Gamma** who takes over as 1st vice-president for the coming term, said another important step to be

taken over the next few months is the solid enforcement of the **Ley Federal de Derechos De Autores** (authors' rights law). He reiterated the obsolescence of the Mexican interpretation of the international agreement signed at Rome and Geneva.

"We are still one of the few countries which does not receive its full share of public performances," **Camacho** asserted. "We must be protected with collections of performances which are rightfully ours, something which will give us revenue to really make this growing industry of ours improve with greater dignity and recognition."

In summing up the position of **AMPROFON**, the pair agreed wholeheartedly that because of the common bonds they must strive together as friends. "When it gets to the matter of commercial competition on the open market, naturally that's where it ends," **Baston** smilingly concluded.

Heinz Klinckwort, past president of **AMPROFON** and president of **Peerless De Mexico**, along with attorney **Jose R. Bustillos** of **CBS/Columbia International**, made the opening addresses and introduction of the entire executive board.

Besides **Baston** and **Camacho**, others sworn in during the ceremonies were: **Peter Ulrich** of **Peerless**; 2nd Vice-president; **Fernando Hernandez** of **EMI-Capitol**, treasurer; **Jose Martin Del Campo**, secretary. **Baston** also was president of the organization three years ago.

MARV FISHER

APRIL 3, 1976, BILLBOARD

Serrat Selling Out Lengthy Tour

By MARV FISHER

MEXICO CITY—Not since the days of the **Corona Caravans** in the 1950's and 1960's has there been as extensive a nationwide tour as the one currently in progress with the **Catalunia** (Spain) folk hero, **Jean Manuel Serrat**. He will do between 50 and 60 shows within a three-month span, covering every important section in Mexico.

What is even more ambitious about the string of one-nighters is the fact that **Serrat** is doing it all alone—one-man concerts which will be presented mostly in legit theatres and movie houses. His only break during the junket will be between April 18-27 when he flies to France for a series of concerts in that country.

Big kickoff for the **EMI-Capitol** artist (**Ariola** in Spain) was March 2 when he sold out the **Bellas Artes** here at a 100-peso (\$8) top. All of the proceeds went to the homeless and injured of Guatemala, still suffering from the aftermath of the February quake.

The enthusiasts rendered by both artist and public at the benefit performance was a strong indication of the impact the tour will have over the next 12 weeks, running through

early June. Following his 2½ hour show, **Serrat** did a special spot on the **Jacobo Zabudovsky "24 Horas"** network news-interview tv program. It aided greatly in giving the tour that much more importance.

"Actually, it will be the first time that he (**Serrat**) will be playing in the majority of these places," cites promoter-tour coordinator **Rene Leon**. "But we have a good indication what the results will be based on sales information of his Capitol LPs."

One of the big assets for **Serrat**, traveling in a specially constructed \$35,000 motor home, is that a Capitol sales-promo rep will be working with the tour at all times, according to Capitol executive **Pepe Camacho**. "We expect to sell on the average of between 500 and 1,000 albums of his every night," **Camacho** says.

For the first three nights of the junket in Mexicali, Tijuana and Ensenada this month sellouts were reported by **Leon**. "We expect the momentum to pick up as we go along," he predicts.

In addition to the stretch along the

West Coast all the way to **Guadalajara** in early April, **Serrat's** tour will loop from the northern cities of **Monterrey** and **Torreon** to the central, densely populated section of Mexico. When he returns from France, he goes back into the **Bellas Artes** for a few concerts there, followed by a week at the **Festival Cervantino** in **Guanajuato**. "We expect to do huge business in the **Guernavaca-Taxco-Acapulco** route. Ditto for the windup over in the **Yucatan Peninsula**," **Leon** concludes.

Among the eight LPs expected to sell the biggest during and after the span of dates are: "Dedicado A Antonio Machado," "Miguel Hernandez" and "Serrat En Mexico." Former two are based on works of two of Spain's greatest Civil War poets.

Many are protest songs, a big reason why **Serrat** today is literally a "man without a country." He hasn't been back to his homeland since the late General **Franco** ordered executions of five revolutionaries last autumn—nor does he intend to return there for quite some time.

Billboard SPECIAL SURVEY For Week Ending 4/3/76

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1014	8	JUAN GABRIEL Con El Mariachi, Arcano 3283
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	LOS PASTELES VERDES Vol II, Gema 5027
3	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	10	FREDDY'S Freddy's, Peerless 10027
4	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	11	BOBBY RODRIGUEZ Lead Me To The Beautiful Band, Vaya XVS-43
5	ROSENDA BERNAL A La Edad De 14 Anos, Latin International 5036	12	HECTOR LAVOE La Voz, Fania XSLP-00461
6	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	13	JULIO IGLESIAS El Amor, Alhambra 23
7	LOS DIABLOS Mexico Es, Latin International Diis-2037	14	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
		15	CORTIJO El Bochinche, Coco Clip-117

IN TEXAS

1	TIGRES DE NORTE Contrabando Y Traicion, Fama 528	8	FREDDY FENDER Freddy Fender, Canta, CC 1012
2	JIMMY EDWARD Memories (Recuerdos), GC 119	9	LA FAMILIA Brown Stuff, Buena Suerte 1054 439
3	TORTILLA FACTORY Made In America, Falcon 4073	10	CARLOS GUZMAN Carlos Guzman (Vol. IV), Falcon 4072
4	RENACIMIENTO '74 Renacimiento '74, RAM 1004	11	KING CLAVE Amor Traicionero, Disco 8177
5	LOS TERRICOLAS Una Carta, Disco 8200	12	LOS HUMILDES Mas, Mas, Mas, Fama 529
6	MONSANTO In The Mood, CHI 5001	13	COSTA AZUL Crema De Cumbia, NV 309
7	ROYAL JESTERS The Band: The Royal Jesters, GC 118	14	MEXICAN REVOLUTION Quiero Una Cita, GC 116
		15	TONY DE LA ROSA Mi Ultima Parranda, FR 1033

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- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
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- Promotional Services
- Business Opportunities
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- Wanted to Buy
- Publishing Services
- Miscellaneous

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 81 Min. to 90 Min. 80¢

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 (212) 435-7322 de25

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NMB, Fla. 33160

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ap10

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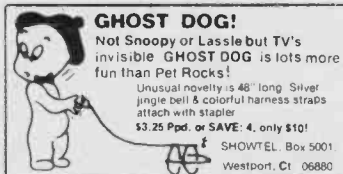
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ber ads asking for tape samples
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Jukebox
Programming
Wis. Group
To Meet
April 9-11

By ALAN PENCHANSKY

CHICAGO—A special report on
Wisconsin's year-old state-approved
apprenticeship program for coin-
operated amusement device service
technicians—the only program of its
kind in the nation—will highlight the
upcoming Wisconsin Music Mer-
chants Assn. convention and show
April 9-11 at the Scotland Resort
outside Oconomowoc, Wis.

The annual event will also feature
a training seminar for operators'
service personnel conducted by
Kurz Kasch Inc., that will focus on
basic digital technology, logic theory
and troubleshooting.

Presentations from MOA national
officers are scheduled: Fred Gran-
ger, executive vice president, dis-
cusses the status of MOA and fed-
eral legislation; president Ted
Nichols offers an operating over-
view specially prepared for MOA by
the College of Business Administra-
tion at Notre Dame.

"Your Business And Mine—The
Rights And The Wrongs," a no-
holds barred "encounter" session,
led by the state organization's presi-
dent, Wally Bohrer, is slated for the
final day.

Exhibitors are being asked to have
service personnel on hand at the
show; that was a popular feature of
last year's gathering, according to
Len Roulier, organization's execu-
tive director.

Last year attendance was the sec-
ond largest of any MOA affiliated
state operators association, Wiscon-
sin officials claim.

MAA Convention At
Swan Lake In May

NEW YORK—The Music and
Amusement Assn. (MAA) will hold
its annual convention and trade
show at the Stevensville Country
Club in Swan Lake, N.Y., May 14-
16.

Jukebox and game operators in
the Northeast who attend will have
the opportunity to examine a wide
range of products offered the trade
by manufacturers and wholesalers,
according to Ben Chicofsky, MAA
managing director. The association
was formerly known as the Music
Operators of New York Inc.

WB Gets Into
Acts' T-Shirts

LOS ANGELES—Warner Special
Products expands its licensing, dis-
tribution and sales activity outside
the record/tape industry for the first
time with the introduction of a T-
shirt line.

The T-shirt line features hit acts
both in and out of the WEA family
and motion pictures. Michael Kapp,
division chief, feels the line will add
about 10 new shirts every other
month. First release includes shirts
with the WB logo, eight different
record acts and the film, "Lisztoma-
nia." Kapp points out that manu-
facture and printing of the shirts is
geared to take advantage of new
fast-breaking hit acts. Kapp's divi-
sion licenses the use of names and
likenesses from the principals. Art-
ists pictured retain artwork approval
and receive royalties.

The shirts will probably retail for
around \$5. Kapp and Bob
O'Donnell, Eastern sales manager,
will introduce the line during the
NARM confab.

Rock Singles Best Sellers

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As Of 3/22/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 DECEMBER 1963 (Oh What A
Night)—Four Seasons—Warner
Bros./Curb 8168 | 21 DISCO LADY—Johnnie Taylor—
Columbia 3-10281 |
| 2 DREAM WEAVER—Gary Wright—
Warner Bros. 8167 | 22 GOOD HEARTED WOMAN—Waylon
& Willie—RCA 10529 |
| 3 LONELY NIGHT (Angel Face)—
Captain & Tennille—A&M 1782 | 23 FOOLED AROUND AND FELL IN
LOVE—Elvin Bishop—Capricorn
0252 |
| 4 RIGHT BACK WHERE WE STARTED
FROM—Maxine Nightingale—
United Artists 752 | 24 STRANGE MAGIC—Electric Light
Orchestra—United Artists 770 |
| 5 DREAM ON—Aerosmith—Columbia
3-10278 | 25 JUNK FOOD JUNKIE—Larry Groce—
Warner Bros./Curb 8165 |
| 6 MONEY HONEY—Bay City Rollers—
Arista 0170 | 26 CONVOY—C.W. McCall—MGM
14839 |
| 7 SWEET THING—Rufus Featuring
Chaka Khan—ABC 12149 | 27 I DO, I DO, I DO, I DO—
Abba—Atlantic 3310 |
| 8 TAKE IT TO THE LIMIT—Eagles—
Asylum 45293 | 28 LOVE ROLLERCOASTER—Ohio
Players—Mercury 73734 |
| 9 THERE'S A KIND OF HUSH (All
Over The World)—Carpenters—
A&M 1800 | 29 GOLDEN YEARS—David Bowie—
RCA 10441 |
| 10 ACTION—Sweet—Capitol 4220 | 30 TRYIN' TO GET THE FEELING
AGAIN—Barry Manilow—Arista
0172 |
| 11 LET YOUR LOVE FLOW—Bellamy
Brothers—Warner Bros./Curb
8169 | 31 SHANNON—Henry Gross—Lifesong
45002 |
| 12 ONLY SIXTEEN—Dr. Hook—Capitol
4171 | 32 LOVE FIRE—Jigsaw—Chelsea 3037 |
| 13 DEEP PURPLE—Donny & Marie
Osmond—Kolob 14840 | 33 YOU SEXY THING—Hot Chocolate—
Big Tree 16047 |
| 14 ALL BY MYSELF—Eric Carmen—
Arista 0165 | 34 SWEET LOVE—Commodores—
Motown 1381 |
| 15 BOHEMIAN RHAPSODY—Queen—
Elektra 45297 | 35 RHIANNON (Will You Ever Win)—
Fleetwood Mac—Reprise 1345 |
| 16 THEME FROM "SWAT"—Rhythm
Heritage—ABC 12135 | 36 SQUEEZE BOX—The Who—MCA |
| 17 LOVE HURTS—Nazareth—A&M
1671 | 37 HEY BABY—Ted Nugent—Epic 8-
50197 |
| 18 LOVE MACHINE (Part 1)—
Miracles—Tamla 54262 | 38 BACK TO THE ISLAND—Leon
Russell—Shelter 40483 |
| 19 SHOW ME THE WAY—Peter
Frampton—A&M 1795 | 39 FANNY (Be Tender With My Love)—
Bee Gees—RSO 519 |
| 20 LORELEI—Styx—A&M 1786 | 40 I THOUGHT IT TOOK A LITTLE
TIME (But Today I Fell In Love)—
Diana Ross Motown 1387 |

Rock LP Best Sellers

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As Of 3/22/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 THEIR GREATEST HITS 1971-
1975—EAGLES—Asylum 7E-1052 | 21 BEFORE THE NEXT TEARDROP
FALLS—Freddie Fender—ABC/Dot
DOSD 2020 |
| 2 HISTORY—AMERICA'S GREATEST
HITS—America—Warner Bros. BS
2894 | 25 DREAM WEAVER—Gary Wright—
Warner Bros. BS 2868 |
| 3 STILL CRAZY AFTER ALL THESE
YEARS—Paul Simon—Columbia
PC 33540 | 23 WINDSONG—John Denver—RCA
Asylum 7E-1039 |
| 4 ONE OF THESE NIGHTS—Eagles—
Asylum 7E-1039 | 24 A NIGHT AT THE OPERA—Queen—
Elektra 7E-1053 |
| 5 FLEETWOOD MAC—Reprise
MS2225 | 25 ROCK'N'ROLL LOVE LETTER—Bay
City Rollers—Arista AL 4071 |
| 6 DESIRE—Bob Dylan—Columbia PC
33893 | 26 AEROSMITH—Columbia PC 32005 |
| 7 LOVE WILL KEEP US TOGETHER—
The Captain & Tennille—A&M SP
3405 | 27 GREATEST HITS—John Denver—
RCA CPL1-0374 |
| 8 FRAMPTON COMES ALIVE—Peter
Frampton—A&M SP 3703 | 28 TOYS IN THE ATTIC—Aerosmith—
Columbia PC 33479 |
| 9 CHICAGO IX CHICAGO'S
GREATEST HITS—Columbia PC
33900 | 29 GREATEST HITS—Seals & Crofts—
Warner Bros. BS 2885 |
| 10 COME ON OVER—Olivia Newton-
John. MCA 2186 | 30 HAVE YOU NEVER BEEN
MELLOW—Olivia Newton-John—
MCA 2133 |
| 11 HELEN REDDY'S GREATEST HITS—
Capitol ST 11467 | 31 BLACK BEAR ROAD—C.W. McCall—
MGM M3G 5008 |
| 12 SONG OF JOY—Captain &
Tennille—A&M SP 4570 | 32 SOUND OF MUSIC/ORIGINAL
SOUNDTRACK—RCA LSOD 2005 |
| 13 MAIN COURSE—Bee Gees—RSO SO
4807 | 33 SEDAKA'S BACK—Neil Sedaka—
Rocket 463 |
| 14 GRATITUDE—Earth, Wind & Fire—
Columbia PC PG 33694 | 34 FOOL FOR THE CITY—Foghat—
Bearsville BR 6959 |
| 15 GREATEST HITS—Elton John—MCA
2128 | 35 THOROUGHbred—Carole King—
Ode SP 77034 |
| 16 RUN WITH THE PACK—Bad
Company—Swan Song SS 8416 | 36 M.U. THE BEST OF JETHRO
TULL—Chrysalis CHR 1078 |
| 17 OUTLAWS—Waylon Jennings, Willie
Nelson, Jessi Colter, Tompall
Glaser—RCA APL1-1321 | 37 STATION TO STATION—David
Bowie—RCA APL1-1327 |
| 18 ALIVE!—Kiss—Casablanca NBLP
7020 | 38 SECOND CHILDHOOD—Phoebe
Snow—Columbia PC 33952 |
| 19 TRYIN' TO GET THE FEELIN'—
Barry Manilow—Arista AL 4060 | 39 RUFUS FEATURING CHAKA
KHAN—ABC ABCD 909 |
| 20 K.C. & THE SUNSHINE BAND—TK
603 | 40 HAIR OF THE DOG—Nazareth—
A&M SP 4511 |

Sterling Brochure

NEWARK, N.J.—Sterling Title
Strip Co. is preparing a brochure,
"Program-In-Color Communi-
cates," to help operators sell and ob-
tain locations. The sales aid will
stress the equation between time and
money in peak music periods by cat-
egorizing the right music for the
right location, president Dick Stein-
berg says. Publication date is un-
specified.

Williams Luncheon

NEW YORK—The Conference of
Personal Managers East honors ra-
dio air personality William B. Wil-
liams with its annual Humanitarian
Award at a luncheon at the St. Regis
Hotel here April 30.

Tickets for the affair are \$30, and
a portion of the receipts go to a Wil-
liams designated charity, the Na-
tional Tay Sachs and Allied Dis-
eases Assn.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/3/76

Number of LPs reviewed this week **63** Last week **53**

Spotlight

Pop

SANTANA—Amigos, Columbia PC 33576. First reaction is that Carlos Santana has returned from the clouds and has left his ethereal music bag behind, replacing it with some good ol' Latin-rock—the kind that put him in the national spotlight. The material is generally spicy and well-suited for the artist's playing skills. Production by David Rubinson comes in as a definite plus. His connections with Herbie Hancock also seemed to have rubbed off here on certain cuts and adds listening dimension to Santana's music. Special mention for the band as well. Latin salsa labels could be well advised to check out the funky bass tracks and Santana's own guitar work, not to mention vocals, as the healthiest way of cracking the American pop market.

Best cuts: "Gitano," "Dance Sister Dance," "Let It Shine," "Take Me With You."

Dealers: Album should return artist to his previous sales figures—the big ones.

JOE WALSH—You Can't Argue With A Sick Mind, ABC ABCD-932. Good live set that captures Walsh and his distinctive brand of rock 'n' roll perfectly. Six cuts, all featuring extended instrumental breaks highlighted by Walsh's guitar playing. Band on the set includes former James Gang drummer Joe Vitale, Willie Weeks on bass, Andy Newmark on drums, Don Felder, Rocky Dzidonru, Jay Ferguson and David Mason. Felder, incidentally, is an Eagles guitarist, and fellow Eagles Glen Frey and Don Henley join Walsh and Felder on "Help Me Through The Night" for vocals.

Best cuts: "Meadows," "Walk Away," "Turn To Stone," "Rocky Mountain Way."

Dealers: Walsh apparently now a member of the Eagles, so offer LP in several spots.

NILS LOFGREN—Cry Tough, A&M SP 4573. Rocker Lofgren is back again, this time with Al Kooper handling production. Basic rock mixed in with several mid-tempo cuts sounds very British at times. Highlight, as with most Lofgren projects, is his clean, fluid guitar work which acts as a base for his no frills rock 'n' roll. Mostly original material, with the Yardbirds' old "For Your Love" given a new arrangement. LP filled with basic uncluttered arrangements that work well with Lofgren's strong rock songs. Heads above most of the rock oriented material being released today and, in general, a good deal better than Lofgren's last set.

Best cuts: "Cry Tough," "For Your Love," "It's Not A Crime," "Mud In Your Eye," "You Lit A Fire."

Dealers: Solid core of fans for Lofgren, dating back to his days with Grin.

RETURN TO FOREVER—Romantic Warrior, Columbia PC 34076. Following in the footsteps of Chick Corea's "The Lep-rachau" comes another concept LP. Over-all, it is one of the more beautiful things they've put together. They are a very unique group with the ability and knack to play high energy music in a low key manner. Together they form an alliance that pursues several new musical directions. As usual, Corea's keyboard wizardry is the focal point, with able assistance from bassist Stanley Clarke, guitarist Al DiMeola and drummer Lenny White.

Best cuts: Since the entire LP is a story concept, each selection should be listened to individually.

Dealers: This is the group's first on this label.

STEVE MARRIOTT—Marriott, A&M SP 4572. Ex-Small Face, ex-Humble Pie lead voice Marriott goes out on his own with an interesting concept centering around cutting half his LP in England with British musicians and half in the U.S. with American sidemen. British side, featuring Greg Ridley, Ian Wallace, and Mickey Finn, among others, is straight ahead hard rock in the Humble Pie vein showcasing Marriott's distinctive blues/rock screaming technique. U.S. side is an interesting mix of rock, soul and even a little disco, with musicians including Ridley, Ben Benay, Red Rhodes and David Spinozza. Strong use made of female backup vocals on standard material from Ray Charles as well as several newer tunes. All told, a successful set for Marriott, enhanced by excellent production from Kenny Kerner and Richie Wise.

Best cuts: "East Side Struttin'," "Hold Me Through The Day," "Midnight Rollin'," "Star In My Life," "Late Night Lady."

Dealers: Should sell well to Humble Pie faithful. Good job from "name" vocalist.

DOC SEVERINSON—Night Journey, Epic PE 34078 (CBS). Excellent, contemporary album from veteran trumpet and flugelhorn artist who incorporates bits of disco, Latin, jazz and big band, adding vocal choruses from time to time in a soul and gospel vein. John Osborne and Randy Lee among guest musicians helping Severinson reach his fusion between some of the traditional big band elements and the best of today's music. Contrasts work well, be it a jazzy trumpet against disco backing, blends of Latin and disco or even a bullfight feel. Severinson's trumpet is alternately powerful and soft and is always expressive. European big band disco a strong influence here. Probably the best example yet of a long-time top pop/jazz figure easily adapting today's styles.

Best cuts: "The World's Gone Home," "Spanish Dreams," "You Put The Shine On Me," "Lookin' Good."

Dealers: Severinson co-produced set and co-wrote most songs, so look for Johnny Carson exposure. Exposure for this artist a natural.



WINGS—Speed Of Sound, Capitol SW-11525. Good, solid album of individual songs which works much better than McCartney's concept "Venus & Mars" set. Package of ballads, easy rock and a couple of genuine rockers marks the strongest attempt yet to get the entire group involved, with McCartney singing lead on six cuts, Denny Laine on two and other group members getting one each. Simple horns augment a few of the cuts, strings a few others, but songs for the most part feature the basic band with no long solos. Strong jazz feel in spots as well. The album is a sneaky one in a way, because first listen does not find any real standouts. The key, however, is a steadiness that sees the LP running on an even keel. There are no immediate standouts because all of the material is good. Best features include a screaming McCartney vocal on "Beware My Love," which is in the "Maybe I'm Amazed" vein and is probably his strongest rocker since that song. "Warm & Beautiful" is one of his patented love ballads that should become a standard, while "Silly Love Songs" is a marvelous disco cut with uptempo vocals. Denny Laine does his best singing since he did "Go Now" with the Moddy Moody Blues on his "Time To Hide." All in all, a basic, understated set that may rank with "Jet" as one of the band's best efforts.

Best cuts: "She's My Baby," "Beware My Love," "Silly Love Songs," "Time To Hide," "Warm & Beautiful," "Cook Of The House" (infectious, creditable '50s sound with Linda singing lead).

Dealers: McCartney is one of the real stars of pop. First U.S. tour with group set for this spring.

MARVIN GAYE—I Want You, Tamla T6-34251 (Motown). Long awaited new Gaye set is an interesting mix of disco instrumental backing and soft, breathy vocals or semi-falsetto vocals. Basically, the LP is a set of love songs in a semi-concept setting. The theme of love and sex runs through continuously on this smooth, low key effort, with a lot of sexual panting and groaning that makes one wonder if Donna Summer was recording next door. Another interesting idea is Gaye singing duets with himself, combining his falsetto sound with more standard vocals. Musicians include Dennis Coffey, Wah Wah Wagin, David T. Walker, Bobby Hall and Eddie "Bongo" Brown, and they, along with producer Leon Ware and associate producers T-Boy Ross and Hal Davis, account for the superb, easy disco tracks. As for Gaye, he continues to have one of the more distinctive and expressive voices in pop, and he is certainly one of pop's better stylists. No question that he has come up with the best love/disco styled set to date.

Best cuts: "I Want You," "Feel My Love Inside," "All The Way Around," "Soon I'll Be Loving You Again," "Since I Had You."

Dealers: LP has been awaited for over two years. Gaye remains, along with Diana Ross and Stevie Wonder, one of the major Motown solo stars.



THE DOOBIE BROTHERS—Takin' It To The Streets, Warner Bros. BS 2899. Change of pace for consistently top selling group as it leans much more to the softer side it showed it could be so successful with "Black Water." Some of the old Doobie hard rock here, but the majority of the set concentrates on easy harmony vocals, semi-jazzy instrumental backup, strong soul feel in the vocals and a distinct Chicago type sound in several spots. Well produced and arranged, with good rock guitar solos or jazzy sax solos breaking up the easy backdrops. Latin percussion strings and solo violin also used effectively in spots. Over-all, an easier sound than previous LPs.

Best cuts: "Wheels Of Fortune," "Takin' It To The Streets," "8th Avenue Shuffle," "It Keeps You Runnin'," "Turn It Loose."

Dealers: Group set to hit the road shortly and has proven itself a legitimate super band.

MELBA MOORE—This Is It, Buddah BDS 5657. Teaming of Van McCoy with the songstress produces some super results. The musicaz flair on several cuts make them a natural for disco, not to mention FM and dance oriented AM outlets. R&B radio will have a lot to clap about too. Material is fresh, while arrangements avoid too much orchestration giving fine play

to Moore's vocal abilities. Tom Moulton mix on "This Is It" cut stands out nicely for disco play.

Best cuts: "Free," "This Is It," "Lean On Me," "One Less Morning," "Stay Awhile."

Dealers: Use striking album graphics for displays.

Country

JOHNNY RODRIGUEZ—Greatest Hits, Mercury SRM-1-1078. Not only is this album great, it's a great bargain. Contains 14 songs, including the 10 top 10 songs Rodriguez has enjoyed in his brief 3½ year recording career. Country music's finest new star handles a wide range of material from the Wills masterpiece "Faded Love" to George Harrison's "Something." This song-packed release should please—and gain—fans.

Best cuts: "Something," "Faded Love," "Ridin' My Thumb To Mexico," "Born To Lose," "I Just Can't Get Her Out Of My Mind," "Love Put A Song In My Heart," "We're Over."

Dealers: With 14 powerful selections—including ten of his previous hit singles—this should be the first Rodriguez collector's item.

TOM T. HALL—Faster Horses, Mercury SRM-1-1076. Tom T. spent his winter vacation walking through the woods, thinking, and writing. The relaxed, creative period yielded his first book and the songs in this LP. Heavy in mental research and retrospection, Hall has a solid set of songs produced by Jerry Kennedy. "It's Got To Be Kentucky For Me" is the best tune written in praise of Hall's native state since Stephen Collins Foster put his pen down. Interesting liner notes, as usual, from the bard of the Bluegrass who shares the unique feel of his winter Walden with his fans.

Best cuts: "It's Got To Be Kentucky For Me," "Big Motel On The Mountain," "I'm A Cowboy Too," "I'm Forty Now."

Dealers: Titled after his No. 1 single, expect plenty of LP and tape action here.

STATLER BROTHERS—Harold, Lew, Phil & Don, Mercury SRM-1-1077. Together as a group for 20 years, the Statlers keep evolving into new forms of music. Their "Old Testament" and "New Testament" LPs reached 150,000 in sales, and now they're headed in a country-pop direction. Jerry Kennedy produced the Brothers' latest chart-bound package. Nine of the songs are Statler originals—mainly by Don Reid.

Best cuts: "Your Picture In The Paper," "All The Times," "The Times We Had," "Would You Recognize Jesus?"

Dealers: The Statlers have proved they can move albums, and this should continue the tradition.

Soul

ELEVENTH HOUR—Hollywood Hot, 20th Century T-511. Straight disco from producer Bob Crewe is good mix of skilled instrumental tracks and chanting harmony vocals from lead singers Michael Lee Gray and Kenneth Kerr along with nine others including Crewe, co-writer Cindy Bullens, Jerry Corbetta and Jim Haas. Musicians include Trevor Veitch (who some may remember as Tom Rush's lead guitarist a few years back), Rick Vito, John Thomas, Elliott Randall and King Errison. Songs include good selection of new material, hits from La Belle and Mitch Ryder (written by Crewe and the title cut, a big single for the group). Production, arrangements and general class of package put it heads above most disco sets. Strings and horns blend perfectly with rhythm instruments providing disco bottom.

Best cuts: "Hollywood Hot," "Bumper To Bumper," "Lady Marmalade," "You'll Never Know Until You Try."

Dealers: Crewe at forefront of disco craze.

BLACK SATIN Featuring Fred Parris/Buddah BDS 5654. If you guessed from who's singing lead vocals here that the group is really the Five Satins of nostalgia fame you'd be right, as three of the original Satins join their leader for this new venture. Put the old tags aside, though, as the group's funky disco "debut" comes off quite well. Material will find a home both in the discos and on radio, and it appears that past memories won't be the main attraction anymore. Production could be better but, at the same time, it doesn't detract too much from end results.

Best cuts: "Tears, Tears, Tear," "How I Wish We Could Do It Again," "Everybody Stand And Clap Your Hands," "Let My Fingers Do The Walkin'."

Dealers: The group is part of the new musical scene.

Jazz

WEATHER REPORT—Black Market, Columbia PC 34099. Pioneering jazz/rock experimental quintet again fuses elements of jazz, soul and bits of electronics, with this final element coming from Zawinul on ARP and synthesizer. Zawinul also contributes some of the jazz pieces with his keyboard solos, but the main jazz base is Wayne Shorter. Shorter runs through modern and traditional solos on tenor and soprano sax while the rhythm players switch musical moods with as-

(Continued on page 70)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegler, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fisher, Jim Melanson, Is Horowitz, Bob Kirsch.

**BARRY WHITE'S
MUSIC
KEEPS ON PLAYING**
With A Smash New Single
**"YOU SEE THE TROUBLE
WITH ME"**
TC-2277

And It's From The Album



T-502



Billboard's

Billboard SPECIAL SURVEY For Week Ending 4/3/76

Number of singles reviewed
this week **95** Last week **110**

Top Single Picks

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JOHN FOGERTY—You Got the Magic (3:47); producer: John Fogerty; writer: John Fogerty; publisher: Greasy King Music, ASCAP. Elektra 45309. Second single on Elektra for Fogerty is an ominous-sounding rocker, the type he did best while handling lead vocals for Creedence. Good, rough vocals and excellent lead guitar break. Perfect rock and roll with title acting as fine hook. Flip: Evil Thing (3:41); Info Same In All Categories.

HOT CHOCOLATE—Don't Stop It Now (2:56); producer: Mickie Most; writer: Errol Brown; publisher: Finchley Music, ASCAP. Big Tree 16060 (Atlantic). Sounds remarkably like the group's top five "You Sexy Thing," but why change a good thing? Unique singing style, interesting backup vocals and good Mickie Most production add up to a sound that nobody else has been able to achieve.

PRATT & McCLAIN—Happy Days (2:40); producers: Steve Barri & Michael Omartian; writers: Norman Gimbel-Charles Fox; publisher: Bruin, BMI. Reprise 1351 (Warner Bros.). Theme from the enormously popular tv show apparently has a welcome mat ready for it at the RCA stations. With John Sebastian's "Welcome Back" moving up the charts, and this duo's fine job on this song, no reason why this cut should not follow suit.

recommended

THE DOOBIE BROTHERS—Takin' It To The Streets (3:20); producer: Ted Templeman; writer: Michael McDonald; publisher: Turpin Tunes, BMI. Warner Bros. 8196.

JESSI COLTER—Without You (3:14); producers: Ken Mansfield & Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. Capitol 4252.

NARVEL FELTS—Lonely Teardrops (2:56); producer: Johnny Morris; writers: B. Gordy, Jr./T. Carlo; publisher: Merrimac Music, BMI. Dot 17620. (ABC Records)

RHYTHM HERITAGE—"Barretta's Theme (Keep Your Eye On The Sparrow)" (3:15); producers: Steve Barri & Michael Omartian; writers: M. Ames/D. Grusin; publishers: Leed, ASCAP/Duchess, BMI. ABC 12177

NEIL YOUNG WITH CRAZY HORSE—Drive Back (3:24); producers: Neil Young & David Briggs; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise 1350. (Warner Bros.)

JIMMY BUFFETT—"The Captain And The Kid (3:16); producer: Don Gant; writer: J. Buffett; publisher: Let There Be Music, ASCAP. ABC 12175.

THE OZARK MOUNTAIN DAREDEVILS—Keep On Churnin' (2:53); producer: David Anderle; writer: John Dillon; publisher: John Dillon, BMI. A&M 1808.

THE BRECKER BROTHERS BAND—If You Wanna Boogie ... Forget It (3:10); producers: The Brecker Brothers Band; writers: S. Khan-W. Lee-D. Grolnick; publisher: not listed. Arista 0182.

TRAVIS WAMMACK—You've Got Your Troubles (3:41); producer: Rick Hall; writers: Roger Greenaway-Roger Cook; publisher: Mills, ASCAP. Capricorn 0250 (Warner Bros.).

CECILIO & KAPONO—About You (3:00); producer: David Kershbaum; writer: Cecilio; publisher: 20th Century/Northshore, ASCAP. Columbia 3-10322.

VANCE OR TOWERS—Can't Smile Without You (2:56); producers: Tom Gamache & Michael Towers; writers: Arnold-Martin-Morrow; publisher: Dick James, BMI. A&M 1804.

JIM CROCE—Mississippi Lady (3:38); producers: Cashman & West; writer: Jim Croce; publisher: Blendingwell, ASCAP. Life-song 45005.

PAUL WILLIAMS—Don't Call It Love (2:58); producer: Paul Williams; writers: Paul Williams-Art Munson; publishers: 20th Century/Hobbitron/Almo, ASCAP. A&M 1797.

BOBBY VINTON—Moonlight Serenade (3:22); producer: Bob Morgan; writers: M. Parish-G. Miller; publisher: Robbins, ASCAP. ABC 12178.



ISAAC HAYES—Rock Me Easy Baby (3:31); producer: Isaac Hayes; writer: I. Hayes; publisher: Incense Prod., BMI. ABC 12176. Infectious percussion-oriented intro followed by mellow guitar and Hayes' highly distinctive vocals lead into an easy disco cut that fits the current format. Nothing overdone, nothing too obvious, the artist manages to touch most bases while avoiding cliches.

DEE DEE SHARP—I'm Not In Love (3:30); producer: Bobby Martin; writers: G. Gouldman-E. Stewart; publisher: Man-Ken, BMI. TSOP 4778 (CBS). Lady has not been heard of in some time, and it's too bad. Excellent MOR-flavored ballad cover of the huge 10 c.c. hit. Strong Bobby Martin production moves from MOR to easy rock and back. Strong crossover potential.

recommended

SHIRLEY AND COMPANY—I Like To Dance (3:00); producers: W. Morris, H. Ray, A. Goodman, S. Robinson; writers: W. Morris, A. Goodman, H. Ray, S. Robinson; publisher: Gambi Music, BMI. Vibration 542 (all platinum).

THE J.B.'S WITH JAMES BROWN—Everybody Wanna Get Funky One More Time—Part I (6:07); producer: James Brown; writer: James Brown; publishers: Dynatone/Belinda/Unichappell, BMI. People 664 (Polydor).



ALEX BROWN—Love Really Hurts Without You (2:57); producer John Madara; writers: Ben Findon-Les Charles; publishers: Black Sheep/Common Good/Pocket Full of Tunes, BMI. Roxbury 2024. Delightful rocker from lady who sounds a bit like Maxine Nightingale. Fun disco that should receive pop and soul play. A major across the board hit quite likely here.

SIR WALES WALLACE—"People Sure Act Funny" (When they get a little money) (3:18); producer: Willie Henderson; writers: L. Simon & I. Brownlee; publishers: Trachell-Growth/Philomela; Unichappell, BMI. Now Sound 101. No Info Available. Excellent disco-oriented rocker with good hook, good production and well-done, mellow, rocking vocals. Strong potential.

STEVE WIGHTMAN—You Know The Feelin' (2:45); producer: Ron Messina; writer: S. Wightman; publisher: Carmela, SESAC. Farr FR-003. Good mid-tempo rock cut from young singer with good voice fits right into the Barry Manilow-Eric Carmen school. Pop and MOR potential.



JOHNNY CASH—One Piece At A Time (4:00); producers: Charlie Bragg-Don Davis; writer: W. Kemp; publisher: Tree, BMI. Columbia 3-10321. A strong followup to Cash's weaker sister single "Strawberry Cake," this is the Cash at his best—and it's reminiscent of the golden days of Cash and his Tennessee Three. Crisp production and clear backing from the three punctuate this clever Wayne Kemp song about a ragtag jalopy.

JESSI COLTER—Without You (3:14); producers: Ken Mansfield-Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. Capitol P-4252. Starts slow then swings into an up-tempo memorable effort by the Lady Jessi. A classy writer, Colter takes a piece of her own material and weaves it into a catchy love song destined for success.

MOE BANDY—The Biggest Airport In The World (2:21); producer: Ray Baker; writer: S.D. Shafer; publisher: Acuff-Rose, BMI. Columbia 3-10313. Fresh from his gigantic single "Hank Williams, You Wrote My Life," Bandy takes off again with this airborne aria. When his airport rendezvous fails to materialize, Bandy rationalizes that his girl friend is lost in the terminal. It doesn't take Captain Speaking to realize that the singer has been stood up at the Dallas airport.

LORETTA LYNN—Red, White And Blue (2:14); producer: Owen Bradley; writer: Loretta Lynn; publisher: Sure Fire, BMI. MCA 40541. Loretta goes on the lyrical warpath with

this Indian-influenced lament. She sings, and writes, that the red comes from her grandfather, the white from her grandmother and the blue from "a man I left because I did before I said I do." A radical departure from her recent string of singles, it's welcomed programming.

FREDDIE HART—She'll Throw Stones At You (3:02); producer: George Richey; writers: Soule-Cartee-Dana; publisher: Al Cartee, BMI. Capitol P-4251. A heartfelt ballad from Freddie represents one of his finest efforts in recent years. The song comes from Muscle Shoals, the singer from California, and the production from Nashville. The merger spawns a geographical gala.

FARON YOUNG—I'd Just Be Fool Enough (3:00); producer: Jerry Kennedy; writer: M. Endsley; publisher: Acuff-Rose, BMI. Mercury 73782. Smooth production and solid choral work put a mellow edge on Faron's country voice as he sings the theme song for those who fall in love too easily. "Don't let me hold you in my arms and kiss you/'cause I'd just be fool enough to fall."

STATLER BROTHERS—Your Picture In The Paper (2:29); producer: Jerry Kennedy; writer: D. Reid; publisher: American Cowboy, BMI. Mercury 73785. Haunting narrative and song about a newspaper wedding picture that causes concern and comment. The Statlers sing it to perfection.

recommended

KAREN STANTON—Hush (2:42); producer: Cliffee Stone; writers: Mitch Johnson-Steve Stone; publishers: ATV, BMI/Welbeck, ASCAP. Granite G-535-A.

MARTY ROBBINS—El Paso City (4:13); producer: Billy Sherrill; writer: Marty Robbins; publisher: Mariposa, BMI. Columbia 3-10305.

BILLY WALKER—(Here I Am) Alone Again (2:54); producer: Ray Pennington; writer: Ray Pennington; publisher: Show Biz, BMI. RCA JH-10613.

JACKY WARD—She'll Throw Stones At You (2:48); producer: Jerry Kennedy; writers: Soule-Cartee-Dana; publisher: Al Cartee, BMI. Mercury 73783.

ROY PAYNE—Outlaw Heroes (3:33); producer: Jack Feeney; writer: Roy Payne; publisher: Sunbury-Canada, CAPAC. RCA PB-50200.

SHERRI POND—Calling Rubber Duck (3:35); producer: Mike Figlio; writer: Sherri Pond; publisher: Fig-Tree, SESAC. Capitol P-4248.

WAYNE PARKER—I Can't Stand Country Music (3:44); producer: Wayne Parker; writer: Wayne Parker; publisher: Senor, Airola America 7620.

UREL ALBERT—Break One Nine (Help Me Find The Grand Ole Opry) (5:42); producers: Jim Martin-Jim Vest; writers: Boxcar Willie, Urel Albert, Jim Vest; publishers: Hotei, ASCAP/Kuan Yin, BMI. Column One IRDA 198-A.

Billboard LPs

Continued from page 68

tonishing rapidity. Strong percussive feel here, with amalgamate of drums, congas and other percussion. Several mid stream changes in set, as songs appear to be headed in one distinct direction and switch abruptly to others. Strong Latin feel also shows through occasionally. Synthesizers and saxophones dominate solos.

Best cuts: "Gibraltar," "Elegant People," "Barbary Coast," "Herandu."

Dealers: Base is in jazz, but group has large numbers of rock fans.

GEORGE BENSON—Breezin', Warner Bros. BS 2919. Delicate, safe, unobtrusive music. That's what Benson delivers on his debut LP for the label. The emphasis is on light, airy material, rather than on any heavy concentration of soul or funky jazz. Consequently, Benson's light touch on electric guitar weaves in perfectly with a sweet string section working with Claus Ogerman's charts. Benson doesn't sweat on this disk at all; his long, single note lines are very relaxed and easy to take. He phrases like Stevie Wonder on his one vocal outing: "The Masquerade."

Best cuts: "Breezin'," "Six To Four."

Dealers: Benson's solid name value on his previous CTI LPs will attract jazz buffs.

RAHSAAN ROLAND KIRK—The Return Of The 5000 Lb Man, Warner Bros. BS 2918. More than anything else, Kirk is a musicologist. On each progressing record, he explores different avenues of black music. On this one, he touches on standards, contemporary jazz from early 1960s, Mingus and Coltrane, Dixieland of sorts and even a soul interpretation. Unlike many artists exploring these avenues, Kirk does not modernize them to extreme. Instead, he puts them in the proper setting by picking proper side people. On this record, he is joined by his Vibration Society, as well as Hank Jones, Milt Hinton, Trudy Pitts and Billy Butler (mainstays of the early soul-jazz experience) and Freddie Moore, among others.

Best cuts: "Theme For The Eulipions," "Sweet Georgia

Brown," "I'll Be Seeing You," "Goodbye Pork Pie Hat," "Giant Steps."

Dealers: The cover should attract attention.

Billboard's Recommended LPs

pop

STATUS QUO—Capitol, ST-11509. Long time top British heavy metal quartet comes up with another set of basic, pile-driving rock. Surprisingly good harmony vocals go along with the raucous music, and the music itself is better controlled than most of this genre. **Best cuts:** "Is There A Better Way," "Ring Of A Change," "That's A Fact." (Deluxe packaging on this one, incidentally.)

SAILOR—Trouble, Epic PE 34039 (CBS). Good mix of old and new as four-man British rock group combine fun rock vocals with heavy use of nickelodeon and bass nickelodeon, not to mention guitarron (whatever that may be). Fun lyrics, generally uptempo songs and a strong commercial, AM feel to much of the package. Nostalgic feel without being nostalgia. **Best cuts:** "Girls, Girls, Girls," "Class Of Champagne," "My Kind Of Girl," "The Old Nickelodeon Sound."

THE NEW VENTURES—Rocky Road, United Artists UA-LA586-G. Not new in the real sense of the word, the group consists of Los Angeles studio stalwarts Tom Scott, Larry Carlton, Vernon Burch, Ed Green, Wilton Felder, Larry Mohoberac and others, along with the Si Sharp Strings and vocals from Kim Carnes, Burch and others. Formula disco that is a kind of combination between Van McCoy and Biddu, but better done than most. Thumping disco bottom against lush string sound with excel-

lent Burch and Carlton guitars also highlights. And, unlike a lot of other disco, some good individual moments for sax, drums and various horns. **Best cuts:** "Superstar Revue," "Moonlight Serenade," "Gotta Be Stronger."

RICHARD COCCIANTE—20th Century T-504. Interesting grouping of talk/sing cuts, all handled in a powerful and urgent voice. Most of the set sounds much like the "When Love Has Gone Away" single that KHJ-AM in Los Angeles slapped on the air almost immediately after release. Big instrumental productions and reasonably unique singing style give Italian artist a good shot with his U.S. debut. Virtually all love songs, many dealing with lost loves. **Best cuts:** "When Love Has Gone Away," "Regrets," "I Was Waiting For You."

FIVE GOOD OLD BOYS—Pistol Packin' Mama, Round RX-LA597-G/RX-109 (United Artists). The five good old boys are country and bluegrass men David Nelson (of the New Riders), Frank Wakefield, Don Reno, Chubby Wise and Pat Campbell. No question that this is superb bluegrass, with marvelous guitar, mandolin, banjo, fiddle and bass and no question that this collection of traditional material is highly esoteric. However, Jerry Garcia's name on the cover as producer will no doubt attract a reasonable number of Dead Fans. Actually, Garcia has turned people on to good music in the past. Hopefully he can do it again here. Reno's banjo, Wakefield's mandolin and Wise's fiddle the highlights. **Best cuts:** "Here To Get My Baby Out Of Jail," "Pistol Packin' Mama," "Too Wise Special," "Glendale Train."

BUDDY MILES—Bicentennial Gathering Of The Tribes, Casablanca NBLP-7024. Usual good pop soul set from versatile artist, who plays guitar, bass, drums, organ, piano and handles lead vocals. Strong disco feel, but also some straight rock. No big productions, which is a welcome relief. Guests include Dickey Betts. **Best cuts:** "Where You Gonna Run To Lady," "Inflation," "Reuben 'The Hurricane'" (good instrumental), "Wake Me Shake Me."

DAVE LOGGINS—Country Suite, Epic PE 33946 (CBS). Singer who scored with "Please Come To Boston" does a strongly country oriented set. Side one leans more toward straight country, side two a bit more on the pop end. Good, easy vocals and good love songs. Expect country play as well as pop. **Best cuts:** "Lovin' Somebody On A Rainy Night," "Believin' In Love (Ain't That Easy)," "I Ain't Goin' Nowhere."

THE EARL SCRUGGS REVUE VOLUME II—Columbia PC 34090. Second set of sessions with Alvin Lee, Tony Joe White, Johnny Cash, Billy Joel, Pete Drake, Billy Swan, Roger McGuinn, Larry Gatlin, Bonnie Bramlett, Scruggs and sons Randy and Gary. Mix of country and rock without compromising either, with usual good banjo from Earl and vocals from Cash, Randy and Gary (who sounds a bit like Roger McGuinn). **Best cuts:** "Fairytale," "Everyman Has Got His Own Price," "Harbor For My Soul," "I Still Miss Someone" (Cash singing).

LEE RITENOUR—First Course, Epic PE 33947 (CBS). Coming so late after the bursting of the disco sound, stellar L.A. guitarist Ritenour's debut LP is lost in the quagmire of similar sounding and aimed LPs. Nothing distinct about this music. Yet there is some fine playing by all hands, including many top L.A. blowers like Dave Grusin, Tom Scott, Harvey Mason, Ernie Watts, Tom Scott, Jerome Richardson. **Best cuts:** "Sweet Syncopation," "A Little Bit Of This And A Little Bit Of That."

BOWEN AND RICHARDS—Ranwood R-8151. Quite good easy rock with lots of soft harmonies against mild, flowing instrumental backing. Country feel on several of the cuts, feel of the '50s on others. Good summery LP with good songs. **Best cuts:** "CIA," "Heartache," "Black Belt Blues."

ROGER WHITTAKER—RCA APL1-1313. Straight MOR set from artist who had major hit with "The Last Farewell" a few months back. Standard pop orchestration throughout, strong, easy vocals from Whittaker and good set for MOR radio. **Best cuts:** "Every Time Is Going To Be The Last Time," "The Seasons (Come And Go)," "So Long."

RONNIE MILSAP

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Billboard **HOT 100**

Chart Bound

YOU GOT THE MAGIC—John Fogerty (Elektra 45309)
DON'T STOP IT NOW—Hot Chocolate (Big Tree 16060 Atlantic)
SEE TOP SINGLE PICKS REVIEWS, page 70

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	5	9	DISCO LADY—Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	★	39	8	LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM	★	79	3	SALLY—Grand Funk Railroad (Jimmy Ienner), M. Farker, Capitol 4235	
★	2	14	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	★	36	8	HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tamla 54266 (Motown) B-3	★	70	6	NEW ORLEANS—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0113 (Warner Bros.) WBM	
★	3	11	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM	★	40	7	FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram) CHA	★	71	17	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.) WBM	
★	8	10	LET YOUR LOVE FLOW—Belamy Brothers (Phil Gerhard, Tony Scott), L.E. Williams, Warner Bros./Curb 8169 CPP	★	42	8	WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 CPP	★	73	9	VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) WBM	
★	5	6	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	★	43	10	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	★	74	76	JUST YOU AND I—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0168 CPP/HAN	
★	9	8	RIGHT BACK WHERE WE STARTED FROM—Mazzy Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	★	44	6	HIT THE ROAD JACK—Stampeders (Mel Shaw), P. Mayfield, Quality 501 (Private Stock) B-3	★	75	85	EH! CUMPARI—Gaylord & Holiday (Sam Locricchio), S. Locricchio, Prodigal 0622 (Motown) CPP	
★	7	7	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	★	46	4	STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	★	76	53	HURT/FOR THE HEART—Elvis Presley (Not Listed), J. Craine, A. Jacobs/D. Linde, RCA 10601 B-3	
★	8	1	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	★	45	6	WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (Paul Vance Prod.), P. Vance, P. Cone, Big Tree 16056 (Atlantic) HAN	★	77	NEW ENTRY	ANYTIME (I'll Be There)—Paul Anka (Denny Diantle), P. Anka, United Artists 789 MCA	
★	9	10	MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP	★	47	9	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 CPP	★	78	NEW ENTRY	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP	
★	11	17	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441 WBM	★	44	21	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeForon, ABC 12135 CPP	★	79	90	THERE WON'T BE NO COUNTRY MUSIC (There Won't Be No Rock 'N' Roll)—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, Polydor 14310 MCA	
★	13	14	ONLY SIXTEEN—Dr. Hook (Ron Haffkin), S. Cooke, Capitol 4171 CPP	★	57	3	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	★	80	80	DOUBLE TROUBLE—Lynyrd Skynyrd (Tom Dowd), A. Collins, R. Van Zant, MCA 40532 MCA	
★	15	15	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	★	56	5	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Reprise 1345 (Warner Bros.) CPP	★	81	NEW ENTRY	FALLEN ANGEL—Frankie Valli (Bob Gaudio), F. Slett, G. Fletcher, Private Stock 45074 ALM	
★	18	7	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	★	47	49	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (Michael Masser), M. Masser, P. Sawyer, Motown 1387 CPP	★	82	62	LOCOMOTIVE BREATH—Jethro Tull (Ian Anderson, Terry Ellis), L. Anderson, Chrysalis 2110 (Warner Bros.) WBM	
★	14	14	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	★	48	48	IF YOU ONLY BELIEVE (Jesus For Tonite)—Michel Polnareff (Michel Polnareff), M. Polnareff, G. Clinton, J. Brackman, Atlantic 3314 WBM/CHA	★	83	99	FALLING APART AT THE SEAMS—Marmalade (Tom Macaulay), T. Macaulay, Ariola America 7619 (Capitol) CPP	
★	17	14	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 B-3	★	59	3	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) WBM	★	84	NEW ENTRY	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP	
★	25	8	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	★	60	4	COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM	★	85	NEW ENTRY	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/GTO 7621 (Capitol) B-3	
★	24	6	THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	★	61	3	YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic) CPP	★	86	89	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4664 B-3	
★	18	19	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) HAN	★	52	22	CUPID—Tony Orlando & Dawn (Hank Medress, Dave Appell), S. Cooke, Elektra 45302 CPP	★	87	91	HEY BABY—Ted Nugent (Lou Futterman, Tom Werman), D. St. Holmes, Epic 8-50197 (Columbia) WBM	
★	19	4	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★	65	5	HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN	★	88	NEW ENTRY	EVERYDAY WITHOUT YOU—Hamilton, Joe Frank & Reynolds (Hamilton, Joe Frank & Reynolds), D. Hamilton, Playboy 6068 MCA	
★	20	16	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★	64	4	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10571 (RCA) WBM	★	89	NEW ENTRY	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimble, C. Fox, Reprise 1351 (Warner Bros.) WBM	
★	23	8	ACTION—Sweet (Sweet For Chinebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	★	55	55	MOZAMBIQUE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10298 WBM	★	90	NEW ENTRY	JASPER—Jim Stafford (Phil Gerhard), J. Stafford, D. Loggins, Polydor 14309 CPP	
★	22	21	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown) CPP	★	56	5	STREET TALK—B.C. Generation (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2271 WBM	★	91	92	I'M SO LONESOME I COULD CRY—Terry Bradshaw (Jerry Kennedy), H. Williams, Mercury 73760 (Phonogram) WBM	
★	23	12	FANNY (Be Tender With My Love)—Bee Gees (Ariif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	★	57	32	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 CHA	★	92	93	WORDS (Are Impossible)—Donny Gerrard (Henry Krumpo Marx, Robbie Buchanan), E. Riccardi, L. Albertelli, D. Janssen, B. Hart, Greedy 101 WBM	
★	24	20	JUNK FOOD JUNKIE—Larry Groce (Randolph Nauert), L. Groce, Warner Bros./Curb 8165 B-3	★	58	29	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 BB	★	93	94	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (Kool & The Gang for K. & G. Prod.), C. Smith, R. Bell, Kool & The Gang, De-Lite 1579 (PIP) CPP	
★	25	26	GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 CPP	★	84	2	WELCOME BACK, KOTTER—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Reprise 1349 (Warner Bros.) WBM	★	94	95	DO IT WITH FEELING—Michael Zager's Moon Band Featuring Peabo Bryson (Michael Zager, Jerry Love), P. Davis, M. Zager, Bang 720 (Web IV) WBM	
★	36	8	I DO, I DO, I DO, I DO, I DO—Abba (Bjorn Ulvæus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvæus, Atlantic 3310 CPP/TMM	★	71	3	SHOUT IT OUT LOUD—Kiss (Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854 WBM	★	95	NEW ENTRY	LOVE HANGOVER—5th Dimension (Marc Gordon), P. Sawyer, M. McLeod, ABC 12181 CPP	
★	41	5	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Alan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) WBM	★	77	3	HEAVY LOVE—David Ruffin (Van McCoy), V. McCoy, J. Cobb, Motown 1388 WBM	★	96	98	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170 WBM	
★	30	8	ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP	★	72	3	OPHELIA—The Band (The Band), R. Robertson, Capitol 4230 WBM	★	97	66	18	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) WBM
★	34	5	LOOKING FOR SPACE—John Denver (Milton Okun), J. Denver, RCA 10586 CLM	★	86	2	CAN'T HIDE LOVE—Earth, Wind & Fire (Maurice White, Charles Stepney), S. Scarborough, Columbia 3-10309 CHA	★	98	67	11	GROW SOME FUNK OF YOUR OWN/ I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John (Gus Dudgeon), E. John, B. Taupin, D. Johnstone, MCA 40505 MCA
★	33	9	LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 B-3	★	87	2	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (Oennis Lambert, Brian Potter), D. Lambert, B. Potter/J. Loudermilk, Capitol 4245 WBM	★	99	69	7	MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
★	37	5	LIVIN' FOR THE WEEKEND—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	★	78	4	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 CPP	★	100	NEW ENTRY	SPIRIT IN THE NIGHT—Manfred Mann's Earth Band (Manfred Mann & Earth Band), B. Springsteen, Warner Bros. 8152 B-3	
★	32	27	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	★	88	2	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (Marc Gordon), C. Hampton, H. Banks, Playboy 6062 WBM					
★	35	8	YOU'LL LOSE A GOOD THING—Freddie Fender (Huey P. Meaux), B.K. Ozen, ABC/Dot 17607 CPP	★	67	73	4	QUEEN OF CLUBS—K.C. & The Sunshine Band (Richard Finch), H.W. Casey, W. Clarke, TK 1005 CPP				
★	50	6	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	★	68	74	4	HERE, THERE AND EVERYWHERE—Emmylou Harris (Bria Aherne), J. Lennon, P. McCartney, Reprise 1346 (Warner Bros.) 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 Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensee)

Action (Sweet/Warner Bros. ASCAP)..... 21	Don't Pull Your Love/Then You Can Tell Me Goodbye (ABC/Dunhill, BMI/Acutt-Rose, BMI)..... 64	Fooled Around And Fell In Love (Crabshaw, BMI)..... 27	Hurt/For The Heart (Miller, ASCAP/Combin, BMI)..... 37	If You Only Believe (Oxygen/Warner Bros./Mays, ASCAP)..... 10	I Hope We Get To Love In Time (Groovesville, BMI)..... 25	I'm So Lonesome I Could Cry (Fred Rose, BMI)..... 91	I Thought It Took A Little Time (But Today I Fell In Love) (Jobete, ASCAP)..... 98	I've Got A Feeling (We'll Be Seeing Each Other Again) (Ivring, BMI)..... 53	Inseparable (Jay's Enterprises/Chappell, ASCAP)..... 61	Jasper (Famous/Antique/Leeds, ASCAP)..... 68	Junk Food Junkie (Peaceable Kingdom, ASCAP)..... 24	Let Your Love Flow (Loaves & Fishes, BMI)..... 4	Lin' For The Weekend (Mighty Three, BMI)..... 31	Mighty High (American Broadcasting/DAAnn, ASCAP)..... 99	Misty Blue (Talmont, BMI)..... 82	Money Money (Hudson Bay, BMI)..... 9	Mo'v'n' (Desert Moon/Jeff Mar, BMI)..... 29	Mozambique (Ram's Horn, BMI)..... 55	New Orleans (Warner-Tamerlane, BMI)..... 35	Only Love Is Real (Colgems, ASCAP)..... 11	Only Sixteen (Kags, BMI)..... 28	Ophelia (Medicine Hat, ASCAP)..... 67	Queen Of Clubs (Sherlyn, BMI)..... 62	Rhiannon (Will You Ever Win) (Rockhopper, ASCAP)..... 32	Right Back Where We Started From (ATV/Universal Songs, BMI)..... 22	Sally (Cram Renarr, BMI)..... 69	Sara Smile (Unichappell, BMI)..... 39	Shannon (Blendingwell, ASCAP)..... 85	Show Me The Way (Almo/Fram Dee, ASCAP)..... 13	Shout It Out Loud (Cage Americana/Rock Steady, ASCAP)..... 60	Slow Ride (Knee Trembler, ASCAP)..... 71	Spirit In The Night (Laurel Canyon, ASCAP)..... 100	Strange Talk (Unarrt/Jet, BMI)..... 41	Street Talk (Heart's Delight, Gooserock, BMI)..... 56	Sweet Love (Jobete/Commodores, ASCAP)..... 12	Sweet Thing (American Broadcasting, ASCAP)..... 5	Take It To The Limit (Benchmark/Kicking Bear, ASCAP)..... 20	Tangerine (Famous, ASCAP)..... 18	Theme From S.W.A.T. (Spelgold, BMI)..... 46	There's A Kind Of Hush (All Over The World) (Glenwood, ASCAP)..... 14	There Won't Be No Country Music (There Won't Be No Rock 'N' Roll) (American Gramophone, SESAC)..... 79	The White Knight (Unichappell, BMI)..... 76	Tryin' To Get The Feeling Again (Warner-Tamerlane/Upward Spiral, BMI)..... 45	Union Man (Flat River, BMI)..... 43	Venus (Kinsinger Songs/Welbeck, ASCAP)..... 56	We Can't Hide It Anymore (Groovesville, BMI)..... 38	Welcome Back (John Sebastian, BMI)..... 59	Without Your Love (Mr. Jordan) (Music Of The Times, ASCAP)..... 42	Words (Are Impossible) (ATV, BMI)..... 92	You Are Beautiful (Avco Embassy, ASCAP)..... 86	You'll Lose A Good Thing (Crazy Cajun, BMI)..... 33	Young Blood (Quintette/Unichappell/Fred Biensstock, BMI)..... 51
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

THE



BAND

Ray Kennedy — Lead vocals • Barry Goldberg — Keyboards • Carmine Appice — Drums, vocals • Ben Shultz — Guitar, vocals • Greg Sutton — Bass, vocals

THE



BAND

New single:

Magic In Your Touch

MCA-40544

Produced by Jim Price

THE



BAND

TOURING:

April 7 Davenport, IO	April 16 Springfield, MO	April 24 Erie, PA	May 2 New York, NY
April 8 Milwaukee, WI	April 17 St. Louis, MO	April 26 Allentown, PA	May 7/8 Atlanta, GA
April 9 Chicago, IL	April 18 Kansas City, MO	April 27 Pittsburgh, PA	May 9/11 New Orleans, LA
April 10 Toledo, OH	April 20 Columbus, OH	April 28 Boston, MA	May 13 Austin, TX
April 11 Detroit, MI	April 22 Saginaw, MI	April 30 Hempstead, L.I., NY	May 14 Dallas, TX
April 15 Lincoln, NE	April 23 Lansing, MI	May 1 Philadelphia, PA	May 15 Houston, TX
			May 20/22 Los Angeles, CA

THE



BAND

ALBUM CONTAINS:

Let Me Love You • Midnight Traveler • I've Got A Feeling • High Roller • Sail On Sailor • Workin' For The Children • You Got The Notion • Baby Should I Stay Or Go • It's Gonna Be A Hard Night • Magic In Your Touch

Produced by Jim Price

MCA-2166

MCA RECORDS

Direction: Elliot Roberts / Lookout Management

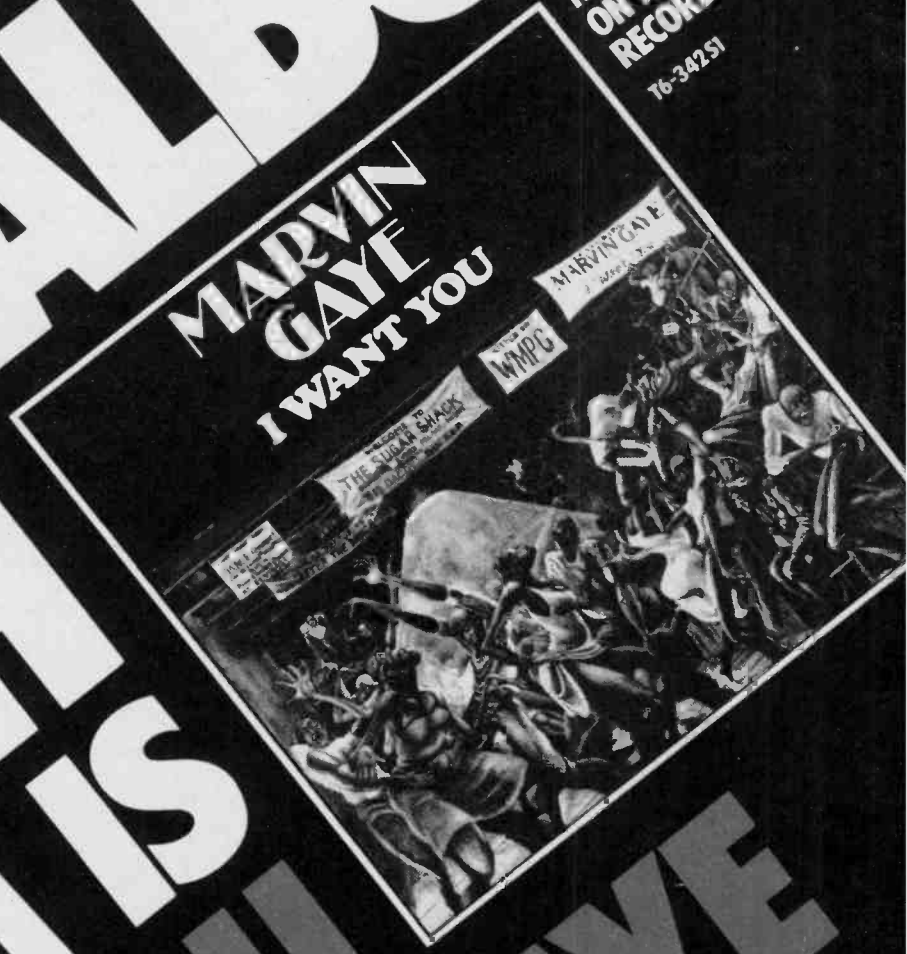
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL											
★	1	5	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97				36	36	9	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653	6.98		7.95		7.95				71	56	9	LOU REED Coney Island Baby RCA APL1-0915	6.98		7.95		7.95								
★	2	10	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98				37	27	10	LOGGINS & MESSINA Native Son Columbia PC 33578	6.98	7.98	7.98		7.98				★	NEW ENTRY	73	61	17	MARVIN GAYE I Want You Tamla T6-342 S1 (Motown)	6.98		7.98		7.98						
★	3	9	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98		7.98				★	44	20	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98					73	61	17	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	7.98	7.98	7.98		7.98							
	4	4	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98				39	28	41	BEE GEES Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97					74	62	27	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95							
	5	5	BOB DYLAN Desire Columbia PC 33893	6.98		7.98		7.98				40	42	32	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98					★	181	2	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98		7.98		7.98							
★	7	8	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97				41	41	50	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98				★	87	55	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98								
★	8	15	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97				42	45	8	BARRY WHITE Let The Music Play 20th Century T 502	6.98		7.98		7.98					★	88	3	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98		7.98							
★	9	33	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97				★	50	8	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	6.98		7.98		7.98					★	103	5	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98							
	9	6	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95				45	46	7	ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95					★	79	67	24	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98						
★	11	9	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95				46	48	5	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98		7.98		7.98					★	NEW ENTRY	97	3	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98						
	11	12	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95				★	57	7	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98					★	82	91	18	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98						
	12	10	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97				★	53	10	EDDIE KENDRICKS He's A Friend Tamla T6-343 S1 (Motown)	6.98		7.98		7.98					★	160	2	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	6.98		7.97		7.97							
	13	13	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98		7.98		7.98				★	60	3	BAY CITY ROLLERS Rock 'N' Roll Love Letter Arista AL 4071	6.98		7.98		7.98					★	84	84	38	JEFFERSON STARSHIP Red Octopus Grunft BFL-0999 (RCA)	6.98	7.98	7.95	7.95	7.95						
	14	14	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97				★	54	6	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. 2BS 2923	9.98	10.97	10.97		10.97					★	85	86	21	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98						
★	22	3	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98				51	51	21	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98		7.98		7.98					★	86	89	26	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98						
★	18	19	THE SALSOU ORCHESTRA Salsoul S2S 5501	6.98		7.98		7.98				52	52	9	JOAN BAEZ From Every Stage A&M 3704	7.98		9.98		9.98					★	98	3	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98		6.98							
	17	17	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98				★	59	8	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97					★	125	2	KINGFISH Round RX-LA564-G (United Artists)	6.98		7.98		7.98							
★	32	4	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98		7.98		7.98				★	64	22	COMMODORES Movin' On Motown M6-848 S1	6.98		7.98		7.98					★	NEW ENTRY	90	90	37	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98					
★	99	2	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97				55	55	43	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98					★	91	95	6	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98	7.98		7.98						
	20	20	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98				56	49	24	MIRACLES City Of Angels Tamla T6-339 S1 (Motown)	6.98		7.98		7.98					★	92	63	10	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97						
★	23	35	AEROSMITH Columbia PC 32005	6.98		7.98		7.98				57	34	19	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98					★	93	83	16	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98						
★	26	9	BRASS CONSTRUCTION United Artists UA-LA 545-G	6.98		7.98		7.98				★	69	5	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95						★	94	65	8	JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	6.98		7.95		7.95					
★	25	26	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97				59	35	11	EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	6.98		7.97		7.97						★	95	85	17	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98					
	24	24	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98		7.98				★	71	5	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98		7.98					★	96	77	17	SPINNERS LIVE! Atlantic SD 2-910	11.98		13.97		13.97						
	25	15	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97				62	47	8	10 CC. How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95					★	97	66	14	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95						
★	39	3	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98				★	73	4	MARIA MULDAUR Sweet Harmony Reprise MS 2235 (Warner Bros.)	6.98		7.97		7.97					★	NEW ENTRY	98	102	26	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95					
	28	29	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98				★	74	19	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97					★	110	8	HENRY GROSS Release Litesong LS 6002	6.98		7.98		7.98							
★	31	20	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98				★	76	5	SMOKEY ROBINSON Smokey's Family Robinson Tamla T6-341 S1 (Motown)	6.98		7.98		7.98						★	101	94	3	TONY ORLANDO & DAWN To Be With You Elektra 7E-1049	6.98		7.97		7.97					
	30	30	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98				★	66	68	22	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98		7.98					★	102	109	8	JOURNEY Look Into The Future Columbia PC 33904	6.98		7.98		7.98					
★	37	5	DIANA ROSS Motown M6-861 S1	6.98		7.98		7.98				★	78	11	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97					★	103	70	6	FREDDY FENDER Rock 'N' Country ABC/Dot D0SD 2050	6.98		7.95		7.95						
	32	19	JANIS IAN Aftertones Columbia PC 33919	6.98	7.98	7.98		7.98				★	68	58	16	STYX Equinox A&M SP 4559	6.98		7.98		7.98				★	104	114	61	DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95		7.95						
	33	33	PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247	6.98	7.98	7.95	7.95	7.95				★	79	4	LAURA NYRO Smile Columbia PC 33912	6.98		7.98		7.98						105	75	8	ISAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95						
★	38	5	SWEET Give Us A Wink Capitol ST 11496	6.98		7.98		7.98				★	80	3	GENESIS A Trick Of The Tail Atco SD 36-129	6.98		7.97		7.97																				
	35	21	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98		7.98																																

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales

**MOTOWN HAS RELEASED
ONLY 4 ALBUMS
IN MARCH
ONE OF THEM IS
I WANT YOU
BY MARVIN GAYE**



**MARVIN GAYE
ON MOTOWN
RECORDS & TAPES
76-30251**

**WE WOULDN'T TRADE IT
FOR ANY OTHER
10 ALBUMS**



TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
116	9	9	BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98	
107	72	15	KANSAS Masque Krisner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98	
106	81	11	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98		7.97		7.97	
109	82	9	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95		8.95	
110	112	5	CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98	
123	5	5	JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic)	6.98		7.98		7.98	
112	92	26	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98	
113	93	21	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98	
114	96	122	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	
115	100	22	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98	
116	104	72	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
117	119	261	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98		7.98	
118	118	173	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
136	8	8	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98	
120	111	13	ARCHIE BELL & THE DRELLS Isop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98	
121	121	27	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97	
122	122	19	NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98		7.97		7.97	
134	15	15	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95	
124	128	5	KGB MCA 2166	6.98		7.98		7.98	
125	127	45	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.98		7.95	7.95
126	126	28	BAY CITY ROLLERS Krisa AL 4049	6.98		7.98		7.98	
137	7	7	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97	
146	4	4	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95		7.95	
129	105	19	ROXY MUSIC Siren A&M 36-127	6.98		7.97		7.97	
130	101	21	SEALS & CROFTS Greatest Hits Warner Bros. BS 2866	6.98		7.97		7.97	
131	135	19	TEMPTATIONS House Party Bordy G6-973 S1 (Motown)	6.98		7.98		7.98	
42	230	230	SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSOD 2005	6.98		7.98		7.95	7.95
133	106	23	DONNA SUMMER Love To Love You Baby Dasis OCLP 5003 (Casablanca)	6.98		7.98		7.98	
157	3	3	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98	
135	143	7	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98	
136	138	8	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
137	139	22	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week. MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98	
138	140	17	JIGSAW Sky High Chelsea CHR 509	6.98		7.98		7.98	
139	147	28	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98	
140	115	10	GRAND FUNK RAILROAD Burn To Die Grand Funk ST 11482 (Capitol)	6.98		7.98		7.98	
141	132	68	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98		7.98	
142	144	20	HOT CHOCOLATE Big Tree. BT 89512 (Atlantic)	6.98		7.97		7.97	
154	3	3	TROPEA Marlin 2200 (TK)	6.98		7.98		7.98	
155	4	4	CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM 1-1072 (Phonogram)	6.98		7.95		7.95	
145	145	17	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98	
146	151	15	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98	
147	107	24	THE WHO BY NUMBERS MCA 2161	6.98		7.98		7.98	
148	148	30	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97	
149	108	17	PATTI SMITH Horses Arista AL 4066	6.98		7.98		7.98	
150	141	21	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98	
NEW ENTRY			WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.)	6.98		7.97		7.97	
NEW ENTRY			DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolob PD 6068 (Polydor)	6.98		7.98		7.98	
153	153	6	MAJOR HARRIS Jealously Atlantic SD 18160	6.98		7.97		7.97	
165	4	4	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98	
155	158	37	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	
166	3	3	THE BEST OF URIAH HEEP Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95	
167	4	4	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98	
180	3	3	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	
172	2	2	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97	
160	164	13	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98	
161	113	12	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95	
NEW ENTRY			BOBBY WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98	
NEW ENTRY			WILLIE HUTCH Concert In Blues Motown M6-854 S1	6.98		7.98		7.98	
182	2	2	WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97		7.97	
165	170	6	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98	
179	3	3	THE BAND OF THE BLACK WATCH Scotch On The Rocks Private Stock PS 2007	6.98		7.98		7.98	
NEW ENTRY			NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95		7.95	
168	174	4	MILES DAVIS Agharta Columbia PC 33967	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	173	4	BRIAN AUGER'S OBIVION EXPRESS Live Oblivion Vol. 2 RCA CPL2-1230	6.98		7.95		7.95	
NEW ENTRY			RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98		7.98	
NEW ENTRY			CHARLES EARLAND Odyssey Mercury SRM 1-1049 (Phonogram)	6.98		7.95		7.95	
172	176	5	LEROY HUTSON Feel The Spirit Curton CU 5010 (Warner Bros.)	6.98		7.97		7.97	
185	2	2	BILL WYMAN Stone Alone Rolling Stones COC 79103 (Atlantic)	6.98		7.97		7.97	
174	171	33	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98		7.98	
175	175	9	CLEO LAINE Born On A Friday RCA LPL1-5113	6.98		7.95		7.95	
176	177	3	ALBERT KING Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98		7.95		7.95	
177	178	5	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98	
178	117	19	C.W. McCALL Black Bear Road MGM M3G 5008	6.98		7.98		7.98	
179	183	4	COLD BLOOD Lydia Pense & Cold Blood ABC ABCD 917	6.98		7.95		7.95	
180	186	2	SERGIO MENDES & BRASIL '77 Homecooking Elektra 7E-1055	6.98		7.97		7.97	
181	187	2	AL DIMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98	
182	184	7	GAYLORD & HOLIDAY Second Generation Prodigal PLP 10009 (Motown)	6.98					
183	120	36	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	
NEW ENTRY			POCO Live Epic PE 33336 (Columbia)	6.98		7.98		7.98	
185	124	31	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95	
NEW ENTRY			CHARLIE RICH Silver Linings Epic KE 33548 (Columbia)	5.98		6.98		6.98	
187	189	2	LARRY GROCE Junkfood Junkie Warner Bros. BS 2933	6.98		7.97		7.97	
NEW ENTRY			LEE OSKAR United Artists UA-LA594-G	6.98		7.98		7.98	
189	129	17	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
190	130	14	HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98	
191	169	7	REVERBERI Pausa 7003	6.98					
192	188	43	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98		7.98	
193	131	7	JOHN McLAUGHLIN & MAHAVISHNU ORCHESTRA Inner Worlds Columbia PC 33908	6.98		7.98		7.98	
194	133	9	PARIS Capitol ST-11464	6.98		7.98		7.98	
195	197	2	McKENDREE SPRING Too Young To Feel This Old Pye 12124	6.98					
196	193	28	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98		7.98		7.98	7.98
197	152	17	THE FOUR SEASONS STORY Private Stock PS 7000	6.98		7.98		7.98	
198	156	126	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98	
199	150	18	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98		7.98		8.97	7.97
200	NEW ENTRY		SPIDERS FROM MARS Pye 12125	6.98		7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

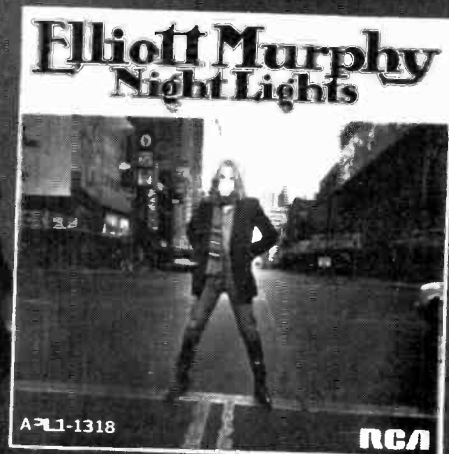
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Make room on the street for Elliott Murphy.



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Robert Hilburn, Los Angeles Times



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International Creative Management, 40 West 57th St., New York, N.Y. 10019 (212) 556-5600

Close-Up

Song Of Joy—Captain & Tennille, A&M SP 4570.

This is a true case of masterful vocalizing married to superb studio production dominating over material.

If you haven't become hip yet to the fact that Toni Tennille is a smashing vocalist, with a razor sharp tonal quality and projection ability to cut through the bleakness of a gray day, then listen attentively to such arresting cuts as "Song Of Joy," "Smile For Me One More Time," "Thank You Baby" and "Wedding Song (There Is Love)."

She is at this moment one of the finest voices of long lasting quality to emerge in the past year. And she could be a stellar solo act if she wasn't teamed with her husband Daryl who provides their recordings with a shot of keyboard sounds ranging from pianos to synthesizers.

There is a basic formula which is featured on nine of the 11 cuts: Daryl's keyboard workings, percussion players, Toni's lead voice clearly on top of everything and some strong background voices.

In addition, strings are used on three cuts and brass-reeds on two.

Songs all have simplistic lyrics, which adds to the enjoyment and avoids the irritating practice of listener trying to prove to the artist that he can indeed figure out what all the mumbo jumbo may be about.

The duo is quite capable of interpreting other composer's works and there's no reason why it shouldn't be able to spin off one of its own tunes eventually as a hit single. There are three songs by the duo with Toni's own, "Smile For Me One More Time," having the most emotional, personal meaning of the three.

But it's with Bruce Johnston's "Thank You Baby" that Toni hits her zenith in emotional vocalizing. Ballads involving man-woman relationships, especially if there is a sadness element, allow her to get beyond the surface facets of a lyric.

From the outset of the title track, Toni's voice booms out, forcing the listener to take heed, her Southern accent emerging now and then to add a rootsy quality to her delivery. An eloquent choir backs her with a rich organ concluding the work with a sustaining chord.

What I find interesting about this LP is the depth of sound which Daryl achieves minus a lot of electronic guitars and/or the utilization on each cut of a full orchestra. Drums, percussion instruments, several keyboards plus a number of Tennille family members as background singers, provide judicious backing for Toni's crystal clear voice.

Such stellar L.A. jazzmen like Bud Brisbois, Buddy Childers, Willie Green, Jay Migliori, Jack Nimitz and Bud Shank, play on "Mind Your Love" (a mediocre song with a 1950s feel) and "1954 Boogie Blues" a cute takeoff on pop music's romance with r&b in the late 50s.

"Smile For Me One More Time" is all Toni, her words and music, her acoustic piano, her efforts to uplift someone who has a negative slant on life.

"Wedding Song," made popular by Peter, Paul and Mary, is an adroit production combining Toni's controlled emotional reading plus, strings, voices and electronic keyboards. The LP's hit single, "Lonely Night," fits perfectly in this sonic wonderland. **ELIOT TIEGEL**

Major Promo On Breckers

NEW YORK—Arista Records has chosen April as "Breckers Brothers Band Month," the first month so designated by the company for an individual act. A multi-faceted campaign is planned covering the areas of promotion, advertising, merchandising and marketing, and publicity.

The reason behind the push is the group's second Arista LP, "Back To Back," which is receiving airplay in several areas including FM, r&b, jazz and progressive r&b.

Included in the drive are visits by the group to radio stations in major markets, consumer and trade advertising and an increased schedule of time buys to support each performance date of the group. In addition, a specially prepared ad mat featuring the Breckers Brothers Band's two LPs will be run by distributors to coincide with their important dates.

Featured in the campaign are contests for both promotion men and distributors, with separate contests for store managers and distributors. The contests will be judged on in-store displays.

Environmental Groups Cut LP

SAN FRANCISCO—A number of environmental groups here have banded together to put out a new recording called "Wilderness America: A Celebration Of The Land." The project was carried out with \$40,000 from the Bank of America's Foundation's revolving fund.

Producer is David Riordan, who composed six of the nine cuts on the package. Contributors include Walter Hawkins, Tom Salisbury, Pat Gleeson and Gaylord Burch. Work was done at the new Beggs/American Zoetrope studios and at Gleeson's Different Fur Trading Company. Co-producer is Peter Scott.

The record has straight musical pieces plus many segments where sounds from nature are blended with music.

Tower and Banana Records have both donated display space in their chain stores for the LP.

London Welcomes New L.A. Distrib

LOS ANGELES—London Records has scheduled an all-day "welcome to the family" meeting to officially inaugurate its newly-named distributor for the state of California, Record Merchandising. The meeting will be held Tuesday (6) at the Century Plaza Hotel.

Key personnel from London and Record Merchandising will attend the meeting that will consist of in-person addresses, augmented by a variety of audiovisual aids.

Indianapolis Dealer

• Continued from page 4
get it going," she says. "All the union leaders" attended the opening concert, she adds.

Denison says "we have a lot of talented people here" and there is pressure to feature trios or larger groups instead of just solo performers at upcoming concerts. Plans for the second show are not yet complete.

Stax Songwriters

• Continued from page 4
ing and sell it to recover some of its losses on Stax loans.

However, Brown says: "We might pursue some other means to try to remove the studio from jeopardy."

The bank says \$85,000 is owed by Bell and Stewart on the mortgage.

Inside Track

Widespread NARM reports that **Artie Mogull** is soon to replace the current president of a major label are still being denied by all parties who can be reached.

After several months lay-off, **Bob Dylan** is rumored to be reviving his Rolling Thunder Revue for a swing through the South. While it's uncertain which performers will be traveling on this tour, there is talk that the roster will include his friend, **Kinky Friedman**.

Southern distributors report that tape pirates are attempting to evade the federal anti-bootleg law by duplicating and packaging copies of U.K.-released tapes, which they contend are not covered by the U.S. statute.

... **Harry and Theresa Rosen** celebrated their 50th wedding anniversary during the NARM convention. Rosen has been associated with the David Rosen indie label distributorship and now one-stop since 1946.

Billy Cobham's one-nighter at the Bottom Line broke the club's one-night attendance record, previously held by **Tower of Power**. ... **The Steve Gibbons Band**, currently on tour with the **Who**, have extended their first-ever American tour into April.

Tony Orlando & Dawn will donate the income from their concert at Nassau Coliseum to the National Assn. of Retarded Citizens. They are currently on their largest concert tour ever. ... **Steve Lawrence** will record the first album for his and **Eydie Gorme's** new Latin label, Gala Records, in New York beginning in May. ... **Lily Tomlin** will make several guest appearances on "Sesame Street" this spring.

Peter Lemongello, the singer with a vast tv ad campaign in New York, has achieved another plateau by selling out his Friday (2) concert at Avery Fisher Hall. Beginning Saturday (3) his media blitz will begin in Los Angeles.

W.R. Grace's "Song For The Holidays" at New York's Grace Plaza, April 14, will feature **Bucky Pizzarelli** and **Teddi King**, with all profits going to the Easter Seal Society. ... **Foghat** embarked Tuesday (30) on the first leg of its spring U.S. tour. ... **John Denver** is also going back on the road, beginning April 23.

Gemini Artists on behalf of Playboy Enterprises and Sagittarius Entertainment have reportedly offered **Diana Ross** and **Earth, Wind & Fire** each \$1 million to tour individually.

Jimmy Parsons appointed coordinator and representative for MUSEXPO in the United Kingdom. ... Of all the Bethlehem masters, more than 300, that Caytronics purchased for reissue, there was only one reportedly missing—**Bob Dorough's** vocal "Devil May Care" LP. In order to complete the catalog, **Chuck Gregory** of Caytronics tracked down a copy of the album to master from.

... **Charles Fox** is writing the music and **Norman Gimbel** the lyrics for the theme of the pilot tv show, "Newman's Drug Store." ... "The Kids From C.A.P.E.R.," a new children's show slotted for NBC's fall season, will feature music by **Ron Dante**, and will be co-produced by **Merrill Grant** of Don Kirshner Productions and **Alan Landsburg** of Alan Landsburg Productions.

Frankie Randall and the **Lisbona Sextet** opened a new talent policy of contemporary music at the Sunshine Meat, Fish & Liquor Co., bistro in Palm Springs Thursday (25). Randall recently moved there from Las Vegas and has been working desert area clubs.

Sy Rosenberg has split as **Charlie Rich's** manager after 15 years. The resignation was termed as friendly by both parties. Rosenberg moved to Statesville, N.C., to get involved with Wendy Hamburger franchises.

Jim Halsey kept his **Oak Ridge Boys** country package playing the Las Vegas Landmark despite the musicians' hotel strike there. Halsey takes the stand that his touring groups are not bound by union local decisions they had no vote on.

Al Coury continues exploring a label deal with the Robert Stigwood Organization as well as other parties. The former Capitol a&r and promotion chief has firmed no plans yet. ... ABC shipped 100,000 **5th Dimension**

Executive Turntable

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Ian Dove resigned from Cash Box to join RCA as manager, press and public information, headquartered in New York. ... Also at RCA, **Anne Osborne** named manager, recording administration, and **Jerry Leichtling** appointed staff writer and photo editor in the label's press and information department. Leichtling joins the company from New Audiences, concert production firm. ... Provocative Promotions, a disco service operation in Los Angeles, adds **Charles Simon** to firm as administrative vice president and **Michele Hart** as assistant to the president.

Jerry Weiner, long-time sales chief for Disneyland Records has left that label.

"Love Hangover" singles and Motown rushed **Diana Ross** version of the disco tune.

Helen Reddy's Washington, D.C., concert benefits ERAmerica campaign for women's equal rights amendments. ... **Jay Lasker** showcased former **Fanny** keyboardist **Nickey Barclay** at the Roxy for Ariola America.

Stan Cornyn, Warner Bros. Records senior vice president, became the father of an 8 lb. 10½ oz. son—**Thomas Guy Cornyn II**—Feb. 28 at 10:55 pm. ... **Doug Kershaw** flew from Denver to the Palomino after assisting in wife Pam's six-hour delivery of a son, **Zachary**, March 17. ... **Budd Carr**, who handles **Captain & Tennille** for BNB Management, is the daddy of **Ryan Mead Carr** as of Feb. 28. ... EMI exec **Gerry Oord's** infant son **Christian Mark** checked in Feb. 26 in London. ... As for marriage, **Chicago writer-singer-keyboardist Robert Lamm** wed model **Julie Nini** on a ski slope in Aspen.

Linda Ronstadt and **Danny O'Keefe** sold out two L.A. Troubadour benefit shows for the California Nuclear Safeguards Proposition.

Reggae master **Bob Marley** produced **Martha Velez's** new Sire LP. ... Surf meets country as **Dick Dale's Del-tones** and the **Surfaris** are booked into the Palomino by **Jim Pwter**. ... Capricorn launching a **Wet Willie** campaign with lots of radio and retail contests.

Bernadette Peters sings the title theme of Universal's "Lollipop" film. ... **Nigel Olsson** produced Caribou Studio tracks on old Elton pal **Ike Simmons**, a non-pro. ... **Heywoods** guitarist **Scott Baker** married **Beth Porter** in Hawaii. ... Manager **Irv Azoff** distributing tapes of **KMET's** live broadcast of the **Dan Fogelberg** and **Fools' Gold** L.A. concert to key radio stations nationally.

John Denver's eight-show debut stand at the 2,300-seat London Palladium sold out in an unprecedented 10 hours. ... When Hollywood restaurateur **Alberto Sarno's** self-produced film "Paesano" was refused music Oscar consideration by the Motion Picture Academy, Sarno started his own International Film Music Academy.

Julie Andrews makes her Las Vegas debut at Caesars Palace Aug. 12 for a week's stand. ... **Kelly Garrett**, RCA artist, sings on the Oscar Awards telecast. ... **Minnie Riperton** and **Richard Pryor** guest on a **Flip Wilson** tv special.

Barry Manilow gets a fall ABC-TV special. ... **America's** "Hideaway!" LP, its fifth whose title begins with "h" due next week. ... WEA's three-month-old South African operation already has three gold records.

Ireland's 11th annual Castlebar Song Contest goes Oct. 4-8. ... An auto injury to **Flash Cadillac** caused cancellation of the **Continental Kids'** Harrah's Tahoe gig. ... **Rod McKuen** to score EMI film, "Love, Emily." ... **Bobby Vinton** sings the title song in 20th film "Dutchess And The Dirtwater Fox." ... **Aretha Franklin** and **Curtis Mayfield** will do soundtrack album of **WB** film, "Sparkle." "Hooray For Hollywood" soundtrack will be released on Cinamco label. ... Black symphonic composer **Carman Moore** and conductor **Isaiah Jackson** prepared an original suite for a Hong Kong fashion spectacular at Waldorf-Astoria. ... Also at Waldorf, house debut of **Ike & Tina**.

Hohner Instruments putting on two harmonica seminars with **Chamber Huang** this summer in New York and Wyoming. ... **Ian Whitcomb**, singer and ragtime scholar, headlined "Tin Pan Alley" concert at Mayfair Music Hall in L.A. ... **Jim Backus** got the first "Groanie" award from Ft. Wayne, Ind., station **WOWO** for his 18-year-old "Delicious" single.

Tom Jones 10th show business anniversary starts with his first Europe tour in five years. ... Chelsea artist **Bob "Captain Kangaroo" Keeshan** got an Action for Childrens Television award.

Bob Jones, Motown publicity manager, made "Who's Who." ... The **Tubes** may call their upcoming LP with **Supertramp** producer **Ken Scott** "Stevie Stardust & The Kittens From Mars." ... Barbershop quartet contest for **Cutty Sark Trophy** finals in Monte Carlo going on for 13 weeks at Maude's in New York.

Flora Purim made a two-week promo tour for her new LP on Milestone.

ASCAP Elects 8 To Review Board

NEW YORK—Four writers and four publishers have been elected to the ASCAP Board of Review and each will serve a two-year term commencing Thursday (1).

They are writers **Bud Green**, **Leonard Whitcup**, **John Green** and **Lukas Foss**, and publishers **Murray Deutch** of New York Times Music, **Burt Litwin** of Belwin-Mills, **Robert MacWilliams** of Schirmer Music and **Ivan Mogull** of Ivan Mogull Music.



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