

# Billboard

82<sup>nd</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

April 24, 1976 • \$1.50

## FEW SPECIAL PROMOS

### Easter Retail Sales Brisk Across Nation

### BMI, Poles Sign Licensing Accord

By RUDY GARCIA

NEW YORK—The Polish licensing society, ZAIKS, and BMI have entered into a reciprocal agreement retroactive to Jan. 1, 1976.

"Poland was the last major user of Western music with whom we had not had an agreement," BMI president Edward Cramer notes. "As a consequence we're pleased to have successfully concluded these negotiations."

Of particular interest in terms of the Polish signing is the opportunity for greater penetration of Polish jazz into the Western markets, according to Cramer.

"Polish jazz and jazz musicians have been highly respected and this will give them the opportunity to be heard here," Cramer says. "That

(Continued on page 52)

LOS ANGELES—Easter Week, with high school students and collegians on holiday, produced cheery retail sales across the nation, with a number of dealers avoiding any specific Easter promotions and relying instead on basic walk-in traffic.

A Billboard national survey of retailers indicates that dealers prefer to think of promoting spring business rather than Easter Week dollars. Some did nothing out of the ordinary, but those who did tie in with the holiday weren't sorry.

In Southern California, for example, dealers feel that their promotional dollars are better spent in "leaner times" when it takes more work to get young people into the stores. Easter recess week is a normally strong record-buying period, many dealers indicate.

Jeff Klem, retail coordinator for the six-store Hitsville chain, says that although no Easter promotions per se were used, sales zoomed. "The first two days of the week (12 and 13) sales doubled. We were selling out

(Continued on page 10)

### 1/4-In. 'Elcaset' Tape Format By Japanese

By STEPHEN TRAIMAN

NEW YORK—A new 1/4-inch audiocassette system claimed to bridge the gap between the Philips-type cassette and open reel sound reproduction has been jointly developed by Sony, Matsushita (Panasonic) and TEAC in Japan.

The new configuration reportedly has the backing of Victor Co. of Japan (JVC), Superscope/Marantz and Aiwa, a Sony subsidiary, with first hardware conceivably on the market by year end.

Though most industry observers are skeptical over both the need for, and prospects of, yet another incompatible tape configuration, the 1/4-inch "Elcaset" has much going for it that the BASF 1/4-inch "Uniset" has not found in more than two years since its unveiling.

Only Studer and EMT/Franz have shown any public interest in Uniset, with only very limited progress shown at the recent Zurich AES by both firms—and little indication that the professional broad-

(Continued on page 41)

### Schools May Lose Exemptions From Performance \$\$

By JIM FISHEL

NEW YORK—Colleges are showing increasing concern that they will be subject to performance fees for

concerts under copyright revision now working its way through Congress.

Under the law currently in force, they are exempt from such fees as non-profit organizations. However, waivers for such institutions no longer figure in the revised bill.

Even though many campus concerts do turn a profit, schools have won exemption in the past by claiming that earnings were recycled back into the educational system.

According to a spokesman for the National Entertainment Conference (NEC), many of its member schools are vocally concerned that the licensing societies will begin taking large sums of money out of the pockets of schools during each school year.

"Most educators feel that the groups should be responsible for paying the licensing fees, because of

(Continued on page 33)



The album everybody wants. Contains the sensational "Fallin' In Love." Also includes "Winners And Losers" and their latest hit "Everyday Without You." Available on album, 8-track and cassette. FALLIN' IN LOVE (PB 407), just a beautiful album from Playboy Records. (Advertisement)

### Recording Tape Improves But Print-Through Vexing

By BOB KIRSCH

LOS ANGELES—Improved signal-to-noise ratio has been one of the more important improvements in professional recording tape in recent years, but that improvement also seems to have brought a detrimental effect with it, specifically a print-through or loss of information through storage problem.

Two manufacturers, Ampex and the 3M Co., currently control the majority of the market for tape used in recording studios, and both firms have marketed new tapes (Ampex's Grand Master or Series 456 and 3M's 250) in recent months that undeniably produce a more favorable signal-to-noise ratio.

Both manufacturers say they are prepared to accommodate some hardware improvements, but add

(Continued on page 12)

### Tape Hardware Units On Upbeat In Russia

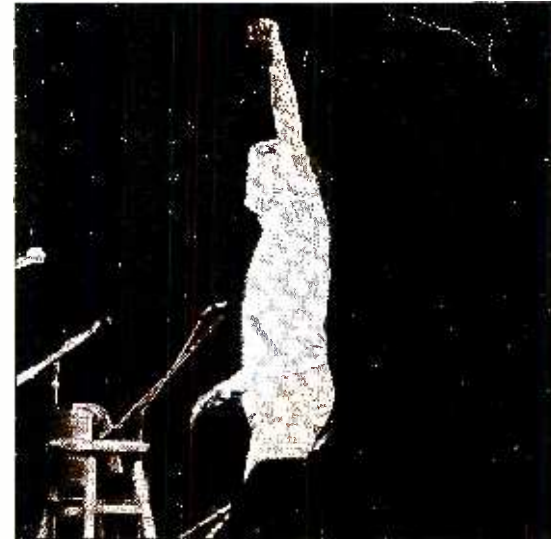
By VADIM YURCHENKOV

MOSCOW—Production of tape hardware is the youngest section of the consumer electronics industry in Russia. In fact, mass production of tape equipment was initiated here in the late 1950s and for around 15 years tape equipment became the second most popular—after television—area of electronics production.

Since 1970, output of tape equipment in Russia has increased 1.8 times: 1.2 million tape hardware units in 1970, rising to 2.1 million in 1974.

National companies here produce

(Continued on page 44)



The one word to describe HARRY CHAPIN is simply incredible. The man always means pure excitement, and on Harry's new specially-priced double album from ELEKTRA, HARRY CHAPIN—GREATEST STORIES—LIVE (7E-2009), are all the songs that have made Harry the superstar that he is: "WORLD," "Taxi," "Cat's in the Cradle," plus ten more show stoppers. HARRY CHAPIN—GREATEST STORIES—LIVE! It's incredible! He's incredible! Ask anyone who has seen him! (Advertisement)

(Advertisement)

# BILL WRAY

Produced By: Cy Seaberry Frost & Bill Wray  
Executive Producer: Randy Bachman



MCA-2188

MCA RECORDS

# GOSPEL MUSIC: ALIVE, FRESH & SELLING!



## RAY PRICE

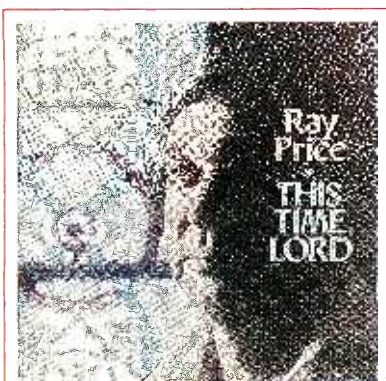
This country music giant now brings his own special magic to Gospel. Alive and vibrant. Nominated for a 1976 Grammy for Inspirational Performance.

## CAROL LAWRENCE

You've never heard Carol Lawrence before — not like this! Beautiful, bright ... and Gospel.



"This Time, Lord"



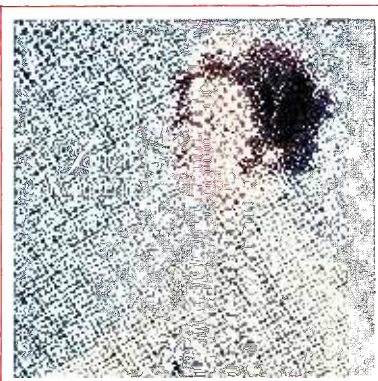
MST-6532 Myrrh Records \$5.98

"Precious Memories"



WST-8723 Word Records \$5.98

"New Friends"



WST-8689 Word Records \$5.98

The  
WORD  
Family

WORD LIGHT  
myrrh, Canaan  
GOOD NEWS of Records & Tapes

Order by calling toll free 800-433-1590  
(in Texas, 800-792-1084).

## ADVISES &amp; BOOKS

## E. Germany Govt. Aiding Pop Music

By DR. LUBOMIR DORUZKA

BERLIN—In recognition of the social significance of popular music, the East German government has created a special state organization responsible for the management and development of the country's top pop artists.

At the instigation of the Minister of Culture, a Committee for Entertaining Arts was constituted in 1973. Represented on the committee are the radio and television stations, music publishing companies, the State concert agency, the State record company (Deutsche Schallplatten) and other institutions.

The president of the committee—currently the well-known music

critic and writer Dr. Peter Czerny—is appointed by the Minister of Culture and reports solely to him. The Committee's main task is the coordination of the activities of the mass media and the music industry and the creation of a general policy for the development of pop music and other entertainment arts.

The policy is put into practice by a general management organization directed by the Committee president. The management organization has more than 60 full-time employees and employs many specialists on a part-time basis. Under exclusive contract to this management body

(Continued on page 52)

## Clarion-Altec Auto Speaker Push Soon

By JIM McCULLAUGH

LOS ANGELES—An unprecedented joint auto speaker marketing effort by Clarion, a major car stereo equipment supplier, and Altec, makers of audio speakers, is designed to produce the "ultimate" autostereo listening environment.

Project will produce several highly sophisticated Clarion by Altec-Lansing car stereo speakers.

"We are approving the packaging right now," says Murray Merson, Clarion vice president, "and delivery is about 45 days away."

The manufacturing-marketing marriage, announced officially at last winter's CES, calls for Altec to design and manufacture a line of high performance auto speakers which Clarion will package and market through its dealer network.

The initial product is a four-inch, full range high efficiency driver sup-

plied with a black, padded foam grille and mounting frame which will retail for around \$49.95 a pair, according to Merson.

Merson also says that additional speakers including a six-inch by nine-inch model that will retail for about \$100 are still in developmental stages and "should be ready later on in the year." Altec is working on the development of custom enclosures for the speakers which Merson says will provide a totally controlled response characteristic, regardless of the car in which they are installed.

At the same time, notes Merson, Clarion, on its own, has developed a new booster-amplifier unit for use with car stereos that the firm believes will give autostereo a high fidelity dimension it never enjoyed before.

(Continued on page 43)

### \$20,000 TO WINNER

## Canadians Run a Contest To Find An Olympics Song

By MARTIN MELHUISE

MONTREAL—The Summer Olympics here are looking for an Olympic song. An Olympic song contest has been established by the XXI Olympiad, with Stephane Venne, president of BAP, Inc., named to head up the contest.

The purpose of the contest is to find a song which may be sung throughout the world after the closing ceremonies of the Olympics "in remembrance of what we are and what we were on the occasion of the 1976 Games."

According to the contest organizing committee, "the quality of the winning song will be brought home to the public through the various broadcast media employed during the Games. In addition, since the winning composition will be announced at the end of the closing ceremony on Aug. 1, this will be a further excellent opportunity for it to be broadcast throughout the world."

The 10 finalists, who will be announced at the end of June, will also take part in musical programs

broadcast in the different places where the Games are held.

Prizes include \$1,000 for each of the 10 finalists and \$20,000 for the

(Continued on page 56)

## Ampex Tees A Powerful Tape Promo

By RADCLIFFE JOE

NEW YORK—The Ampex Corp. will launch a multimillion-dollar promotional campaign in June as part of a sweeping program to re-establish its name as a force in the consumer blank tape industry.

Although Ampex officials are not admitting it, the ambitious project is also seen as a drive to ensure the continuing financial turnaround of the firm. Net income for the most recent quarter (exclusive of \$588,000 extraordinary gains) rose by more than 145% to \$1.441 million from \$587,000 a year ago. This 1975 figure excludes \$645,000 extraordinary gain, and \$255,000 from discontinued operations.

Ampex's solid quarterly profits come in spite of a slim 2% sales increase, which upped dollar figures to \$60.8 million from \$59.4 million.

Ampex officials are hoping that this new thrust will help create a more favorable revenue picture which for the nine months of the current fiscal rose only 5% to \$190.5 million from \$180.9 million a year ago. Net income is \$4.422 million (excluding \$2.716 million extraordinary gain), compared to a \$3.33 million loss for the year-ago nine-month period (excluding \$6.81 million non-recurring pretax gain from an IBM settlement, and \$305,000 loss from discontinued operations).

The consumer blank tape program, which until now has been one

(Continued on page 8)

## JOPLIN LP ON WAY TO CROSSOVER

By IS HOROWITZ

NEW YORK—Scott Joplin would have found satisfaction enough in seeing his opera "Treemonisha" gain acceptance as a classical work. That was his fond hope, and its failure to achieve that status during his lifetime was a source of deep disappointment.

But for Deutsche Grammophon the key word is crossover and the natural tendency of the piece to overlap repertoire boundaries is being aggressively nurtured.

The Joplin two-record set made its entry on the best-selling classical

(Continued on page 40)

## Jail Terms For 4 Brunswick Execs

### Tarnopol Sentenced To 3 Years On Fraud & Conspiracy Charges

By RUDY GARCIA

NEW YORK—Four executives of the Brunswick Record Corp., recently convicted in Federal Court in Newark on various fraud and a conspiracy charge, were sentenced to jail terms by a Federal judge who took a swipe at alleged record industry practices while pronouncing sentence.

Nat Tarnopol, Brunswick's president and the chief defendant in the case, was given a three-year jail term on the conspiracy charge and varying shorter sentences on the fraud convictions to run concurrently with the major term.

Peter Garris, a Brunswick vice president; Irving Weigan, the company's secretary-treasurer, and Lee

Shep, the production manager, each received two-year jail terms for conspiracy and concurrent sentences on the other charges.

All four were fined \$10,000 each. The judge, Frederick Lacey, delayed execution of the sentences pending the results of an appeal to the convictions filed by all four. They remain free on \$10,000 bond.

Peter Parcher, Tarnopol's attorney, says that notice of the intention to appeal has been filed with the Third Circuit Court of Appeals in Philadelphia with briefs to be filed within six weeks.

In imposing the stiff sentences, Lacey said, "During the trial defense counsel argued that the record industry required that cash be generated for what they euphemistically labeled 'promotion.' This, in simple terms that I would understand against the background of the trial, could only mean payoffs. And, in effect, I was told that this was the way the record industry was. If this be

(Continued on page 69)

## Intl Bankers Set For IMIC-6 Panel

LOS ANGELES—A panel of international bankers discussing monetary problems is the latest financially oriented feature scheduled for Billboard's sixth annual International Music Industry Conference May 6-10 at the Royal Hawaiian Hotel in Honolulu.

First expert signed to the panel is R. G. St. John Seymour, senior officer, international banking, San Francisco office for the National Westminster Bank of London.

Thrust of the discussion will be how to do business internationally in the face of currency devaluations and inflation.

Already announced as the keynote speaker for opening day, May 7, is world-renowned economist John Kenneth Galbraith who will discuss "The International Economy And Its Prospect."

In other session matters, Jerry Moss, A&M's president, replaces Andre Midani of Warner Bros. Brazil as chairman of the session on "How To Get The Most Out Of Your Foreign Record Licensing Deal."

Nesuhi Ertegun, president of WEA International, will chair the session on "Building An Artist Versus Acquiring An Established Name." Mike Maitland, MCA Records president, joins Ewart Abner on the panel.

(Continued on page 25)

## Souvenir Sales Gross \$1 Mil For Boutwell's Firm

By NAT FREEDLAND

LOS ANGELES—Merchandising posters, T-shirts and souvenirs at concerts is becoming big business. Ron Boutwell knows this only too well.

"There has been a void in systematic in-concert merchandising. That's why Boutwell Enterprises grew from an operation out of my home in 1970 to a business with 11 full-time employees that will gross more than \$1 million in 1976," says Boutwell.

Boutwell's road crews have sold souvenir programs, posters and T-shirts at nearly 100 concerts already this year for Kiss, Queen, Sweet and Barry White plus two Mac Davis shows before 60,000 at the Houston Livestock Fair.

Boutwell expects to work some 200 dates this year. In 1975 his grosses were \$650,000. He currently

(Continued on page 26)

## Hank Williams Lives Again Via Owen Portrayal

By GERRY WOOD

NASHVILLE—A one-man show portraying the songs and life of Hank Williams could become the hottest act of its type since Hal Holbrook's classic portrayal of Mark Twain and James Whitmore's performances as Will Rogers and Harry Truman. An innovation for the country music field, "Hank" appears on the threshold of bursting from a regional to a national phenomenon.

Conceived, written and performed by songwriter Jim Owen, "Hank" has been drawing SRO

crowds and has been converted into a one-hour tv special by Nashville educational station WDCN-TV. The show's popularity has spawned discussions of network or syndicated release and the inevitable talk of a movie version.

The play has Hank reflecting on the ups and downs of his life—mainly downs—and singing the songs that have elevated the country music great into legendary status. The stage show runs a tight 90 minutes—and the tragic ending avoids the pitfalls of triteness and

maudlin sentimentality that lend themselves to the tragic finale of Williams' life.

"I can't believe that the magic of Hank Williams is still as alive as it is," comments Owen. "It's not my magic—it's Hank's. It's a magic he still has. The reaction has been astounding."

"I researched it by living it for years. I talked to people who know him—Jerry Rivers, Audrey Williams, Pee Wee King, Hank Jr., Wesley Rose, Grant Turner and others."

Rose was working closely with his father, the late Fred Rose, when the elder Rose was producing Williams and co-writing and polishing many of the Williams songs. After viewing the tv version of "Hank," Wesley Rose observes, "I've been getting calls ever since it aired. Some people tuned it in not expecting to like it—and were hypnotized as it went on."

Rose feels the show's pace picks up past the halfway point: "I was no longer looking at it as a profes-

(Continued on page 46)

# Cap Opening Doors To Popularize Acts

By BOB KIRSCH

LOS ANGELES—Capitol Records is mapping out more complete marketing and merchandising campaigns with new artists and superstars all eligible for major campaigns.

The marketing background of many of its top executives is resulting in what Dan Davis, vice president, creative services/mer-

## Levy Loses Lennon Suit

NEW YORK—Damages totalling \$428,000 have been awarded plaintiffs Capitol, EMI Records and John Lennon in a countersuit against Morris Levy and Adam VIII Ltd. involving the release of a Lennon "Roots" LP by defendants.

Federal Judge Thomas Griesa awarded Capitol \$227,000 in compensatory damages, while EMI and Lennon were awarded compensatory damages of \$27,000 and \$109,000, respectively. Lennon was also given \$35,000 for violation on defendants' part of a "names and likeness" statute. Each of the plaintiffs was awarded \$10,000 in punitive damages as well.

The ruling, handed down in U.S. District Court here April 8, follows an earlier judgment by Griesa rejecting Levy's claim to the album through an alleged verbal agreement with the ex-Beatle.

chandising/publicity, calls a label "marketing orientation that surpasses anything we have ever had at Capitol."

Davis points to the fact that the majority of Capitol executives have had field experience, adding that the firm now has more acts breaking at once than it has had in several years. Such activity, he says, is both cause and effect of increased marketing and merchandising activity.

"Take a new act like the Pousette-Dart Band," says Davis. "It was a new act we didn't know an awful lot about, except that it was out of Boston and managed by Don Law. Knowing Law is manager means something, because he's a guy with a real good name."

"So we started by doing a light campaign, primarily showing the LP in multiple ads. We offered a few small promotional items. After a few weeks we started to get reaction from radio on the LP, particularly through FM. So we ran another series of trade and consumer ads, sent out posters and mobiles and the local branches began to intensify their commitment. We also ran ads in several rock oriented magazines, spotlighting the group with other new LPs showing action. College buys came next.

"At this point we were able to concentrate a bit more on in-store display material, because with the act (Continued on page 70)

# Fania Victim In Sale Of 8-Tr. Tapes

NEW YORK—Fania Records has been inadvertently victimized by a "good faith" mistake on the part of the factory which produced their 8-track tapes and the opportunistic cunning of a buyer who took advantage of the mistake.

According to Victor Gallo, Fania's controller, the mistake took place about a year ago but the results just began to show up a few months ago.

A little over a year ago, the Goldisc Recordings factory, after crediting Fania with over 5,000 units of defective 8-tracks, sold the batch as scrap at 10 cents apiece to an alleged recycler.

The buyer, rather than grind up or otherwise destroy the product as Goldisc expected would be the case, allegedly held on to the tapes for a

(Continued on page 54)

## Atlantic In Pact With WMOT Label

NEW YORK—WMOT (We Men Of Talent) Records has signed a new worldwide distribution pact with Atlantic Records.

The Philadelphia-based production and management firm handles such artists as Blue Magic; Major Harris, Impact (whose debut LP and single are due out shortly), Fat Larry's Band and Ron Kersey, both of whom also have debut product in the works.

## 2 Labels Make Deal

NEW YORK—Springboard Records and Cheri-Booman Records have entered into an agreement under which Springboard will distribute Cheri-Booman products worldwide. The agreement was signed jointly by Dan Pugliese and Luella Johnson, presidents of Springboard and Cheri-Booman, respectively. The Cheri-Booman label features soul, jazz, gospel and spoken word artists.

## In This Issue

CAMPUS.....	33
CLASSICAL.....	40
COUNTRY.....	46
DISCOS.....	32
INTERNATIONAL.....	52
JAZZ.....	35
JUKEBOX.....	33
LATIN.....	54
MARKETPLACE.....	50, 51
RADIO.....	14
SOUL.....	38
SOUND BUSINESS.....	34
TALENT.....	26
TAPE/AUDIO/VIDEO.....	41
FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	16
Studio Track.....	34
Disco Action.....	32
Inside Track.....	70
CHARTS	
Boxoffice.....	30
Bubbling Under	
Hot 100/Top LPs.....	24
Soul LPs.....	39
Hot Soul Singles.....	38
Hot Country Singles.....	48
Hot Country LPs.....	49
Hot Latin LPs.....	54
Hits of the World.....	57
Hot 100.....	64
JAZZ LP's.....	35
Top 50 Easy Listening.....	40
Rack Singles/LPs Best Sellers.....	24
Top LPs.....	66, 68
RECORD REVIEWS	
Singles Radio Action.....	18, 20
Album Radio Action.....	22
Album Reviews.....	58
Singles Reviews.....	62

# 6 Mos. Planning In WEA Returns Move

LOS ANGELES—WEA's recently instituted one-warehouse location for all returns was six months in planning.

Under the new central returns program created by Joel Friedman, WEA's president, all configurations of product are shipped to WEA's Richmond, Ind., warehouse rather than to the nearest WEA location in seven other locations.

Space made available in these seven warehouses will be used for salable merchandise. These warehouses are in Cherry Hill, N.J. (outside Philadelphia), Atlanta, Dallas, Chicago, Cleveland, Boston and L.A.

As part of the planning, WEA probed shipping and freight costs to the new location in comparison with what they have been with customers shipping returns to the closest WEA depot.

## Executive Turntable

Stan Cornyn upped to executive vice president of Warner Bros. Records from senior vice president/director of creative services. Cornyn who has been with the label since 1959 will work closely with Mo Ostin chairman/president in artist negotiations and contract implementation. He will be expected to take a role in the administration of many phases of Warners domestic and international operations, while continuing to direct the activities of his creative services departments.

Roy Halee appointed vice president in charge of a&r of ABC Records. Halee goes to ABC from Columbia Records where he operated as head of Columbia Studios. . . . After three months as East Coast a&r director at UA Records, Al DeMarino has departed the position.

Gearing up for a major expansion after six months in business, Gemini Artists Management has promoted Mike Martineau to executive vice president from vice president/director of contemporary music. Joining the agency are Elise Jordan in the performing arts dept., from chairwoman of NEC National Theater Committee; Paul Shifrin, with William Morris before joining Gemini's West Coast office, and Linda Surge, ex-Buddah sales and Polydor promotion, both in the contemporary music dept.

Vincent Volturo joins Sire/Passport in new post of controller and director of business affairs, from controller/general manager of A. Schroeder Intl. Ltd., music publishers. . . . Ed Hurley appointed Eastern regional sales manager for Vanguard. He most recently was Brunswick national sales manager.

Richard H. Irvine named executive vice president and chief operating officer of Talent Payments, Inc./Production Payments, Inc., West Coast representatives of Talent and Residuals Inc. Irvine formerly held the position of vice president, marketing, of Trans-American Video, Inc.

Phil Conforti, Eastern Industrial sales manager for Audio Magnetics Corp., has been upped to Eastern sales manager for the company's line of consumer-branded products. In his new position he will continue to service the major industrial accounts in this region.

Gary Blohm, general manager of the Wally Heider Studios in Los Angeles, has left that job. Ron Trowbridge, studio manager of the Heider Los Angeles facility, will function as the new general manager and will retain his Los Angeles position. New studio manager in San Francisco will be Ginger Muse.

Diane Kirkland named assistant to Billboard's publisher, Lee Zito. She retains her previous posts as the magazine's promotion manager and coordinator of forums. She has been with the publication in various posts since 1969. Other Billboard moves include J.B. Moore in New York, as sales account executive, moving from sister publication Amusement Business, and Gerald Korman as New York production manager, coming from the Wall Street Transcript.

At Akai America, Bob Cuskly joins as advertising manager from market research manager/account supervisor at Superscope's in-house agency. He succeeds Todd Kurosaka, named to new position of material planning manager. . . . Jeff Quist moves to Nikko Electric Corp. as national credit manager from a similar post at TEAC Corp. of America.

Steve Singleton, professional manager of Combine Music, has departed and will announce future plans soon. . . . Peter Starr appointed publicist for Columbia Records in its West Coast office.

Don Ellis, formerly vice president, West Coast pop a&r, Columbia Records, promoted to vice president, national pop a&r, for the label. Ellis joined CBS in 1970 from Discount Records. . . . Bill Mulhern joins RCA as director, East Coast a&r, from recent post as ad manager with Alpha Distributors. . . . Norman Gardner comes to London Records as national r&b promotion manager, from similar post with H&L (formerly Avco).

## MCA Tub-Thumping U.K. State Label

LOS ANGELES—MCA is launching a full promotional campaign to mark the beginning of distribution of State Records in this country.

State execs Wayne Bickerton and Tony Waddington will visit this country from England, and MCA will release debut LPs from State artists the Rubettes, Mac & Katie Kissoon, Casino and Federation this week.

Initial launch will take place in

Los Angeles, with subsequent parties to introduce the State crew set for Atlanta and New York.

Facets of the promotional campaign include T-shirts, posters, promotional license plate stickers fashioned after the State logo, extensive trade and consumer advertising and radio spots for individual artists on the roster as well as spots covering the entire roster.

## 33,500 Tapes Confiscated In Raids

NEW YORK—A total of 33,500 alleged pirate tapes were confiscated during three separate raids by law enforcers in El Paso and Greensboro, N.C.

A quantity of tape masters, 5,000 finished 8-track tapes, labeling and wrapping equipment and sleeves were seized at a factory in El Paso, said to be operated by James Hayes, 56, and Phyllis Acton, 49.

In another raid by El Paso FBI agents, about 28,000 tapes were con-

fiscated from Roy Lopez, also known as Roy Bos, 26, identified as a distributor in the area. Also seized were three trucks, which Lopez allegedly was using in his distribution business.

In Greensboro, police investigators seized more than 300 tapes and arrested Clarence Alonzo Sutton, an employe of Tape City Distributors of Rocky Mountain, N.C. Authorities say that investigation is continuing.

## 8 ALBUMS BY ARISTA

# Major Exploitation On Savoy Reissues

By JIM FISHEL

NEW YORK—In one of the more elaborate campaigns for jazz reissues, Arista Records will launch the first eight releases from the Savoy catalog with a full-scale push via advertising, in-store posters and special programming segments for jazz-oriented stations.

The acquisition of Savoy three months ago by Arista will now make the product available for the first time in almost 10 years.

Initial releases are by Charlie Parker, "Bird/The Savoy Recordings"; Lester Young, "Pres/The Complete Savoy Recordings"; John Coltrane and Wilbur Harden, "Countdown"; Milt Jackson, "Second Nature"; Yusef Lateef, "Morning"; Julian "Cannonball" Adderley, "Spontaneous Combustion"; Erroll Garner, "The Elf"; and an anthology of never before released performances, "The Changing Face Of Harlem."

All the albums will be two-record sets with extensive liners and packaging.

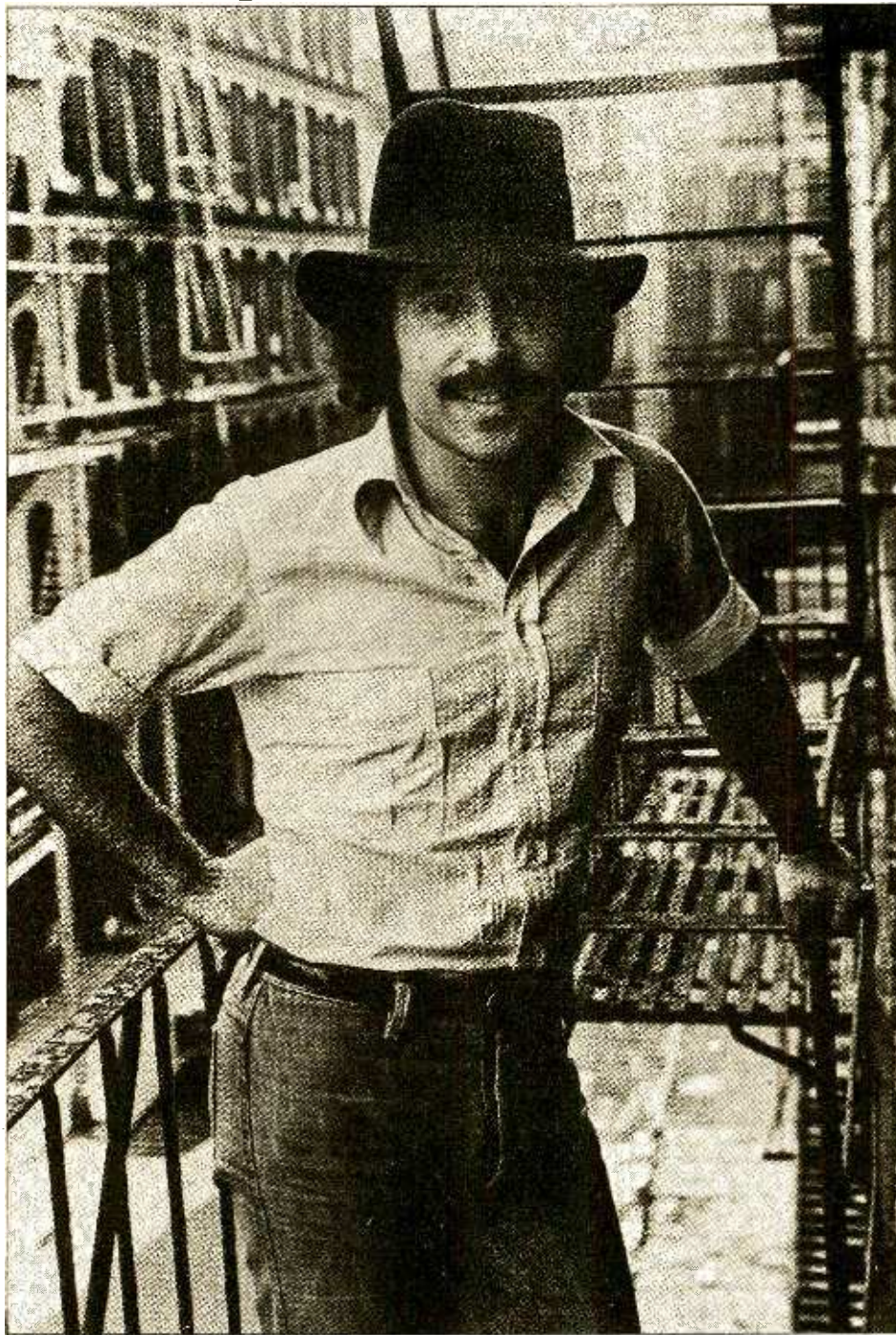
Among the highlights of the releases are the presence of top sidemen including Miles Davis, Max Roach, Bud Powell, John Lewis, Lucky Thompson, Hank Jones, Kenny Clarke, Donald Byrd, Horace Silver, Paul Chambers and the war-time edition of the Count Basie Orchestra.

In some instances, the performances and various outtakes have never appeared on LP.

One of the unique parts of the campaign is a series of several one-hour taped segments dealing exclusively with the Savoy material. Among the jazz-oriented stations scheduled to be serviced with these programs are KBCA, KSOL, WBMX, WJZZ, WDAS, WHUR, WRVR and WBUS. These segments will also be made available to other stations upon request.

Another feature of the campaign will be the "street level product presentations" by Arista home-office personnel to distributors in all major markets.

**Not crazy.**



**Paul Simon's  
"Still Crazy After All These Years"  
is the new single.**

3-10332

From the Grammy Award-winning Album  
of the Year, "Still Crazy After All These Years."  
Few albums have ever been so rich  
with good music.

PC 33540

**On Columbia Records and Tapes.**

Produced by Paul Simon and Phil Ramone.



# "Please don't call us a supergroup. People are sick of supergroups."



Presenting *Michael Clarke* (Byrds, Dillard & Clarke, Flying Burrito Bros), *Rick Roberts* (Dillard & Clarke, Flying Burrito Bros & some great solo albums), *Mark Andes* (Spirit and Jo Jo Gunne), *Jock Bartley* (Zepher and Gram Parsons' group) and *Larry Burnett* as *Firefall*. Super music for people who are sick of supergroups. **On Atlantic Records & Tapes.**

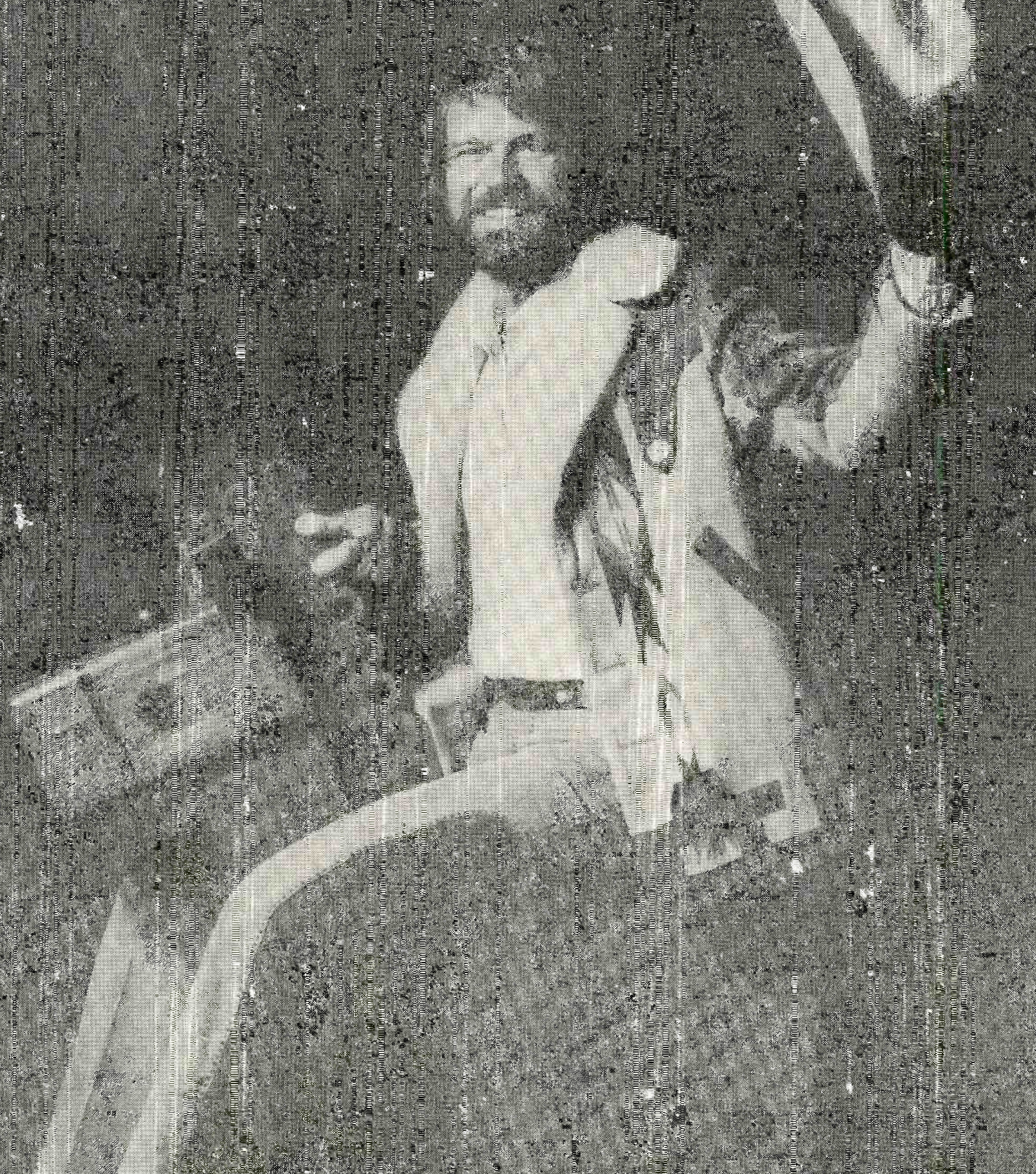
Produced by Jim Mason  
of Freeflow Productions  
SD 18174







# Glen Campbell



**The Rhinestone Cowboy is back  
with a sensational new album**

## **BLOODLINE** (W-4116)

**Includes his chart single, Don't Pull Your Love /  
Then You Can Tell Me Goodbye (4245)**

**Produced by Dennis Lambert and Brian Potter**

A Haven Records Production



# Easter Retail Sales Brisk Nationally

• Continued from page 1

not only of the new Led Zeppelin album, but also of the Frampton and Eagles LPs, which are behaving like new releases though they've been out for a couple of months.

"The spring releases were a lot better this year. This is usually an off period, but this year the February/March/April LPs were stronger.

"Also, we were helped by the fact that there's been bad weather this week before Easter. Rain always brings in more people than sunny weather, since there are too many other things to do in Southern California when it's sunny. It's the opposite in the East, where sunny days are the only time people will venture out, even to shop."

Music +, an 18-month-old chain that now has 10 stores, did have LP discounts, a print and radio ad blitz, and artist in-store appearances. This was done, though, to signal the

grand opening of three new locations, and the fact that it fell during Easter week is due more to a happy coincidence than any master plan.

According to Steve Boudreau, buyer for the chain, "Easter is traditionally a strong sales period for retailers. And it must be strong for manufacturers too, since the Led Zeppelin and Paul McCartney &

Reporters working on this story include Gerry Wood, Jim Melanson, Jim Fishel, Paul Grein and Alan Panchansky.

Wings LPs were timed to be at their peak during this period."

Bob Zipkin, vice president of the record division of the seven-store Music City chain, reports that his only bow to traditional Easter displays was that the "Peter Cottontail" album on Disneyland was placed in step-up racks. "Also we're having a

sale on the entire catalogs of the Beatles, Three Dog Night, Narvel Felts and Nat King Cole. This really just fell into place, since the money became available from the record companies at this time."

Still, Zipkin feels that with kids out of school this was a heavily trafficked period. "Business is very good during any vacation."

Jim Greenwood, owner of the 18-store Licorice Pizza chain, reported no particular Easter week plans. "We had nothing special planned this year. We've promoted it in the past, but we haven't been able to schedule anything this year."

Summing up the feelings of a lot of Southern California retailers, Greenwood states, "It's a big week even without promoting it."

A spokesperson for the Sam Goody chain in New York reports holiday sales as good. The firm is one of the most aggressive local advertisers year-round and, while special emphasis on drawing in students wasn't made, its overall promotional thrust attracts the at-home collegian, as it would other buyers.

In Pittsburgh, a spokesman for the National Record Mart says that certain of the chain's store's sales dropped because of their proximity to campuses, while others made up the difference.

John Cohen of Disco Records in Cleveland says Easter is usually a good time for record sales, so he ran several promotions including a "Leap Into Spring" and "Out-of-School" sale. In support of these sales, he decorated his stores with a holiday motif.

According to Jerry Schulman of the Listening Booth chain in New Jersey, Easter has become an important time to make sales, ever since the advent of the shopping mall. "Each of our 20 stores is situated in a mall and we find that people come into the shopping center for Easter clothing and end up buying a record at the same time," he explains. "In addition, we ran cooperative ads in the area's tabloid newspapers."

Milt Kulkin, a store manager of Cleveland's Record Rendezvous chain, says he always runs a special Easter sale to encourage business.

Midwest stores in the Disc Records chain took notice of the Easter season, but according to Gary Arnold, regional manager, promotions

(Continued on page 69)

## BATMAN & SPIDERMAN

# 'SuperHero' Series Thrives On P. A.s

By STEPHEN TRAIMAN

NEW YORK—In-store appearances by costumed Batman and Spiderman actors have had a solid impact on business for the Peter Pan record/book "SuperHero" series, with growing use of the characters by such major racks as J.L. Marsh, ABC Record & Tape Sales and Lieberman Enterprises, according to Marty Kasen, head of the Newark-based kiddie product label.

"Spiderman was the most successful promotion we have ever run in Northern California," notes John Farr, J.L. Marsh sales manager in Burlingame, Calif. "In two weeks he was in 41 stores and signed some 30,000 autographs, selling several thousand dollars of merchandise. In addition, a promotion like this creates all kinds of enthusiasm and much cooperation from customer management."

Similar results were reported by Thomas Healey, ABC advertising director, in three JC Penney stores in Pennsylvania earlier this year, with more than 3,000 fans turning up for Batman appearances in Media, King of Prussia and Langhorne.

"We placed two Batman display browsers, one SuperHero display and six dozen Batman singles in each store," Healey comments. "The Batman records, both singles and albums, sold out and the SuperHero

## Kirshner Plans

• Continued from page 6

(recently signed as a duo to RCA), Ron Dante and Tom Dampier, among others.

Credit for the four No.1 sellers goes to Sedaka on his "Love Will Keep Us Together," "Lonely Nights" (both performed by Captain & Tennille), "Bad Blood" and "Laughter In The Rain," both Sedaka disks.

As for signing new talent, Kirshner says the firm is looking. A six-year deal is usually sought, he explains.

On expansion elsewhere, he sees the Kirshner label (Epic-distributed) developing to a five to six-act operation by year's end (at present, the label features the group Kansas and Lisa Hartman). His production company will also be signing several new deals. He'll also be in his fourth year with his "Rock Concert" tv program.

display had about a 40% sell-off. We look forward to many more such successes this year."

Peter Pan kicked off its SuperHero campaign last fall, with "Star Trek," "Six Million Dollar Man" and "Space 1999" as pace-setters, Kasen notes. Also included now are Superman, Wonder Woman, Plastic Man & Metamorpho, Flash & Aquaman and Dreaded Monsters (Dracula, Frankenstein and Werewolf).

Available in various combination browsers, the line consists of 12-inch LPs at \$2.49 list, a 7-inch 45 with a 10-inch color book at \$1.49, and a 7-inch "little LP," at a suggested 79 cents.

According to Adele Breitbarth, Kasen's assistant who coordinates all the promotions, coming up for ABC is a heavy Spiderman tour this month and next, another costumed "Spidey" is touring for J.L. Marsh in

(Continued on page 69)

APRIL 24, 1976, BILLBOARD

Sharpen up your inventory with these BiCentennial LP Leaders

76¢ RETAIL ...to name a few!

50 CUSTOMIZED PREPACK PRE-STICKERED PRE-PRICED BICENTENNIAL STICKERS  
Discount Inquiries Welcomed.  
**PROMO**  
RECORD DISTRIBUTING CO.  
160 E. 5TH ST., PATERSON, N.J. 07524  
201-279-2010

HEARNS  
**LARRY HART**

Seen by over 37,000,000 people each week for 3 years!

GRAMMY NOMINEE best Inspirational

watch for first disco release...

**TIME WILL TELL**

GENESIS RECORDS distributed by IRDA.  
55 MUSIC SQUARE W.  
NASHVILLE, TENN.  
615 244-7783

RACK JOBBERS  
WHOLESALE DISTRIBUTORS  
TAPE & RECORD PROMOTIONS

N.Y. PHONE:  
(212) 895-3930  
(212) 895-3931

**CANDY STRIPE RECORDS**

371 South Main St.  
Freeport, N.Y. 11520—U.S.A.

L.I. PHONE:  
(516) 379-5151  
(516) 379-5760  
(516) 379-5761

TELEX 126851 CANSTRIPE-FREE

CANDY STRIPE'S **HOT Prices**

ALL LABELS—COMPLETE CATALOGS—NEW RELEASES—

ALBUMS (List 6.98)..... **3<sup>50</sup>** Your Choice

TAPES (List 7.98)..... **4<sup>40</sup>** Your Choice

Write or Call Russell for Free Catalogs & Weekly Specials

CUT-OUT ALBUMS ..... **50¢** and Up

CUT-OUT TAPES ..... **\$1.00** and Up

Wholesale Only. Minimum 30 Pieces... Your Choice.

WE EXPORT TO ALL NATIONS

## Koss Headsets Plans More Music Promos

CHICAGO—Koss headphones is planning a major music oriented promotion for the late spring or early summer, according to Joe Kotowski, the firm's director of marketing services. Kotowski would not elaborate, but suggested it would be the biggest such venture Koss has yet undertaken.

The firm's HV-1A phones were recently used in a promotion by Lifesong Records for its group Crack the Sky. Lifesong purchased 625 units, Kotowski says, and had them customized with the group's logo.

In other music tie-ins, the Milwaukee-based manufacturer has employed Doc Severensin as a spokesman. That affiliation has lapsed, Kotowski says. For its Phase 2+2 quadraphonic phones Koss had ABC Records produce a special demonstration album, that is offered to the purchaser at no cost. It includes music by Keith Jarrett, Bobby Bland, Dusty Springfield, B.B. King, Jimmy Buffett and others.

from atlantic to burbank... here's what they say about

**goldisc recordings, inc.**

"The GOLDISC presses talk our language and the service is great too."

VICTOR GALLO... Fania Records

Where Quality and Service Come Together



1290 Av. of Americas  
New York, N.Y. 10019  
(212) 581-5641

4524 Brazil Street  
Los Angeles, Calif. 90039  
(213) 245-2649



## Led Zeppelin Presence

# Print-Through Problem Still Bugs Tape Manufacturers

• Continued from page 1

that hardware and software never seems to be exactly even in the recording industry. One configuration generally seems to be a bit ahead of the other technically, but generally not for any great length of time before the other regains the lead.

Both manufacturers also say that while prices for tape were raised six to eight months ago, the price ceiling seems steady for at least the foreseeable future. The market is a healthy one, un plagued by shortages, and major studios continue to contract for significant amounts of tape each year. Research and development is proceeding at a steady rate.

Some studio owners, however,

point out that certain sacrifices must be made when one puts the newer tape lines to use.

"The new tapes are unquestionably quieter," says one studio executive, "but there is a print-through problem, which basically means a loss of some of the information on the tape, a loss that generally occurs in some sort of storage situation. And there just isn't much you can do about it."

"One problem is that the manufacturers have gone to a thicker back coating in order to prevent some of this print-through. What you really end up getting, because of the thicker coating, is less tape. So on a 2,500 foot roll of tape you may actually be getting only 2,350 feet."

Another problem pointed up by a studio owner is that while some of the new tape is indeed quieter, it cannot be used without some type of noise reduction system. "The whole idea of a quieter tape is the avoidance of having to use a noise reduction system, which a lot of producers and engineers do not like using," he says. "But you sometimes can't help it."

In defense of the manufacturers, he points out, producers, engineers and artists are driving tape harder and recording hotter than they have in the past, and the tape people are providing a tape that is, without doubt, of superior quality than it was in the past.

"The tape does sound better and

on the whole is better," he says, "and it comes down to a question of how the studio uses it. People would like to avoid noise reduction, but you do get a superior sound on the new tapes if certain rules are followed. The manufacturers are trying."

Another studio owner, who prefers a direct to disk method in mastering, says that "tape has a long way to go. We have improvements and we have detrimental factors to go with these improvements. The signal-to-noise ratio is better and the print-through is worse."

"The really severe problem, as far as I am concerned, is the problem of self erasure. You can lose a lot of peak information by storing a tape. Where you can really tell the difference is if you record something direct to disk and onto tape simultaneously. Play the same two things a bit later and see which one sounds truer."

"On tape, you can lose six or seven dB of your peak signal compared to what you began with several months before. I have recordings from 1955 on that old 3M tape that are still excellent. Yet today's tape will not hold up like that. I don't like to think of what the new tapes will sound like in 10 years' time."

Another spokesman feels the quality control of both professional tape and professional hardware is somewhat less than the best.

"The real problem," he says, "is that this equipment is made by people who can't evaluate it from a musical viewpoint. And this is not only the people making consoles and so on. This goes for the mike manufacturers and others you may not think about first off."

"I don't mean to put the knock on all manufacturers, because recording is definitely better than it was 20 years ago. The average quality is better, but when you compare the best recordings of 20 years ago to the best recordings of today, I'm afraid the best of 20 years ago win out. Noise-wise the current ones are better, but from a musical reproduction the older ones win out."

One manufacturer points out that he has no quarrel with the statement that the improved signal-to-noise has resulted in something of a print-through problem, but adds that the problem is being concentrated on now.

"There is more of a print-through tendency," he says. "Storage for long periods of time can definitely present a problem. But if it comes to getting a better signal-to-noise ratio, I think most people would prefer having a bit of print-through."

And, while there are disadvantages, most studio operators are quick to point out that improved recording tape has generally made the recording process a good deal easier.

## OLDIES A SUCCESS

### Rollin' Rock Label May Shift Grooves

By BOB KIRSCH

LOS ANGELES—Ronny Weisner, whose Rollin' Rock catalog of 48 singles and eight LPs in the rock-

abilly and straight rock genre has made the label a familiar name to collectors around the country, is thinking of moving into more contemporary rock in an effort to distribute his product nationally.

Weisner, who moved to this country from his native Italy as a teenager, became infatuated with American rock in 1958 after seeing Elvis Presley in "Lovin' You."

Five years ago he was listening to country station KLAC-AM when he heard disk jockey Mac Curtis. Remembering that Curtis had enjoyed several fair-sized rock and rockabilly hits on King in the late '50s, Weisner visited him at the station. When he wondered aloud if it was still possible to make a good rockabilly single, Curtis answered that he would be willing to give it a try.

The resulting single was well accepted in the collector's market, and since that time Weisner has cut product with artists like Ray Campi, Chuck Higgins, Jack Cochran, Merle Travis, Alvis Wayne and Johnny Carroll, as well as reissuing material from Bob Luman and finding teenager Colin Winsky and continuing to cut Curtis. LPs have also resulted from several of the artists.

Weisner cuts the majority of the records in his living room on a 4-track unit, though he has cut product in Texas (where he went in search of some of his favorite artists). One such foray resulted in the discovery of Johnny Carroll, long believed dead. With Carroll, Weisner cut an original song dubbed "Black Leather Rebel," which wound up on the British charts.

"I'd try making a real commercial record if I really thought we could present some of our other music to the general public through its release," Weisner says. "Right now we have distributors in Boston and San Francisco handling the rockabilly stuff, and we're looking for others."

"I don't really need a professional studio for the material I cut," Weisner continues, "because the sound we're after, which is a fairly faithful reproduction of the older rock and rockabilly songs, doesn't really require a lot of tracks."

Weisner also stresses that he cuts rock as well as rockabilly, and that he considers some of it quite commercial on its own.

Several new singles and LPs (all of which are of remarkably good quality) have just been issued, and Weisner says he plans to continue cutting his favorites in the rockabilly vein as often as possible.

## RADIO AND RECORD PRODUCERS!

If I told you I had something more original than "The Two Thousand Year Old Man" and funnier than the multi-million seller "Mr. Jaws," would you believe me? If you didn't, and someone else made a million on it, would you regret not seeing my product? You can bet a million you would!

Well, why should you regret not reading my clean, original, 45-page, comedy script, "MR. BIG JAWS"? It's an interview with a shark, serving a prison term. It's got more laughs than Sammy Davis, Jr., has jewelry.

Will make a fantastic radio program and a great album. So, don't hear it on someone else's radio station or buy this album from somebody else. Give yourself a break and produce it yourself. Write to—

**Josh Green**  
4521-15th Ave.  
Brooklyn, N.Y. 11219  
212-435-2425

Sharpen up  
Your Inventory  
with these  
BiCentennial  
LP Leaders

**76¢ RETAIL**

THE SUPREMES  
CURTIS MAYFIELD  
JOE SIMON  
MELANIE  
BEACH BOYS  
GUESS WHO  
STEPPENWOLF

...to name a few!

PRE-STICKERED  
PRE-PRICED  
BICENTENNIAL STICKERS  
50 CUSTOMIZED PREPACK  
Discount Inquiries Welcomed

**PROMO**  
RECORD DISTRIBUTING CO.  
160 E. 5TH ST., PATERSON, N.J. 07524  
201-279-2010

APRIL 24, 1976, BILLBOARD

## Billboard

Continental U.S. & Canada

2 years (104 issues) \$100 1 year First Class \$120  
1 year (52 issues) \$60 6 months (26 issues) \$35

### CANADA

1 year (52 issues) \$70  payment enclosed  bill me  
1 year—First Class \$120

Please allow 4 to 6 weeks for delivery of first copy.

Rates on request for other countries. Group subscription rate available. Circulation manager, Dave Ely, N.Y.

## Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.  
Code Numbers \_\_\_\_\_

New  Renewal  Change of Address

Mail to:

Billboard Publications, P.O. Box 2156, Radnor, Pa. 19089.

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Nature of Business \_\_\_\_\_

A60001

Please allow 4 to 6 weeks for delivery of first issue.



RCA photo

**SINGER TO SINGER**—Discussing respective performances at recent day-long concert in Phoenix Sun Devil Stadium for 45,000 fans are Karen Lawrence of new RCA group, the L.A. Jets, and Columbia's Barbra Streisand, as Charles Koppelman, head of the Entertainment Company, act's production outlet, looks on. Jets, with debut LP out this month, opened all-day show at 7 a.m. Also featured: Kris Kristofferson, Santana, Peter Frampton, Graham Central Station.

## New Companies

Chirumbolo Kronides International has been formed in Darien, Conn., by industry veterans Jimmy Kronides and Vic Chirumbolo. The corporation will launch its first project by introducing CKI Records, a contemporary music label. Future recording plans are in the areas of country, jazz and international.

C.K. International has also formed publishing firms—Vijim Music (ASCAP) and Jivie Music (BMI). Temporary offices will be located at 1633 Broadway in New York. Distribution of the label is through indie distributors that include Malverne, Chips, Blackfire, Heilicher Brothers, Arc Jay/Kay, Roberts, Hot Line, Music City, R&R Records, Pacific Record and Tape, and Music Craft of Hawaii. The first releases come mid-April.

★ ★ ★

King of the Jungle Enterprises has

been formed by singer Lou Courtney. The new production and publishing complex will be based at 250 West 57 St., New York. The publishing arm is King of the Jungle (BMI).

★ ★ ★

Golden Gate Records has been founded in San Francisco by Nick Brown and Ralph Tashjian, former 20th Century Records national sales director and national promotion director, respectively. The marketing-promotion-publishing-production firm has set Westbound Records to release its first single, Marie Franklin's "Bad Bad Woman."

★ ★ ★

The Hit Machine, a production firm and The Hit Machine Music Co., a publishing operation, both divisions of Diversified Management have been formed in San Diego, by Marty Kuritz, president of the parent company.

# "DANCE WIT ME" (ABC-12179)

THE SINGLE FROM THE RECENTLY  
**CERTIFIED PLATINUM ALBUM**  
"RUFUS FEATURING CHAKA KHAN" (ABCD-909)



PRODUCED BY RUFUS FEATURING CHAKA KHAN  
ON ABC RECORDS AND GRT TAPES

ROBERT ELLIS & ASSOC  
MANAGEMENT

## First CD-4 Airing On Calif. 'Network'

SAN FRANCISCO—James Gabbert, leading radio advocate of the CD-4 discrete broadcasting system, will set up the first CD-4 "network" broadcast.

The broadcast will be June 5 at 8 p.m. and involve four radio stations. In San Francisco, KIOI, owned by Gabbert, will team up with KBRG, another FM in the market. KIOI will broadcast the two front signals; KBRG will broadcast the two rear signals in the 4-channel music show.

In Sacramento, Gabbert will install ultra quality tuners to pick up the broadcasts from the two San Francisco stations; these signals will be aired over KZAP and KFSM, one station broadcasting the front signals, the other the rear signals.

These broadcasts will be heavily

promoted via television spots, newspaper advertising, in-store displays, and newspaper publicity.

"We've made special arrangements with several of the major hardware equipment dealers in both cities to do special broadcasts in-store of the two-hour show," says Gabbert.

"The idea for the special network show is to generate interest again in quad. We were doing quite well with the two-station discrete broadcasts before the CD-4 system was invented."

KIOI was the first station to perform experimental CD-4 radio broadcasts and Gabbert later was involved in tests of the five discrete broadcasting systems that are up before the FCC for evaluation.

Gabbert says that he is assuming costs of the broadcasts himself. KIOI station manager Mike Lincoln, KIOI chief engineer John Perry and Gabbert will handle the technical aspects personally.

## Oldies Shake Dallas Air Via KLIF

DALLAS—KLIF program director Dave McNamee shook up the market—and especially the record industry—here last week when KLIF "became a thing of the past."

Ostensibly, he was switching to oldies just for the weekend. But when Monday (12) came, the 50,000-watt giant at 1190 on the dial was still playing old records.

"But we haven't changed format," McNamee says. "We started with real oldies and are escalating back to current material. I expect that we'll be playing some current records in a couple of days and be back to regular programming Monday (19)."

The public reaction was fantastic, he says. Normally, the station's programming is comprised of about 30-40% oldies.

On another note, KLIF has installed a new transmitter and is back operating at peak signal efficiency, McNamee says.

## Programming Comment

JOHN GEHRON  
Program Director  
WLS, Chicago

There were some minor changes at WLS in programming, because of the demise of WCFL as a rock station. . . . I'm not making any major change because, obviously, what we were doing was right or we wouldn't be the station that's still here. But there are some counter programming measures I've made against what I think our new AM competition is going to be—WIND—and we're looking at some additional changes against WDHF . . . things like moving the newscasts.

But the music balance and the mix isn't going to change, because it seems to be successful.

As for audience, there was very little exclusive listening to WCFL . . . they were my audience anyway. What will probably happen is that my quarter-hour shares will go up. I doubt if my cume will go up, because, again, we were sharing audience to begin with.

I think that WIND may become that other choice—that other button on the car radio. And WDHF may become more popular with teens. I don't think we'll have any adult problem from WDHF, though.

When WDHF first switched on, their teen growth seemed to come directly from WCFL . . . didn't touch us. Which kind of surprised me because we have a very tight list and WCFL was exposing a lot of new music and I thought we would maybe have lost those teens. But it didn't happen.

Of course, we have John Records Landecker on at night, an exceptional personality, and Steve King . . . and that makes a difference.

## Wheeling's WOMP In Program Switch

WHEELING, W. Va.—WOMP-FM has separated programming, according to program director Roy Stuewe, and is now featuring current album cuts mixed with cream of the crop oldies.

"Research performed by WOMP has found the need for a local station programming album music. The Wheeling market is in need of a station that not only plays the hits, but presents those songs completely, not in their 45 r.p.m. shortened version," he says.

At the time of the split in programming, the FM played "Slow Ride" by Foghat and the AM aired "Born Free" by Mancini.

WOMP-AM now has a news program from 6-8:30 a.m., followed by a swap shop program until 9 a.m. Then Stuewe does a talk and phone show until 11 a.m., followed by John Bashline until noon with a talk and phone show, then a music and features show with Dale Rothert until 5 p.m. Joe Long works until sunset on the daytime station.

The FM lineup features Stuewe 6-9 a.m., Phil Kirzyc until 2 p.m., Dwayne Bonds 2-7 p.m., Joey Dee 7-midnight and Craig Johns until 6 a.m.

WOMP-FM uses a request line and listeners can vote on their favorite oldies as well as current songs. Every week night, the best seven at seven is aired and at least twice a year the station intends to offer lis-

teners a chance to vote on their favorite oldies to form a top 300 list.

Commercial load on the FM is limited to 12 minutes an hour or less. "FM 100" is the brand name for the FM.



O'Connor photo

GABRIEL HONOR—Presenting radio syndicator Harry O'Connor the prestigious Gabriel Award of the Catholic Broadcasting Assn. is Father John Urban, judging committee chairman. O'Connor Creative Services, Hollywood, won the award for the radio syndicated programming aids "Lovewords" package, which is used by radio stations throughout the U.S. and Australia.



Phonogram photo

PASSING BY—Driving into Knoxville from the airport, the Ohio Players took time out to drop into radio station WKTN. Air personality Mike Beach, left, was on the air and shortly after their arrival so were the Players. Here, Clarence (Satch) Satchell raps on the air.

## COUNTRY CLICK ARB Reflecting Success Of Gamble At Oakland's KNEW

By JACK McDONOUGH

Don Chamberlain's "California Girls" show in 1972, which got good numbers but which broke the format and overall wasn't successful.

"Most people in the market kept telling us it was too sophisticated for country here. I didn't believe it because I used to be in the rep business (McGavren-Guild) and I knew what people said about Dallas in 1967 when KBOX went country, that only 8% would listen. But they took a 20 share in the first book.

"Every major market country station has gone through the same thing. When WHN in New York went country people said, Well, WJRZ only did this much, that's all you can get, or that WMAQ could only get what WJJD had. And now both are sitting there with fairly decent numbers.

"This market is no different. Everybody's a potential country lis-

tener except the black audience. It's just a question of how well a station is programmed and promoted, and we have the facilities here to do it right. Metromedia committed a good amount of money to improving our signal, which is 5,000 watts, and we're still improving it. It's just been a question of maximizing every little thing."

Levin describes the KNEW sound as "MOR country. The audience we've picked up is people who were looking around for a bright MOR station, people in their late 20s and early 30s, that time of life when your energy level drops and you realize hard rock 'n' roll is a bit much for you. There's nobody else who hits that 25-49 bracket as consistently as we've been able to do it. We emphasize personality and warmth, and every other record is a top hit or well-

(Continued on page 16)

APRIL 24, 1976, BILLBOARD

Sharpen up  
Your Inventory  
with these  
BiCentennial  
LP Leaders

3 DOG NIGHT  
BEE GEES  
PETULA CLARK  
DIONNE WARWICK  
RAY CHARLES  
JOHNNY CASH  
FOURTOPS

76¢  
RETAIL  
...to name a few!  
50 CUSTOMIZED PREPACKS  
PRE-STICKERED PRE-PRICED  
BICENTENNIAL STICKERS  
Discount Inquiries Welcomed.  
PROMO  
RECORD DISTRIBUTING CO.  
160 E. 5TH ST., PATERSON, N.J. 07524  
201-279-2010



## THE \$7,937.84 PHONE BILL

Hello American Air-Chexx, what the hell are you guys doing anyway? What's an Audio Magazine? How many airchecks are in it, huh? I can't dig what Issue One is, but what next? I've been trying to get you all day, are you busy or what? How long is it? Questions. Ma Bell has a few herself. Needless to say, since we introduced our new audio cassette magazine, we've spent a lot of time on the phone answering your questions. As a result, literally thousands of people connected with the radio industry have taken 'The Ultimate Radio Trip'. Now that we know the questions, we thought you'd like to get a good look at the answers.

## EASY QUESTION

What's an Audio Magazine? An audio magazine is just like any other magazine EXCEPT you listen to it. As far as we know, American Air-Chexx is the first Audio Magazine ever, therefore, our definition is necessarily arbitrary. Simply put, an Audio Magazine is just like a printed magazine except you don't read it, you listen to it because it's published on cassette. You need light to read with eyes, you need a cassette machine to read with your ears. If you don't have a cassette machine, get one before anyone finds out.

## FLY AMERICAN AIR-CHEXX

Some of the biggest stations in the country actually send their top people to other major markets to find out what's going on. American Air-Chexx will take you there for less than five bucks. Look at it this way. Maybe your station can't afford a consultant, but it can afford less than two bucks a week for American Air-Chexx Magazine. And that's just one reason why A.A.M. is arriving at more and more stations every week. Telling you all this might give you the impression that American Air-Chexx Magazine is for serious listening only. Not true. We've made every effort, and spent considerable time, to make sure each issue is an enjoyable and exciting experience. That's because we believe radio is an exciting industry. If we can help its growth and creativity by providing insight and inter-communication, all the better.

## CLASSIFIED INFORMATION

Let's say you've just been blown out, how can you most effectively advertise how great you really are? You send out a tape of yourself, right? To how many? After your first twenty reels, it gets expensive. Well, for twenty bucks a pop, you can present your act to the

# WHAT THE HELL ARE WE DOING?

## WHAT'S IN IT?

First, let us explain where we're coming from. American Air-Chexx will be published 26 times a year and each issue will run over an hour. Our primary concept is to provide audio journalism for the contemporary radio industry. As our name implies, part of our responsibility will be to publish actual airchecks of radio stations throughout the country. Unlike it has ever been done before, American Air-Chexx Magazine is not only informational, it is also downright enjoyable. More on that later, right now we want to make it clear that you'll hear more than airchecks. For instance, we've planned interviews with some of the industry's heavyweights; jocks, consultants, P.D.'s, production people, etc. Also, we'll be presenting special features on successful programming and promotion ideas, specials on production techniques, and more. Lots more. So that you don't think that's a come-on, we're going to tell you specifically what we're going to do.

## IN THE CAN

The first issue of American Air-Chexx Magazine is called, 'The Ultimate Radio Trip'. As thousands already now know, it was some kind of trip. In seventy minutes, it gave a fast and exciting listen to the Top 25 markets, involving nearly sixty stations. The trip took over three hundred studio hours to produce and it sounds it. What you hear is a 'frozen moment' in contemporary radio history that will never be repeated.

## NEXT FLIGHT

In Issue One, we taxied down the runway and starting with Issue Two, we take off on a year long trip that will take you, issue by issue, to the top twenty-five markets. First stop, Miami, for an in-depth listen to the Miami sound. On 'Miami: Inside Out', you'll hear the personalities, the promotions, the P.D.'s and, to make the story complete, American Air-Chexx Magazine will be in Miami talking with the listeners. We figure that right now most of you are ready to spring for at least one issue but just in case, we've got more. In Issue Two we'll travel to Chicago to hear the end of an era: CFL's final moments before switching to beautiful music. Plus, an interview with Gerry Peterson, KCBO's P.D. Plus, you'll hear airchecks of some of the country's top morning personalities. More adventures of Hy Cumes. Whew! And more!!

If you are resisting a subscription after what we've just told you, you are either: (A) In a vacuum, or (B) You should be selling them.

best people in the business. And, you can tell them anything you want. To make it easy, we'll even print your name, address and phone number in our print supplement. The classifieds are interesting for another reason. They're fun to listen to, because the people who buy them put it all on the line.

## THE PHRASE THAT PAYS

"I'd like a year's subscription". If you can't afford it - your station can. If the station says it can't, put an ad in our Classifieds. We understand that \$99.95, for a magazine subscription, is a lot but it's worth a lot more. It'll pay for itself and then some.

## SATISFACTION

If you subscribe to American Air-Chexx Magazine and you don't think it's worth every hard earned cent, return your first issue and we'll return your money. By the way, you'll also be satisfied to know that your subscription is tax deductible.

## HOW TO GET ONBOARD

We've tried to make subscribing to American Air-Chexx as easy as possible. Just call us toll free and use your BankAmericard or Master Charge card number. Don't have a credit card? Call anyway and we'll send you an order form. One more thing - because during the first year American Air-Chexx will feature issue by issue, the top 25 markets, we urge you to start now. As the year goes on, we'll offer back issues but it will cost more. If you subscribe before April 30th, your subscription will automatically include Issue One, 'The Ultimate Radio Trip' and Issue Two, 'Miami: Inside Out'.

# AMERICAN AIR-CHEXX

On April 12th, 1976, Craig Erickson, President of American Air-Chexx said, "When you do something truly different, you hope you don't leave a lot of people behind". With this ad, we hope we haven't.

## ORDERING INFORMATION:

**TO ORDER:** Call toll-free 1-800-341-7588 (in Me. 1-442-8744) using BAC or MC. Have card available when you call! By mail, send check, money order or credit card info to: AMERICAN AIR-CHEXX MAGAZINE, Box 805, Bath, Me. 04530.

**U.S. & CANADA:** AMERICAN AIR-CHEXX MAGAZINE is published bi-weekly on cassette. All mailing and handling costs included. Single Issue/\$4.95, 6 Issues/\$24.95 (\$4.16 per issue), 13 Issues/\$51.95 (\$4.00 per issue), 26 Issues/\$99.95 (\$3.85 per issue).

**FOREIGN:** Payment must be U.S. funds. Single Issue/\$6.00, 6 Issues/\$33.00 (\$5.50 per issue). Issues sent air mail.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—The new lineup at WBTR, an FM operation in Carrollton, Ga., includes **Alan Ray** 6-noon, **Steve Johnson** noon-6 p.m., program director **Barry St. John** 6-midnight, and **Dave Brooks** midnight-6 a.m. The format is AOR; previously, the station was automated with the Drake-Chenault "Hitparade" package. . . . From Baytown, Tex., **Bob Parker** at KBUK reports that the country music station hopes to go to a 24-hour broadcast day within the next two months. "We've already exceeded our three-year goals, with new production facilities and an all-cart operation." The staff features **Richard (Lusifer) Dobbyn** 5:30-9 a.m., **Lee Grant** 9 a.m.-2 p.m., **Parker** until 7 p.m., and **Mike Morgan** 7-midnight. The station is looking for a midnight-6 a.m. jock. Parker moonlights as a weekend personality on KULF, Houston. Big problem that KBUK has is it's "not unusual to get music two weeks after the Houston stations are on them, if at all. We end up many times buying the records." He claims that the station features many progressive country selections the Houston stations are afraid to touch.

**George Woods** is moving from WWVZ in Charleston, S.C., to do the 7-midnight show at WBT in

Charlotte. . . . **Todd Wallace**, director of marketing for Radio Index, Phoenix (actually, he's the owner), has decided to not take on any new clients for his research firm until after the April-May ratings sweep. Says that business is good "and keeping us busy 'round the clock." His service is now providing information for 55 radio stations in 24 of America's top 100 markets. . . . Lineup at WTRY in beautiful out-of-town Troy, N.Y., features **Rick Michael** 5:30-9 a.m., **Jeff Ryan** 9-noon, **Jerry Tyler** noon-4 p.m., program director **Dan Martin** 4-7 p.m., **Tom Rivers** 7-midnight, and **Mike Driscoll** in the all-night slot.

★ ★ ★  
**Dave Waters**, program director of KJCK, Junction City, Kan., would like all syndication firms to send him demos of specials and documentaries, including talk, music, religion. "Our sponsors are crying for shows to buy. So far, we haven't found what we've been looking for." The contemporary station has a playlist of 50 tunes, with 15 extras. "There is one new LP cut played per hour, but for us the clincher is the one jazz cut that we play each hour."

★ ★ ★  
**Jim Schuyler**, WCFR, Box 800, Springfield, VT. 05156, writes:

"Greetings from sap country. This FM and daytimer AM stands head and shoulders above the other stations in the area, partly because there aren't any. It's a contemporary music station for most of the day, but from 10 p.m. to midnight I do a

progressive show. It's the only AOR show on commercial radio in Vermont and New Hampshire, but despite the efforts of our music director, **Jerry Palmateer**, our LP service is disappointing. WEA and ECM have noticed us lately, and **Dave De-**

mers at Columbia has given us great service all along, but where are the others?

"Our midday jock **Bob (Ryan) Wilensik** went to WBAX in Scranton, Pa., as **Brian Walinski** so we're short- (Continued on page 24)

## BILL RANDLE SURFACES

## College Education Draws Closer

CINCINNATI—College radio education is drawing closer and closer to the practical world of the radio business, believes Dr. William M. Randle Jr., professor of broadcasting and head of the division of broadcasting at the Univ. of Cincinnati.

And one of the methods by which this is being accomplished is through the hiring of professionals to teach some of the broadcasting courses.

It's true that the sophisticated, every day working professional in a good market with competition and constant input would have to know more at a given time than most people teaching in a university environment, he says.

"However, having been in both

areas of expertise for many years with fair to middling success in both, I think it only fair to say that most professional radio people do not have the total background and multiple skills that are standard with contemporary broadcasting education pros.

"Besides, more and more universities that are seriously involved in contemporary broadcasting education are using top of the line active professionals as adjunct professors or lecturers to supplement standard hardware and academic curriculum."

These include Dr. Frederic Ziv, distinguished professor, who was responsible for the Ziv radio-tv syndication empire; Jim La Barbara, air personality with WLW in Cincinnati, who teaches an advanced radio course; Dr. Roger Fransecky, associate professor, who conducts seminars in children's tv programming, and several news persons such as Walt Maher and Jim Lumanick of WCPO-TV, plus several others.

"We are well on the way to having the best division of tv and radio in

the U.S. I have 10 such professionals in the department, as well as a fully qualified full-time faculty. And I am constantly recruiting and utilizing area and national professionals for workshops and seminars.

"I have found that there is extensive interest on the part of many professionals in building up teaching expertise for second career or retirement teaching situations for the future. In fact, we now have as students several local professionals who are doing or planning graduate work with us on that basis."

Randle, once one of the world's leading Top 40 air personalities when he worked at WERE in Cleveland back in the late '50s and early '60s, says that in the "coming decade a large number of full-time academicians will be recruited out of the business. They will have to have advanced degrees—an MA at least—but my own feeling is that there will be a yardstick for trading off professional experience for the Ph.D. equivalency. Ten years of experi-

(Continued on page 33)

## COUNTRY CLICK ARB Reflecting Success Of Gamble At Oakland's KNEW

• Continued from page 14

known oldie so there's no down time. The playlist has about 50 tunes and we play a full variety of country music. The music here is well planned."

Credit for the efficacy of the music planning, says Levin, goes to mu-

sic director Steve Leader, who has a prime time spot on KNEW's air and who does much of the hosting at local country concerts. "Steve is one of the originals," says Levine. "He came on at the format change and has done a fantastic job of keeping the elements here together." Levin also has strong praise for Cliff Haynes, operations and program director, "who came on last September at a key turning point for the station."

"One of the chief goals of the station," says Levin, "was to make sure that everybody in the nine-county Bay Area could relate to it, so that the guy up in Santa Rosa who might not have been down to the city for two years doesn't have to hear about San Francisco all day and night; so that the guy down in San Jose doesn't have to feel as if he's living in San Francisco south."

"We program to all nine counties and build a nine-county image. When we design a contest we make sure everybody has an equal shot. San Francisco gets, plain and simply, 14% of the emphasis. We've followed that up with our bus and billboard and newspaper advertising right down the line. Knowles Robertson did historical vignettes about many different towns in the nine counties—how they got their names and so on—and it was fascinating. No one had ever paid that kind of attention to those places before. And it's all paid off."

Levin comments further that "One of the advantages of being a country station in this market is that everybody has a very libertarian attitude. Even the conservative people have a live-and-let-live attitude. Consequently there aren't any hang-ups about listening to any kind of music or about being called a hill-billy."

Levin offers some very interesting observations on the dynamics of concerts and record sales—country record sales have always been slack

in the area despite the fact that the concerts do well.

"Records are a product," says Levin, "just like show tickets. I'll give you a good example. Johnny Cash had 10 shows booked at the Circle Star Theater, where the KNEW jocks host the country shows. The day before the radio ads went on the shows were stiffing—and Willie Nelson had sold out every show there a few weeks previous. Now, 10 days later, almost all the tickets are gone, and we had about 70% of the radio budget on both shows."

"We co-promoted a few shows at the Oakland Coliseum because we wanted to show the industry this was a tremendous area for country music. And the Merle Haggard/Emmylou Harris show and the Loretta Lynn/Conway Twitty show both had their highest grosses here of anywhere on their tours."

"Even at that we got negative feedback that the records don't sell. But you wouldn't sell rock albums if you didn't advertise on KSAN, and it's the same here. But now we are getting more participation from record dealers."

Levin concludes by making this point about the country shows scheduled here for the spring. "In two months you've got Willie Nelson and Johnny Cash doing three and 10 shows respectively at Circle Star, and Waylon Jennings doing five shows there. You've got Olivia Newton-John at Oakland Coliseum and C.W. McCall coming to San Jose. That's more than 75,000 tickets, about a half million dollars in live shows in two months. If you can sell a half million dollars worth of tickets you sure ought to be able to sell some records."

In addition to the concerts KNEW dabbles in other promotions, such as organizing an upcoming charter flight to Nashville for listeners. The station will celebrate its second birthday this summer and hopes to have Glen Campbell on hand for festivities.



Group W photo  
**YOUNG DOBRO**—Matty Levine, a 12-year-old dobro player, cuts a rusty one on the Grand Ole Opry with Bobby Bare as a Group W tv tribute to "Nashville: Over The Rainbow" on the syndicated tv children's series called "Call It Macaroni." For the tv show, Levine spent a week living and performing with Bare and the Bare family, participated in a recording session, and played at Opryland U.S.A. A future "Call It Macaroni" will take young people to New Orleans for the jazz scene.

## Programming Comment

**DON NELSON**  
 General Manager  
**WIRE, Indianapolis**

In rock radio, the policy used to be: Talk dirty and play the hits. Now, in country music, the policy seems to be: Talk clean and play the dirty hits.

We're getting an awful lot of static about dirty lyrics in country music today from our listeners. Telephone calls, letters, the whole nine yards.

Interestingly enough, they don't object to a Loretta Lynn "Pill" record as much as they object to the "hells" and "damns" and other dirty words. The dirty words, rather than the dirty thoughts.

The exception was the Conway Twitty thing, which we didn't play. They came unglued over that . . . the one about "We've Never Gone This Far Before."

But the whole country music radio scene is very disturbed about the dirty records coming out today.

## KRAZY KOMMERCIALS

100 of the craziest Kommercials ever heard on the radio—including kommercials for:

1. Astor Hair for balding sports fans.
2. Schlock Airlines.
3. Vito's Famous Comedian's School.
4. Telathon for Excess Body Hair.
5. Free loaders home study course.

•• AND MANY MANY MORE ••

FOR FREEBEE:  
**HYPE, INK . . .**  
 BOX 69581-B  
 LA, CA. 90069

## 45 rpm RECORDS BY MAIL

All Original Artists

1949 thru 1972

pop • country • rock  
 soul • big band  
 all-time favorites

FOR CATALOG of 6000 titles  
 send \$1.50 (no c.o.d.'s)

For fastest service,  
 send money order.

IF AIR MAIL is desired for catalog  
 • U.S. and APO/FPO addresses, add \$1.00  
 • International, add \$1.50  
 (payable in U.S. funds)

**BLUE NOTE RECORD SHOP**  
 156 Central Avenue  
 Albany, New York 12206, U.S.A.



# "A Street Called Straight" A new album from a guitarist called brilliant: Roy Buchanan.

Roy Buchanan has been hailed as a genius by the press and his peers for almost ten years. The roots are in England, where one guitarist after another—people like Jeff Beck, Eric Clapton, Jimmy Page and Peter Townshend—traded rare bootleg LP's of Roy's demo work.

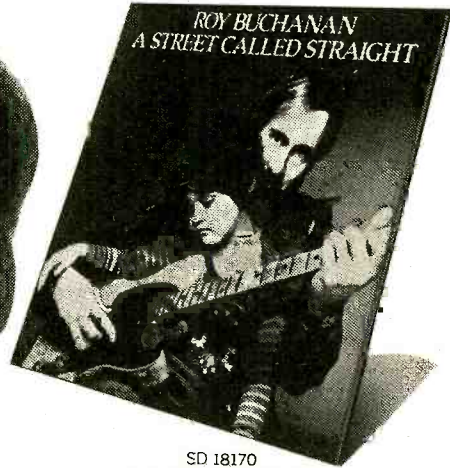
In 1970, Tom Zito of the *Washington Post* wrote "Roy Buchanan provides what may well be the best rock guitar picking in the world."

National Educational Television did a 90-minute documentary on "The World's Best Unknown Guitarist," Roy Buchanan.

Charlie Byrd, a jazz giant, said he thought Roy was rock's greatest guitarist. Country star Merle Haggard says he loves Roy because his playing gets him "right in the heart. He's got soul."

Roy Buchanan has just recorded his first album for Atlantic Records. It's been produced by Grammy-winning producer Arif Mardin and it captures all the brilliance and virtuosity you would expect in an album by Roy.

**"A Street Called Straight?"  
Roy Buchanan.  
On Atlantic Records  
and Tapes.**



SD 18170  
Produced by Arif Mardin





**The Charlie Daniels Band  
Organization would like the world  
to know how excited we are  
to be on Epic Records!**

---

**Ron Alexenburg  
WE LOVE YOU!**

---

*The Charlie Daniels Band & Crew*

James Burton  
Roger Campbell  
David Corlew  
Tom Crain



Charlie Daniels  
Joel DiGregorio  
Fred Edwards  
Steve Greil  
Pat Halverson  
Chuck Harrell  
Charlie Hayward  
Paul Hornsby  
Ron Huntsman  
Ben Jumper  
Ann Keener

Mountain Sound  
Don Murray  
Paragon Agency  
Michael Sanderson  
Wayne Smith  
Sound Productions  
Robert Stewart  
Joe Sullivan  
T.E.R.I. Lighting  
Darryl Vines  
Sid Yochim



**IT'S BACK  
TO THE  
GOLD MINE!**

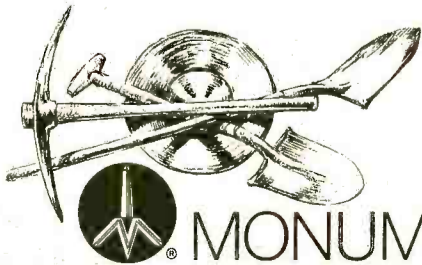


**ROY ORBISON HAS RETURNED!**

JOINED AGAIN WITH PRODUCER FRED FOSTER  
THE 24 KARAT TEAM HAS COME UP WITH  
A RECORD BREAKING NUGGET. AND IN THE  
PROCESS REVIVE THEIR OLD TRADITION -  
THE TWO SIDED HIT! WELCOME HOME ROY.

**"BELINDA" & "NO CHAIN AT ALL"**

ZS88690



**MONUMENT RECORDS**

MONUMENT RECORD CORP. DISTRIBUTED BY CBS RECORDS/CBS INC. 51 WEST 52ND STREET, NEW YORK, N.Y.

EXCLUSIVE MANAGEMENT:  
ACUFF-ROSE ARTISTS CORPORATION  
2510 FRANKLIN ROAD  
NASHVILLE, TENNESSEE 37204  
A/C 615 385-3031



# BOLD NEW VENTURES!

The Ventures are an instrumental institution. In 1960, The Ventures started a whole new sound in west coast music. And brought a new legitimacy to rock as an album phenomenon.

Over a sixteen year period, The Ventures sparked and spread the development of hotrod-rock, surf-rock, party-rock, mariachi-rock, country-rock, pre-Beatles-rock, post-Beatles-rock, psychedelic-rock and TV-theme-rock. And The Ventures sold some 40 million albums while doing it all.

Now there's a bold **New Ventures:** "Rocky Road" (UA-LA586-G). Their latest achievement including their latest single: "Moonlight Serenade" (UA-XW784-Y).

It makes you dance.

And it keeps you listening. From "Walk-Don't Run" to "Dance-Don't Run,"

The New Ventures keep it going! While their legend keeps on growing.



**THE NEW VENTURES "ROCKY ROAD" (UA-LA586-G)**  
**FEATURING THE SINGLE "MOONLIGHT SERENADE" (UA-XW784-Y)**  
**ON UNITED ARTISTS RECORDS AND TAPES.**





## Schifrin In Switch For CTI Binder

By JOE X. PRICE

LOS ANGELES—Lalo Schifrin has recorded his first non-sound-track album in more than a decade for CTI in New York. Kickoff LP, as yet untitled, was produced by Creed Taylor, label president (as was his last non-film LP, "Marquis De Sade" for Verve in 1966) and marks the first effort in a five-year (one year with four options) contractual agreement entered into earlier this month.

"This is my coming back to the record business," Schifrin enthuses over the new pact. "For CTI will be doing exciting instrumentals in a contemporary idiom."

"This is going to be like a whole new career for Lalo," Taylor says. "He's gotten so picture-oriented that he was still subconsciously concerned with cues when he first started cutting here. He soon got over that, though."

Plans are in the works for Schifrin to start a string of concert tours once the album is released, reports Taylor, adding that the album is due out sometime in May.

Schifrin, who just completed the scores to the Maximilian Schell-Charles Bronson starrer, "St. Ives," and the Charles Coburn-Susanna York feature, "The Sky Riders," is currently waiting in the wings to start score chores on still another film blockbuster, "The Voyage," starring Orson Welles, Faye Dunaway and Jose Ferrer.

## Intl Bankers To Probe \$ Matters

• Continued from page 3

Dick Asher, president of CBS International, joins the panel discussing "Multi-National People Management."

Italian record executive Gramitto Ricci joins the panel on "Tape Pi-

racy—Where Is It Today" chaired by Stan Gortikov, president of the RIAA.

Persons interested in reserving rooms at the Royal Hawaiian are advised to immediately cable or phone the hotel directly as rooms are be-

coming unavailable because of the press of interest from persons around the world.

Closing out the four days of business seminars will be a talent presentation featuring several of Hawaii's top musical artists.

## E/A Sets Promo

LOS ANGELES—Elektra/Asylum's newly-expanded five-member regional promotion team met here recently for three days with the label's headquarters staff to set in motion executive vice president Steve Wax's restructured promotion effort.

The additional personnel and a revamped approach will provide more effective support for all E/A releases, says Wax.

Under the new assignments, Ken Buttice, national promotion director, will oversee all promotion efforts. Fred DeMann will work with Buttice as national promotion coordinator out of E/A headquarters here. And Burt Stein has recently been added to the national staff as album promotion director, to travel extensively in support of new and current releases.

New to E/A's regional promotion setup are Dick Lemke, Midwest manager based in Chicago and Jerry Goodman, Southern manager based in Charlotte.

This duo joins the already functioning E/A regional promotion lineup of Rick Aliberte, East; Lou Galliani, West and Roger Bland, Southwest.

## Arthur Gunter Dies

NEW YORK—Arthur Gunter, writer/composer/artist, died March 16. He was 50. Gunter's biggest hit was "Let's Play House." He was born in Nashville, and lived in Port Huron, Mich., for the last 10 years of his life.

### LP SERIES REVIEW

## Children's Stories Set Spring Pace

NEW YORK—This year's spring LP release from Caedmon, the spoken word label, rounds out at 17 titles, seven of which are directed at the kiddie market.

Topping the latter category are the disks "Silver Pennies," "Grey Rabbit And The Circus" and "Leo Linonni; Frederick And Ten Other Stories."

On "Silver Pennies," a collection of 43 brief but image-laden poems from the early 1900s, reading chores go to Claire Bloom and Cyril Ritchard, and the two handle the job well.

Taken from an anthology originally compiled by Blanche Jennings Thompson, the works provide an excellent introduction to poetry for the young and, as tag-lined, "a silver penny to get into Fairyland" for the not-so-young.

Tammy Grimes reads Alison Uttley's "Grey Rabbit And The Circus" and "Little Grey Rabbit's Valentine" and, once again, the job is extremely well done. The tale is one of a traveling circus, run by a good size black rabbit, and its impact on a local long-ear community. The actress' whispered inflections easily

draw the listener into the stories' magical web.

Narration of Leo Linonni's "Frederick And Ten Other Stories" is handled by Carol Channing. The stories range from mice tales to fish and other animal exploits.

Other children's disks shipped feature Louis Jourdan reading Jean De Brunhoff's "Babar The King And Babar And Zephir," Alexandra Elizabeth Sheedy narrating her own work "She Was Nice To Mice" and Oscar Brand and "young friends" celebrating "Singing Holidays."

Outside the kiddie field, special mention goes to four other disks: a two-record set of "Great American Speeches"; Arthur Clarke's reading selections from "2001," which is sure to generate strong interest from sci-fi buffs; Vincent Price's narration of stories and poems for Halloween on "A Hornbook For Witches"; and "Tshindao And Other African Folk Tales," read by Ossie Davis and Ruby Lee.

Completing the release package are poetry albums on works by Marilyn Hacker, Mary Swenson, Philip Levine, and LPs featuring se-

lections from "The Secret Garden," "A Tale Of Two Cities" and Shirley Jackson's "The Lottery." It should be noted that the latter disk has cover graphics which could be easily mistaken as directed toward the children's market. The material is definitely not for tots.

The albums, which are also available in cassette, carry a \$6.98 suggested list. JIM MELANSON

### 3 Fathoms a Disco

STROUDSBURG, Pa.—With the advent of the new vacation season, this Pocono Mountains resort area gets its first major discotheque with the Sheraton-Pocono Inn here converting its Three Fathoms Lounge on Sunday nights into a Pirate's Cove Disco.

With the installation of a new sound system and a light show, Greg James comes in as deejay to present what is being featured as "The New York Sound In Stroudsburg." As the Three Fathoms Lounge, other nights of the week offer live units with the Open Road group current.

# IMPORTANT ANNOUNCEMENT IMIC-6

Reserved rooms at the Royal Hawaiian and Sheraton Waikiki are going fast.

If you haven't made room accommodations yet, you must telex or cable or telephone the hotel before the end of the week, (Sat. April 17) to assure a reserved room. Important you mention that you are an IMIC-6 registrant.

**TELEX NUMBER: 910-761-0457**

**CABLE ADDRESS: SHERHONO**

**TELEPHONE NUMBER: (808) 923-7311**

**PLEASE ACT TODAY!**

## Posters, T-Shirts Are His Bag

### Boutwell Will Gross \$1 Mil At Concerts This Year

• Continued from page 3

works exclusively with 10 artists. Besides those mentioned above, the client roster includes Elton John, Earth, Wind & Fire, America, Barry Manilow, America and the Osmonds.

He also operates both the fan clubs and merchandise licensing for Elton and Kiss.

At John's two Dodger Stadium dates here last fall, Boutwell grossed \$98,000 using the 100 concession staffers of the facility.

Normally, Boutwell sends out crews of his own with two to 20 members, depending on the tour star and venues. Merchandise travels by Boutwell's own truck as well as being drop-shipped along the route.

"In more than 600 shows in seven years we have never been late or run out of goods," claims Boutwell. "That's one of our main selling points, along with the fact that managers like John Reid, Bill Aucoin (Kiss) and George Osmond can vouch that we haven't ripped them off for the artist's share. In the past, there has been a lot of hanky-panky associated with the concert souvenir business."

Boutwell's standard deal with the artists he serves is a 50-50 split of the net, with Boutwell putting up all front money. "I can't make a profit on anything less than that," he says.

For permission to sell inside concert facilities, Boutwell gives away a percentage of the gross that ranges from 10 to 40%. Again, Boutwell won't go in for any demands over 40% because he can't make a profit."

For the first year, the facility con-

cession managers watched me like a hawk," Boutwell says. "But now when I phone to let them know one of my teams is coming in, they just tell me to turn in my percentage at the end of the shows."

Boutwell has assembled an up-to-date file on just about every regularly used concert venue in the world. This file includes halls in Australia, Japan and Germany. And it tells the names of the building manager, concession manager, the number of entrances and high traffic areas in the venue.

Often, the merchandise tables are moved three times during each show, in order to get maximum exposure before and after the concert as well as during intermission. As many as six tables are used in an arena.

"We tried items like belt buckles and scarves," says Boutwell. "But with experience we learned that you don't want customers making up

their minds between a lot of choices when you have perhaps 10 prime selling minutes after a show and there are 50 people crowded around the table."

Since restricting his line to \$5 T-shirts, \$2 posters and \$2 programs, Boutwell has found that programs steadily account for half of his total sales. "Although the posters and programs sell for the same \$2, the books contain a lot more color photos and cost more to produce, up to 55 cents per unit." Boutwell program books are all in color and contain no advertising. He solicits bids from some 15 major print firms on each job.

In order to assure a sufficient supply of concert merchandise for a tour, it is necessary to make up more than is expected to be sold. As in a record cutout situation, Boutwell disposes of excess goods either through the artists' fan clubs or by selling off to stores.

## Superdome Concert For U.N. Tabbed In July

LOS ANGELES—A huge benefit concert with funds going to the U.N. for distribution to its ecology movement and children's fund has been planned for July 24 at the Superdome in New Orleans by a Los Angeles company.

Bryan Lukas, who distributed a Beatles film among concert halls and smaller theaters earlier this year, says his Moonstar Productions will stage the super festival under the title of "World Win Concert." The event will be a closed-circuit television show, with 90,000 persons expected to be on hand to witness the live show.

Individual telegrams have been sent to attorneys representing George Harrison, Paul McCartney, Ringo Starr and John Lennon, followed by letters of proposal and individual contracts.

Similar telegrams have been sent to representatives of the Beach Boys, the Band, Bob Dylan, Chicago, Elton John, the Rolling Stones, Elvis Presley and Stevie Wonder.

Edwin A. Pecker, president of the Pacific Chapter of United Nations Assn. of the U.S., has already expressed willingness to distribute the

monies to appropriate national and international charities and humanitarian projects.

The Superdome has set aside the July 24 date, as well as five days before and three days afterward, for both setting up and striking necessary equipment.

Peter Fonda, Lukas says, will act as host for the concert, a bicentennial tribute.

Based on seating, ticket prices and closed circuit facilities available throughout the world, Lukas envisions a potential \$200 million gross.

All the acts involved would donate their monies to the fund as though paid for the concert, for tax purposes. All expenses would be paid to the groups.

Lukas is seeking "non-polluting" sponsors for the event, and says he has already turned down several national major sponsors because their products are ecology pollutants. Part of the monies from the show are intended for distribution by the UN for a worldwide ecology program.

The Pacific Chapter here has set up a World Win Foundation to handle distribution of the concert monies. **FRANK BARRON**

## Promoter Friedman Beats His Way Back

By JIM FISHEL

NEW YORK—The life of a concert promoter is not all roses and no one knows that better than Don Friedman. In his 20 years in the business he's seen various degrees of defeat and accomplishment.

Primarily known as the force behind the 1964 and 1965 Forest Hills Music Festivals (the Beatles, Barbra Streisand, Woody Allen, Judy Garland, Frank Sinatra, Peter, Paul and Mary), Friedman has been quietly making a comeback.

Besides promoting one concert a month here and one more per month in various other cities (Buffalo, St. Louis, Baltimore, Memphis), he is also involved with a unique co-promotion weekly live broadcast of jazz concerts from the Village Gate in Greenwich Village.

"Every two weeks, I book two or three jazz acts into the club and then we broadcast a live concert in the same tradition as at Birdland in the fifties," he says. "For the past 18 months, we have been gathering steam and record companies are helping us secure their acts—sometimes with an entire label featured for one evening."

Many of the labels with jazz artists have showcased at these Monday gatherings, and Friedman has also booked several well-known New York jazz artists without label support.

"One of the reasons these Monday dates are so lucrative is that we have industry support and can give people an intimate jazz show at a price of \$3.50," he says. "The only thing bad about these shows is that they are more difficult to stage than a usual concert, because there is really no continuity to them."

Because of Friedman's love and knowledge of the music, he has been

concentrating on jazz shows in the past two years. Whenever he promotes one of these events he attempts to book several acts that are compatible and capable of interaction.

Among his shows are Eddie Palmieri with Gato Barbieri and Airtio, Stanley Turrentine with Freddie Hubbard and George Benson, the Crusaders with George Duke, McCoy Tyner with Rahsaan Roland Kirk, Stan Getz with Gerry Mulligan and Chet Baker, Lonnie Liston Smith with Doug Carn and Carlos Garnett, Donald Byrd, the Blackbyrds and Bobbi Humphrey.

Other recent shows featured B.B. King with Bobby "Blue" Bland; and a salute to Dizzy Gillespie with appearances by Stan Getz, James Moody, Lalo Schiffrin, John Lewis, Jimmy Heath, Percy Heath, Max Roach and Machito.

"One of the major reasons I turned to promoting jazz is that it's become a good draw, especially crossover acts, and also because I was involved with many jazz acts in my early career including Billie Holiday, Mongo Santamaria and also acts like Lenny Bruce," he states. "In addition, I helped promote the New York Jazz Festival with acts like Count Basie, MJQ, Coleman Hawkins, Erroll Garner, Lionel Hampton, Lester Young and many others."

Friedman's early career, from 1955 on, was marked by various accomplishments as mentioned above and everything was smooth sailing until 1969, when he promoted the New York Pop Festival, which was a total disaster and knocked him out of the business. After selling real estate for several years, Friedman finally re-entered the business.

"It's very tough to get big rock groups to perform for me, because they are committed, rightfully so, to the promoters who initially booked them," he says. "Still, I am trying to get into that type of musical promotion too, and I presented a Melissa Manchester show in late December that did very well."

One topic that Friedman is concerned with is the continual market overkill of several artists. Each month, certain performers continually play a concert bill in New York and it makes it harder to draw in their future shows.

As an example, Friedman cites an agent who sold him an act for a September concert, with another show proposed in May. In between the two dates, the agent sold the artist to another New York promoter thereby hurting the chances of the artist in the latter show.

Future plans would have Friedman branching out into record production and management, as well as scheduling a national tour in the fall showcasing Benson, Turrentine and Hubbard.

## Rob Heller Now Busier Than Ever

LOS ANGELES—Rob Heller Enterprises, for five years involved in management, packaging and concert promotions, is now busier and more successful than ever on a wide variety of fronts.

Heller's firm is working on a new album by Suggie Otis and seeking a label deal. His office is into representing comic Father Guido Sar-

(Continued on page 30)

APRIL 24, 1976, BILLBOARD

**TOP QUALITY  
8X10  
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s

500 — \$28.00    1000 — \$42.50

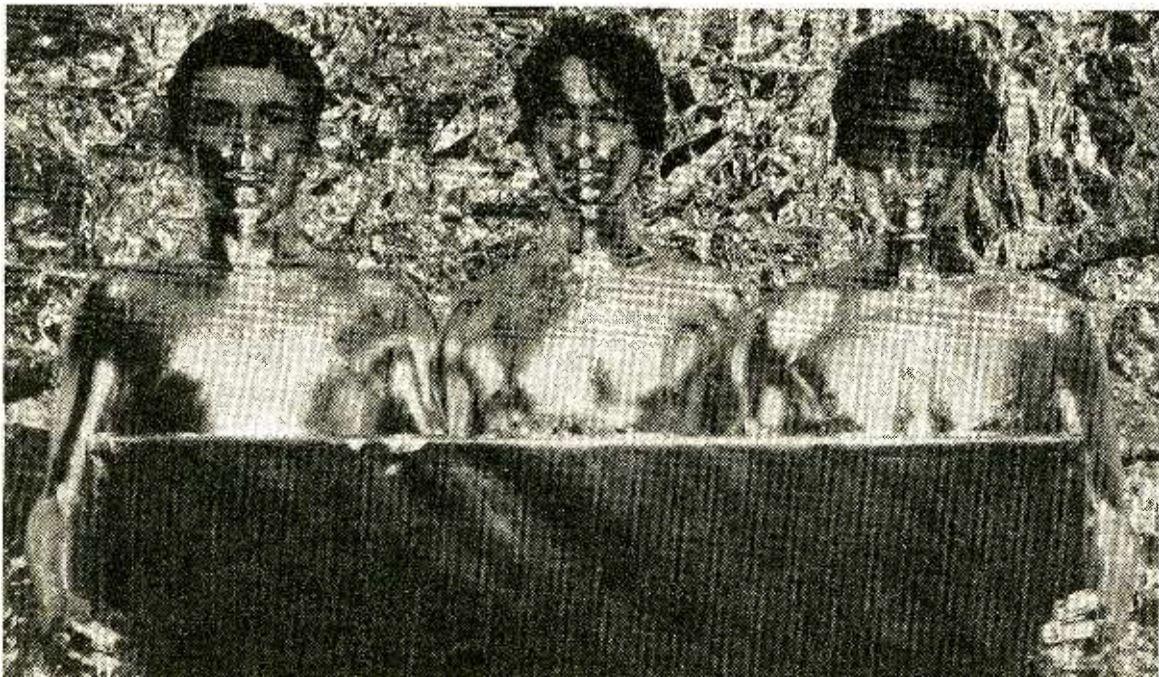
COLOR PRINTS

1000 — \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES  
ON 8x10s, OTHER SIZE PRINTS,  
AND POSTERS

ABC PICTURES

1867 E. FLORIDA  
SPRINGFIELD, MO. 65803



# Talent In Action

## PAUL McCARTNEY & WINGS

*Falkoner Theater, Copenhagen*

Wings opened its five-date European tour in the Falkoner Theater here featuring tracks from its new album, "Wings At The Speed Of Sound."

With Paul out front playing his Rickenbacker bass, Denny Laine on double 6- and 12-string guitar, Jimmy McCulloch on his Gibson, Joe English behind the drums and Linda McCartney surrounded by mellotron, arp and moog synthesizer, Hammond organ, clavinet, electric piano and grand piano, Wings took off on a non-stop demonstration of what a professional band can really do, in the 2,000-seat hall.

Tunes from the "Venus And Mars" and "Band On The Run" albums and some early Beatles numbers were performed with relaxed polish and Linda showed increased assurance on keyboards, although Denny Laine took over on some numbers during the show.

On "Medicine Jar," McCulloch sang solo with Laine on keyboards and Paul in a background role, but then McCartney stepped in with "Maybe I'm Amazed" from his first solo album, "McCartney" and followed with "Lady Madonna" and "The Long And Winding Road."

At one stage in the set, McCartney was left alone onstage playing his 12-string guitar and singing "Bluebird," "I've Just Seen A Face," "Blackbird" and his new-old single, "Yesterday."

The concert brought together in one hall both the Beatles generation and the Wings generation and Wings chose not to feature too many songs from its new album, preferring to offer the audience a program consisting mostly of familiar material. But McCartney will add many new songs for the American tour.

The audience responded with vociferous acclaim and towards the end was dancing around the hall. The show maintained a high level of communication throughout and was a good augury for the American tour. **KNUD ORSTED**

## BAD COMPANY KANSAS

*Madison Square Garden, New York*

Bad Company brought its simple brand of basic rock 'n' roll to New York April 5. The band was most impressive in its nearly two-hour show giving the boisterous capacity crowd a solid, though loud, set that featured most of the material from the group's three albums.

Bad Company's lead singer Paul Rogers was in fine voice, standing out on ballads like "Shooting Star" and "Bad Company" as well as rockers like "Good Lovin' Gone Bad" and "On With The Pack."

Besides the excessive decibel levels, the set was also marred by the group's long wait before delivering its standard encore, for some reason the band choose to wait an abnormally long time before returning to the stage, causing the crowd to stomp wildly and to hold up lit matches and papers.

Opening the show was Kansas, a group that plays an interesting brand of classically-influenced rock. While the group was musically competent, it was floored by stoic stage presence and a tendency to take long and self-indulgent solos. **ROBERT FORD JR.**

## GOLDEN EARRING BEIBOP DELUXE

*Santa Monica (Calif.) Civic Auditorium*

Golden Earring, a hard-driving but sophisticated rock quintet from Holland that toured last year with the likes of the Doobie Brothers, Santana and J. Geils Band, treated devotees to a strong and highly energized set April 9.

Kicking off with a few selections from its recent MCA "To The Hilt" album including "Sleepwalking," "Why Me," and the title tune, the group was immediately able to transfuse its musical energy to the near capacity, highly enthusiastic crowd, not only via long, searing instrumentals and aggressive vocals but with its own brand of stage theatrics as well.

Particularly effective was a huge, eight-sectioned rectangular mirror dropped on an angle midway behind them after the third number which gave the audience an unusual visual echo. Instead of one prancing and preening lead vocalist Barry Hay, from whom much of the group's energy emanates, the crowd got to see two of him. The mirror also effectively enhanced the dazzling, pulsating light show complete with rainbow strobe and rendered a near-perfect space-rock ambience.

Hay is an accomplished musician as well as a gyrating vocalist, which he proved by joining in with some brassy sax on "Sleepwalking" and "To The Hilt." During the slight change of pace "Victory," a number from the group's "Moon-

tan" album, Hay had many in the crowd begging for more with haunting flute solo.

The finale was an electrifying 15-minute version of "Radar Love" done as the quintessential expression of metal rock that was capped by an

almost unbelievable eight-foot leap by much-gifted jumpsuited drummer Cesar Zuiderwijk over his cymbals downstage.

The crowd howled for more, which it got—a 15-minute encore highlighted mainly by the

dazzling guitar work of George Kooymans.

Be-Bop Deluxe, a British rock quartet with a pleasant uptempo sound, on the Southern California leg of its first U.S. tour is an exciting *(Continued on page 28)*

# BILLBOARD'S 2nd ANNUAL INTERNATIONAL TALENT FORUM JUNE 1-4, BEVERLY HILTON HOTEL, BEVERLY HILLS, CA.

- ❖ "Supporting The Tour"
- ❖ "Working Together Better—Overcoming the Obstacles to Cooperation in the Talent Business"
- ❖ "Who Gets the Act?"
- ❖ "Sharing the Dollar Fairly"
- ❖ "Contract Negotiations and the Entertainment Attorney"



### FORUM DIRECTOR

Nat Freedland  
Talent Editor  
Billboard Magazine

### 1976 EXECUTIVE COMMITTEE:

CHAIRMAN:  
Jerry Weintraub, Board Chairman  
Management III

### CONCERT PROMOTION:

Ron Delsener  
Concert Promoter  
New York

### NIGHTCLUBS:

Chuck Morris  
Ebbets Field,  
Denver

### PERSONAL MANAGEMENT:

Irv Azoff, President  
Front Line Management  
Los Angeles

### ARTIST RELATIONS:

Frank Mancini, Vice-President—  
Artist Relations, RCA Records  
New York

### BOOKING AGENTS:

Dan Weiner  
Monterey Peninsula  
Artists, Carmel, Ca.

### CANADIAN:

Mel Shaw, President  
Mel Shaw Productions

### INTERNATIONAL:

Terry Ellis, President  
Chrysalis Records

### BOARD OF ADVISORS 1975

CHAIRMAN:  
Doug Weston  
Troubadour  
Los Angeles

Elliot Abbott  
Personal Manager  
Los Angeles

Frank Barsalona  
Premier Talent  
New York

Bill Graham  
Fillmore Productions  
San Francisco  
Jim Halsey  
Jim Halsey Co.  
Tulsa

Bob Regehr, Vice President  
Artist Relations  
Warner Bros. Records  
Los Angeles

Tom Wilson  
Concept 376 Ltd.  
Toronto, Ontario

## JOIN US FOR BILLBOARD'S SECOND TALENT FORUM, JUNE 1-4. REGISTER EARLY!



### Billboard International Talent Forum

Billboard's International Talent Forum  
Attn: Diane Kirkland  
9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Forum, June 1-4, at the Beverly Hilton Hotel.

I am enclosing a check or money order in the amount of:

\$185 (Special early-bird rate)

\$200 (After May 1)

\$125 (Special college rate!)

(you can CHARGE your registration if you wish.):

Mastercharge (Bank # \_\_\_\_\_)

BankAmericard

Diner's Club

American Express

Card # \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

Company Affiliation \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

All information on hotel rooms will be sent immediately upon receiving your registration!

REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE





# Talent In Action

• Continued from page 28

the urban argot well enough that the potential affectedness of it disappears.

**JACK McDONOUGH**

## ROBERT PALMER GALLAGHER & LYLE

*Roxy, Los Angeles*

Palmer devoted most of his 10-song set April 8 to screaming and singing the blues. He even introduced one number by saying, "It's time to go to Harlem." Palmer was more effective, though, when he tempered his style on two romantic ballads that while still funky were more lushly arranged.

Because Palmer played no instruments and was backed by six men who played them well, it is to his credit that he remained the focal point of the show. He accomplished this through a stage presence that can only be described as intense. Palmer's actual movement was nil. Typically he stood stage center with both hands on the mike stand or in his pockets.

What moves he did make were very show business; doffing his coat, rolling up his sleeves, slicking back his hair. But due to the underlying tension one sensed in Palmer, he remained immensely watchable through most of the evening.

In fact the show was more interesting visually than it was musically. With Palmer's stage stance as the focal point of the set, it's no surprise that the show, which initially met with very strong response, ultimately became tedious.

Perhaps sensing this, Palmer left the stage after just 50 minutes. While there were calls for an encore, Palmer kept it to three minutes, and the ensuing applause lasted barely long enough to let the band get offstage.

A bigger beef with Palmer's show is the fact that he didn't start his set for nearly an hour after Gallagher & Lyle finished its 40-minute turn opening the evening.

The A&M duo was backed by a five-man band featuring electric keyboards and brass. While the parts were there, they were not always smoothly integrated. Exceptions were the wistful pop ballad "Breakaway" (which they wrote for Art Garfunkel) and the dynamic current chart single "I Want To Stay With You."

telligible. The duo mumbles its words as it confuses mellow and laid-back with downright vocal sloppiness. The set was better instrumentally, but this was due largely to the efforts of the band, which Gallagher & Lyle failed to introduce or even acknowledge. The duo met with fair response. Both the response and the quality of the set improved as it went along.

**PAUL GREIN**

## WILLIAM BOLCOM JOAN MORRIS EUBIE BLAKE

*Alice Tully Hall, New York*

Not many of the audience at Tully Hall March 27 looked old enough to remember turn-of-the-century music from their childhoods, so their obvious pleasure must have been for a better reason than nostalgia: it must have been because the material ages like wine. Bolcom and Morris presented their selection of ragtime, music hall and show tunes with all the professionalism and elegance you would expect from artists of their stature. But, just as important, they didn't forget for a minute that this is pop music, and it's meant not for reverence but for fun.

The concert was arranged in roughly chronological sections, with Morris' costume changes indicating the era of the music. All frills, lacy bonnet and delicate 1890s modesty, Morris re-created songs that she and Bolcom have brought back to prominence on their hit None-such album: "After the Ball," "Under the Bamboo Tree," "I've Got Rings On My Fingers." Then while Morris left the stage to change into the early 20th century, Bolcom played solo ragtime piano.

His handling of "Maple Leaf Rag," "Pastime No. 2" and "Carolina Shadow" put the more respectful ragtime pianists to shame. Bolcom plays as if the notes are just ready to get out of control, as if they're racing with each other to fall out of the piano, tangle up and litter the stage. It all comes out neatly in the end, and it's superb.

Morris' best moment was the next set of six songs, in which she showed off not only the effortless clarity of her singing but also a saucy stage presence that did more than the music itself to change the atmosphere from concert to music hall. It's a treat to see a performer command a stage with only her own assured pres-

ence, and fill a hall with music without the usually inevitable microphone. The narrative songs seemed dated only in their idiom. In content, the people who turn up in gems like "Poor John" and "The Bird On Nellie's Hat" are still quite recognizable today.

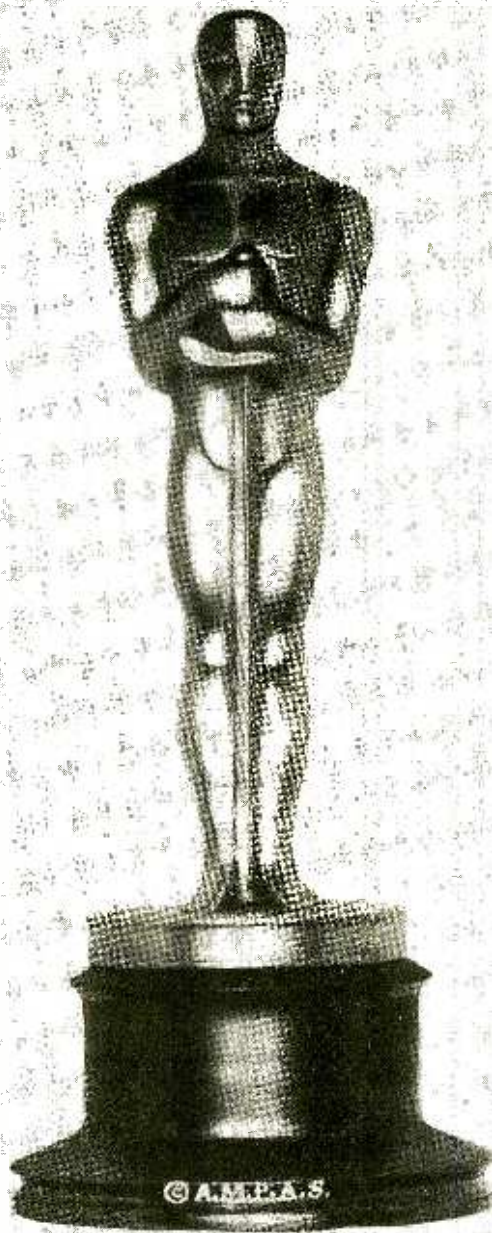
Special guest star Eubie Blake won a warm greeting. It clearly meant a great deal to the audience to be hearing a first-generation ragtimer, Blake, at 93, provides a link of continuity with past musical eras that's a little awesome to consider. When he plays (and sings) his own com-

positions, Blake makes his stage patter about the infirmities of age seem like a grand put-on.

There followed a set of Gershwin songs, a double-piano arrangement of Sousa's "Stars and Stripes Forever" that would have made that most unragged of composers very distressed,

and an encore of "Dixie Moon," which the audience wouldn't let pass until Morris had sung it twice. The 2½-hour show seemed much too short, particularly since the material that Bolcom and Morris have unearthed can hardly be  
*(Continued on page 30)*

# IT WAS KEITH CARRADINE'S FIRST. AND ASCAP'S 108TH.



On Oscar night Keith Carradine's fellow songwriters at ASCAP glowed with pride as Keith won his first Academy Award for Best Song with "I'm Easy."

It was some glow, because his fellow ASCAP writers number in the thousands.

Of the 41 Academy Awards given out for Best Song over the years, ASCAP writers have won 35. And of the 78 awarded for scoring ASCAP writers have been the recipients of 72. A total of 107 out of 119.

On March 29th Keith Carradine brought that number to 108.

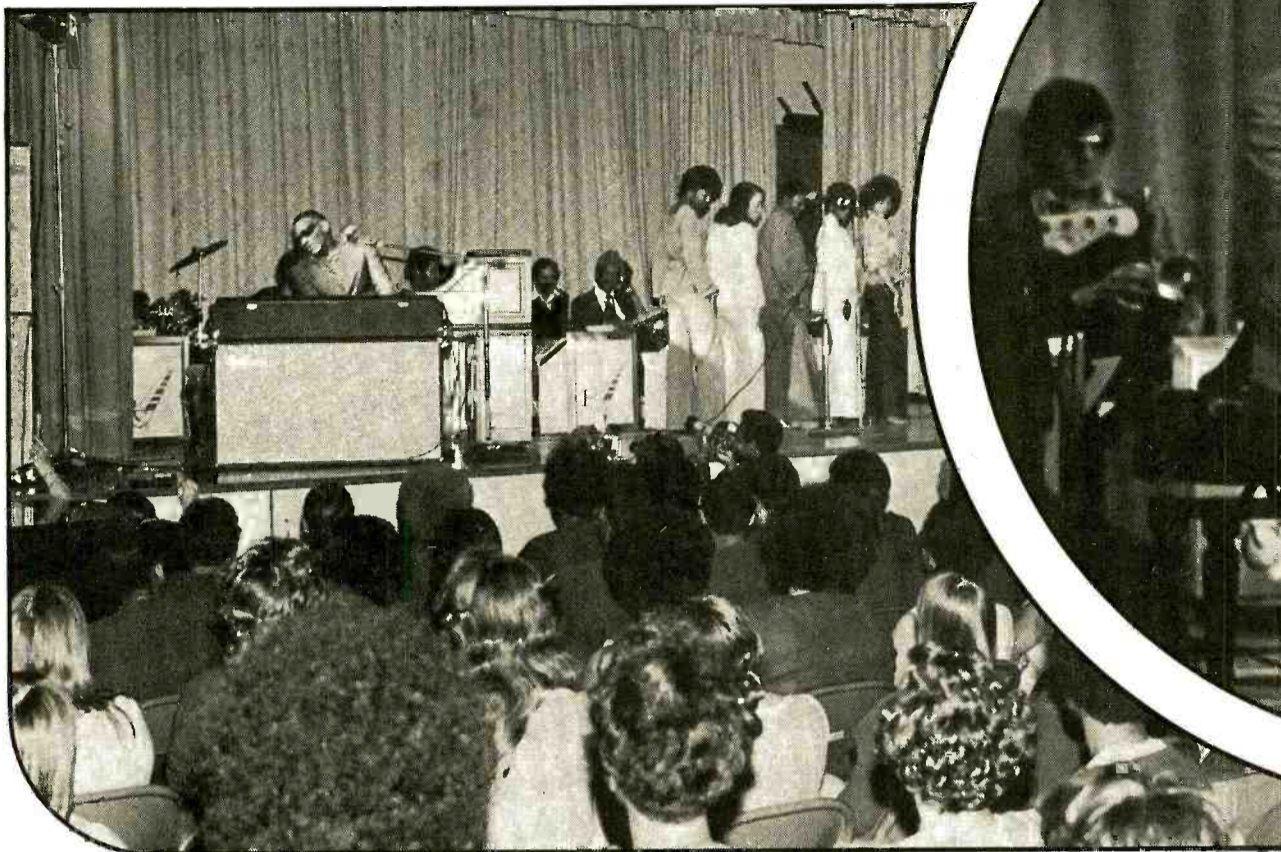
It is talented members like him who will continue to make Oscar night ASCAP night.

# ASCAP

We've Always Had The Greats



## Noted Performer Does 2 Shows For Female Inmates At L.A. Prison



Ray Charles and the Raelettes sing their special brand of music for inmates at Sybil Brand Institute. Billboard photos by Jim Cleaver

Ray Charles is among the core of artists who perform free concerts for prison inmates. Working behind sealed gates doesn't seem to affect the performer's creativity. Billboard's Jean Williams ventured into prison with Charles recently and this is her report:

**R**ows of women sit anticipating. Guards in crisp olive and white uniforms parade back and forth also anticipating the upcoming event. Ray Charles is in jail. He's to perform two shows at the Sybil Brand Institute for women in Los Angeles.

Walking across the well manicured grass, looking around, there is little evidence that I am in a prison except for the guards and the locked front gate.

The auditorium is set apart from the prison area. It is a cool day, but temperatures inside the building feel upwards of 90. But no one seems to notice.

It's 2 p.m. and Charles, with the help of an aid, walks on-stage.

The 265 inmates present for the first show are on their feet in honor of their guest. Many have never seen Charles perform.

Cynthia Griffin, a 20-year-old inmate notes, "I think it's beautiful for him to come here to perform. He's a big star and he does not have to do this for us."

"We were shocked to hear that Ray Charles was to come here. I never thought I would actually see him," injects 29-year-old Carolyn Jackson, and 32-year-old Bessie Miller asserts, "It's too bad I had to come here to see him."

For more than 30 minutes Charles performs in the manner that first catapulted him to fame nearly two decades ago.

His shouts, moans, foot-stomping and the all too familiar Charles laughter as he sings "Georgia On My Mind" fills the entire auditorium. The captive audience first cheers, and in unison goes into silence.

During an oral recitation, Charles declares his love for women, receiving applause from the crowd. "I feel that this would be an ideal time to inject some feminine pulchritude into the act." Out come the Raelettes and the entire Charles ensemble swings into "Rock Steady."

To add to the excitement generated through the already-charged audience, the Raelettes, with hips swinging, move into "Living For The City" with Charles exhibiting his special treatment of the tune first made popular by Stevie Wonder.

As Charles closes his first set with "What I Say," Joe Adams, the singer's manager, and master of ceremonies for the show, quietly addresses the group with "When we return, we hope we don't see you."

As the women who range in age 18-50-plus, dressed in short orange, red, yellow, green, pink and blue uniforms topped with navy blue sweaters file out, the Charles orchestra leaves the stage to prepare for the second show.

Jackson, who had been exuberant during Charles' performance, now seems somber. She explains that most of the inmates, consisting primarily of Mexican, white and black women, have never seen a noted performer live until they entered Sybil Brand. She says that she would like to see the group Earth, Wind & Fire perform here. Griffin wants Stevie Wonder and Miller expresses a desire to see Bobby "Blue" Bland.

Lieutenant Marilyn Brown of the inmate services depart-



Inmates show their delight with the music.

ment of Sybil Brand, who has been with the 13-year-old institution since its opening, explains that the prison did not initially solicit the services of entertainers. "The performers volunteered," she says.

To date, B.B. King, Al Green, Frank Sinatra Jr., Helen Reddy and Redd Foxx have performed at the institution.

"You can do some good through music," says Charles. "I am not the crusader or the evangelist; I am just here to play my music."

"For whatever one's walk of life might have been, or whatever one's problems might have been, my only concern is, can I do anything to make life a little better for them."

Jackson, Miller and Griffin say performers who visit the prison lift the spirit and morale of the inmates. They constantly point out how appreciative they are of the acts who give of their precious spare time to inmates. The women seem to feel that the performers for the most part cannot identify with incarceration.

Charles, however, contends that "In our lifetime, we all make mistakes, sometimes our timing is just wrong. Many times, we can make one mistake at seven years old and it's okay. We make the same mistake at 23 and it might not be okay."

"The point is, I am here to give some kind of relief. People want to feel loose and have something to really make them happy, even if it's only for a moment or two. At least that's better than no moment at all."

As the second group of women file in, 260 this time, Griffin, Jackson and Miller are allowed to remain.

Jackson turns and explains the inmates colorful uniforms, noting that certain colors disclose the departments and/or the shifts the ladies work.

She points out that if you are familiar with the color schemes, you can look at an inmate and distinguish her function in the prison.

While the women are being seated, the Charles orchestra members walk back and forth across the stage to the delight of several inmates. They are cheering and applauding as the musicians blush, then vanish backstage.

Refreshments consisting of donuts, salads, coffee, cakes and cold-cuts supplied by the Sheriff's Dept. and prepared by the inmates are left for the performers and press.

Today the prisoners are made to feel like celebrities as visiting photographers circle the auditorium snapping pictures.



Deputy sheriffs enjoy Charles' concert with prisoners.

The prison authority informs the press that only the backs of the women may be photographed unless special permission is granted.

The women are now seated, and it's showtime once again. Adams explains to the audience that Charles is not performing his entire show, but excerpts from his upcoming tour. He informs the group that the singer will be embarking on a European tour next week.

As Charles swings into his second and final set, the inmates' reactions are carbon copies of the first group. He performs the same tunes as in the first show.

Adams tells the women that the Raelettes, Charles' orchestra and Charles are here in their street dress, minus uniforms. He asks that the inmates accept them as they are.

An inmate retorts to the women seated next to her: "Is he kidding, the man is here. What more can we ask for?"

As the show winds down, Lt. Brown tiptoes over to me and explains that there are 727 inmates housed in Sybil Brand, but only 525 are in attendance for the concert.

There is a space problem and the women are allowed to attend shows according to their seniority.

Sergeant Sam Chaffey of the Custody Dept. of the inmate services bureau says that shows come to the prison from many sources.

Brown clarifies Chaffey's statement, explaining that a person connected with the prison or the Sheriff's Dept. may know an artist who wants to perform at the prison. Many shows come to the prison in this manner, she says.

Chaffey points out that all shows are arranged through inmate services. The department then contacts the group to set up a schedule.

Some performers prefer to perform at certain prisons. Others just request permission to perform in any institution, according to Chaffey.

He notes that the acts are usually set according to the accommodations available. "Many groups are just too large for certain stages, so we have to schedule them where the accommodations are adequate," he says.

The show is over. Charles receives his fourth standing ovation of the day.

The guards reach for keys, gates gently slide open and the Charles entourage returns to the free world. I am going home, but the inmates remain in prison not knowing when or where they will see Ray Charles again. Art direction: Bernie Rollins





## San Juan's Discotheques

• Continued from page 32

popular when the economy is down. Instead of paying \$40 to \$50 for a dinner, persons are more willing to spend \$5 to go to a disco. But as times get better, people will want to get back into other types of activities previously neglected. "That's what I have to watch out for," he says.

Otello, just around the corner from Charlie's is quite a nice place what with brick arches, red upholstery on the walls, copper lamps, brass and brocaded tassels. The main dance floor is large and topped by a stained glass ceiling from which bubbles periodically filter down onto the dancing couples.

Manager Carlos de Jesus comments that ever since it opened nearly three years ago, Otello has been a "surefire hit."

De Jesus says the disco buys \$150 a week in singles and LPs from the U.S. and Canada. Some of the companies they deal with are Atlantic Records, Parrot Co. and Piper.

Admission to Otello is \$6 on Fridays and Saturdays and \$4 on Sundays. The price includes two drinks. Currently the disco gets so full that De Jesus says he has no need to attract more people. However, since the disco tries to maintain a certain class it reserves the right of admission.

According to the young manager of Otello, one of the things that has made his disco popular is its versatility.

"We try to innovate constantly," he says. For example, among most recent innovations are a bubble machine and more spotlights. "A disco like this can last up to seven years," De Jesus says.

Among the most popular discos for the gay crowd in San Juan is the Abbey, owned by the same people who own Otello.

Though small, this disco is pleasant with its decoration reminiscent of the middle ages: wooden beams, banners, stained glass windows, wooden floors, red velvet on the walls.

According to manager Stanley Passafaro, the Abbey management likes to offer the very latest in disco music to its clients. So they keep in touch with most record outlets in the states including among others, RCA, Salsoul, S.O.S., Buddah, Atlantic Records, Record Pool.

The Abbey does its job of keeping up so well, claims Passafaro, that it is often up to four months ahead of what local radio stations are playing.

Admission to the Abbey is \$4 on Saturdays and \$3 Sunday through Friday. Not one to advertise, most of the disco's clients come because they have heard about it from other regulars.

Jezebel, a club located at the Ho-

## Chicago Greets Detroit Mobile

• Continued from page 32

and with ads and ticket give-aways on Chicago's disco station, WGCI-FM. Sports were also booked on WDAI-FM. O'Toole and Pyykkonen had Chicago associates helping out with advance promotion work.

"We won't promote it," the Marriott's Sipkovsky says of the disco parties. "We'd rather have an honest dinner or a regular function. It's not the Marriott's image. They sought us out and we had a gap to fill."

O'Toole and Pyykkonen says they are prepared to deliver the disco atmosphere anywhere there is a sizable hall and enough discogs.

tel Flamboyan in the tourist area of Condado, outside of old San Juan, has been operating eight months. At the moment, according to its manager, it is not doing too well. It does get the tourist crowd, however, and currently its best nights are Fridays, Saturdays and Wednesday when a local FM station transmits directly from the discotheque.

The music at Jezebel is taped. A staff member of the hotel's entertainment department buys the records and then tapes them every two weeks.

Like Karim, Jezebel has had to turn to dance contests to promote itself. A Wednesday radio show is also an added attraction.

And now, Leonardos. Its owners Swiss Chalet Inc., in turn the owners of the Pierre Hotel and the Swiss Chalet restaurant, have spared no expense.

The place boasts kinetic sculptures by German artist Frederick Becker, wall-to-wall carpeting, plexiglass mirrors, a computerized slide program that is projected onto a 16 millimeter screen that flanks the main dance floor, \$95,000 worth of sound equipment and a private energy plant, in case there should be a black-out.

Part of the disco's success, besides the obvious elitist appeal, is that, as manager-host Luis Pedreira points out, it does not appeal to just one group.

The music played at Leonardos for example, is not solely rock. Waltzes, polkas, contemporary Italian and French melodies more in tune with an older audience are also played by the disk jockey in residence. The music is purchased not only in the U.S. but also in Europe.

Although the disco maintains its class image principally by keeping a roster of 700 paying members, Leonardos is open to whomever can afford to pay \$6.50 (per person) Mondays through Thursdays and \$9.50 Fridays and Saturdays. Of course, the disco reserves its right of admission and if it does not like how you dress, it will not let you in.

To say that Leonardos, which opened barely two years ago, is doing well would be an understatement. Currently, the management is considering establishing a Leonardos disco in Miami. It already has one in Puerto Vallarta, Mexico.

In addition, other plans include increasing by 50% Leonardos' current seating capacity of 225. On weekends, Pedreira says, there is a turnover of 750 people.

## SESAC Serves Up Bicentennial Kit

NEW YORK—SESAC has produced a special bicentennial programming kit for broadcasters as part of the firm's salute to America's 200th birthday, and its own 45th anniversary.

The kit includes a 45 EP record of marching band music, "Proudly We Hail," and a 20-page red, white and blue booklet of program information, titled, "Celebrate The Bicentennial With Music."

Arrangements, cleared for broadcast by SESAC, are all performed by the Carl King, Purdue Univ. Symphonic orchestra and the Allentown Bands. The accompanying booklet contains stories and informational data on musical programming for the bicentennial year.

## Jukebox Programming

### MOA Votes For Change Of Its Name

By ALAN PENCHANSKY

CHICAGO—When the MOA's annual board meeting convenes next year in San Antonio, the association will have a new name, as a result of a resolution passed at the 1976 board meeting held March 25, 26 and 27 at the Hilton Hawaiian Village in Honolulu.

Fred Granger, MOA executive vice president, summarized the issue in his address to this year's gathering: "During the past two years more and more people have been questioning the name of the association as no longer representative of the industry it serves."

"The rapid development in recent years of the amusement game part of the industry gives support to this view. The contention of those who advocate a name change is that the name of the association should be representative of both music and amusement games."

According to Granger a number of new appellations were bandied about at the Hawaii gathering, but none was settled upon. Since the name change necessitates an alteration in association bylaws, a final decision must go before the national membership and be ratified by vote. However, Granger is certain that the words "amusement" and "international" will appear in the new title.

"International" is being added, Granger says, because of increasing overseas involvement in MOA activities, particularly at the annual convention and trade show. "We're getting participants from as far away as Australia," he says.

"Though it's not the biggest of its kind—that one's in London—ours is recognized internationally as a high quality event."

The 1976 MOA trade show is scheduled for Nov. 12, 13 and 14. As in the past it will be held in Chicago. Granger reports discussion at the Honolulu meeting about changing the site of the annual show, or scheduling a second smaller show elsewhere. However, Granger says, it was decided to stick with Chicago, largely because of its ideal transportation connections. And it was thought that a second show might interfere with the activities of state operator organizations, which stage similar events.

The board attempted to hold the line on fees for the annual show, Granger adds. As in the past, there will be no charge to MOA members

(Continued on page 51)

### A Good Year For German Industry

HAMBURG—The coin machine industry in Germany enjoyed a good sales year in 1975.

In Germany, there are 85,000 jukeboxes, 130,000 coin machines which pay out winnings and another 140,000 with no winnings, and some 20,000 persons are involved in the industry at various levels.

In the last year, the companies involved had a total turnover of 1.8 billion Deutsch Marks, and the export value to Europe, Japan and the U.S. totalled 60 million DM, or \$25 million.

Jukeboxes accounted for 8 million singles representing \$13 million and the companies involved paid \$14 million for the juke machines.

## Colleges & C'right Fees

• Continued from page 1

the large amounts of money they receive for a performance," the spokesman says.

Russ Sanjek of BMI says his organization is not interested in causing problems for colleges, but he thinks that under the law his writers should receive payment for performance of their compositions.

"When the new copyright legislation is finally in effect, we expect to sit down with a representative group of colleges and hammer out a contract that will be equitable," he states.

He further states that everything in the new copyright act will probably be subject to renegotiation and legal battles.

ASCAP has always attempted to collect performance fees under the existing copyright law, according to a spokesman.

"Since admission is charged for concerts at most schools and since money is made, we think that they should pay us for the use of copyrighted material," he says. "Although some schools get around paying the cost, we have never had a case where we've gone so far as to sue a school."

The NEC spokesman says that most schools have always fought this fee on the grounds that the money is recycled into other concerts or educational projects.

"By removing the words 'for profit,' schools have been left wide open to pay more money out and take in less educational profit," he asserts.

Among the legal angles expected to be contested is a sub-clause that requests the copyright owner to serve written notice to the school at least seven days before the date of the performance.

The NEC spokesman says that his organization has attempted almost

no lobbying against the copyright revisions and admits that most member schools are really not that aware of the upcoming situation.

### S.E. Collegiates In Atlanta Radio Meet

ATLANTA—The strong emergence of jazz on playlists and the importance of communication were key topics during the second annual Southeast College Radio Assn.'s Convention held here April 2-4. More than 150 student broadcasters from 20 Southeast campus stations participated in the confab, which also had strong industry support with representatives from 13 manufacturers in attendance.

Collegiate broadcasters from Georgia, Florida, North Carolina, South Carolina, Alabama, Mississippi and Texas attended and were educated on various topics ranging from programming to artists in the industry.

During the latter discussion, several performers (Larry Gatlin, Mike Greene, Darryl Rhoades) candidly explained how a record company goes about breaking a new artist.

The record company forum, "You Get What You Play For," keyed on the necessity to communicate—for both manufacturers and stations. Among companies attending the gathering were A&M, Arista, Atlantic, ABC, Casablanca, CBS, Island, Janus, London, Phonogram, Swan Song, Warner Bros. and Paul Brown Associates.

According to Bryna Melnick, conference co-coordinator, WUOG at the Univ. of Georgia will remain as the host station, although WMSB at Mississippi State Univ. will become the new headquarters station.

New group of officers are Paul Brut, president; Al Parker, vice president, and Susan Anderson, secretary.

## College Radio Education Closer To Business World

• Continued from page 16

ence would give him a full status with any Ph.D.

"This is happening in journalism now with editors and reporters moving to journalism schools as associate professors with full privileges and rank.

"It will happen in broadcasting as well, no question about it.

"Even now, many academicians are industry professionals as well as teachers. In my faculty, for example, Dr. Jim King is an ex-engineer, deejay, and station manager. Morleen Getz was a WWJ-TV, Detroit, personality and does lots of local radio and tv commercial work. Jerry Hagner is a professional filmmaker who does commercials, industrial films. My own career was a lengthy one and ranged from Detroit and Cleveland to New York over a 30-year period. And I find what I do today just as stimulating and rewarding as the years I spent as a performer. I was lucky, of course. I made enough money to be independent, had always gone to school (my Ph.D. is in American Studies), and had planned on being a university person. I came here from Kent State last September and am having a great time. I plan on being here for three years, then going upward in university administration or returning to business for a final career as an executive in broadcasting or the music business."

At the Univ. of Cincinnati, Randle is doing much to bring the academic and professional worlds of radio closer together. This next year, budget permitting, he would like to schedule a Master Teacher class whereby a national figure would come to the campus to lecture and demonstrate and participate on all levels with students in his area of interest. "People who come to mind at the moment are Mitch Miller, Steve Karmen of Budweiser, Hal Kanter, Al Gallico, J.P. McCarthy of WJR in Detroit, William B. Williams, Joe Smith, Harry Reasoner or Walter Cronkite—that kind of name.

"We are also working on a similar idea as the Nieman Fellows and CBS Fellows at Harvard and Columbia where top professionals would take a year off to go to a university for graduate level work for a year to refreshen and broaden them . . . and cross fertilize the university community while they are in residence. This is a couple of years away, but a very valid program."

Randle, while at WERE, Cleveland, became one of the top U.S. disk jockeys in importance for breaking records; one of the records he made famous was "The Battle Hymn Of The Republic" by the Mormon Tabernacle Choir . . . but during his day, probably only two other disk jockeys matched his power and impact in the music and radio industries.







*Direction: Lookout Management / Elliot Roberts and Ron Stone*

# John David Souther

John David Souther's *Black Rose* - The Scent of Genius

John David Souther: Those who know him call him a genius. He wrote "The Best Of My Love," "Prisoner In Disguise," "Faithless Love," "Silver Blue," "Run Like A Thief" and many more modern classics.

Now it's your turn to know John David Souther best. Get to know him on his new album *Black Rose* and find out why he's already a legend.

## Black Rose



Produced by Peter Asher  
On Arhulm Records and Tapes

ATL 1059 

### Shows - Tour itinerary

- April 24-25 - Baton Rouge, La.
- April 26 - New Orleans, La.
- May 1-3 - The Phou, Phungphua, Pa.
- May 13 - East State University, Kent, Ohio
- May 14-15 - Quiet Night, Chicago, Ill.
- May 16 - Exit In, Nashville, Tenn.
- April 22-25 - Cellar Door, Washington, D.C.
- April 27 - Four Corners, Baltimore, Md.
- April 28-29 - My Father's Place, Roslyn, N.Y.
- April 30 - Unicorn, Ithaca, N.Y.
- May 1 - Broome County Mem. Arena, Ithaca, N.Y.
- May 2 - Brown University, Providence, R.I.
- May 20-22 - Great Southeast Music Hall, Atlanta, Ga.
- May 23 - Gainesville, Fla.
- May 27 - Armadillo World Headquarters, Austin, Texas
- May 28 - Electric Ballroom, Dallas, Texas
- May 29 - Corpus Christi, Texas
- June 1-9 - Ebbets Field, Denver, Colo.
- June 11-13 - Roxy, Los Angeles, Calif.

*Black Rose* John David Souther



Tour: A.T.I. 88 Seventh Avenue, N.Y.C.











At recent PC-76 in Las Vegas, traditional CB leader Royce, above, showed first CB/AM/FM combo, bearing out projection of Xtal's Reggie Williams, right below, for growth of CB/radio/tape combos to between 30 and 50% of market.



J.I.L., a pioneer in CB "marriage" with tape, showed second-generation in-dash combos with 8-track, cassette players.



Midland had Polydor artist C.W. McCall on hand. "Convoy" star will promote firm's products under exclusive pact.



First CB expo pulls many autosound firms.

Billboard photos by Jim McCullaugh

PC-76  
'Hi-Lites'



Sharp's Bill Anderson, above, is bullish on firm's audio/CB links. Oversize transceiver drew traffic, right.



## IN '77 CATALOG

# More Hi Fi For Radio Shack Line

By RADCLIFFE JOE

NEW YORK—Radio Shack is adding a new line of products to its increasingly successful catalog of hi fi components, according to S. Allen Selby, the firm's audio buyer.

First products in the line will be ready by June, with a completion date targeted for August, when the company's 1977 catalog is ready for distribution to the more than 4,000 Radio Shack dealers and authorized sales centers around the world.

The line will run the gamut of high-end audio products from receivers and speakers to tape decks, amplifiers, preamps and tuners.

Radio Shack's decision to pursue a comprehensive expansion of its hi fi product line is based on the firm's encouraging success with these products since they were introduced last year (Billboard, Nov. 8).

The company's massive promotional campaign on network tv and

through the print media is being expanded to include a comprehensive series of training seminars for all the firm's retailers, a specially prepared 30-minute film covering all aspects to the hi fi business, and a book titled "Understanding Hi Fi," designed for retailers and consumers.

Selby assures that all items in the line have been selling well, in spite of the fact that the Radio Shack name had not been previously associated with high-end audio components.

To date, the Radio Shack line, which is being marketed under the Realistic brand name, includes three receivers at 50, 44 and 25-watts RMS per channel, a 20-watts-per-channel amplifier, and a tuner. Prices range from \$159.95 to \$399.95.

Prices on the new products have not yet been established, but Selby hopes to keep them competitive.

## NEW U.S. PUSH

# Meriton Handles Aiwa

NEW YORK—The Aiwa Co. and Meriton Electronics, both Sony subsidiaries, have entered into an agreement under which Aiwa audio products will once more be marketed in this country, according to Shigeru Inagaki, president of Meriton.

Aiwa products had previously been distributed here by Milovac International, but the firm lost its share of the market when Milovac went out of business in 1972.

Samples of Aiwa's 1976-77 line will be shipped to dealers between July and August, with full-scale marketing and merchandising programs planned for early 1977.

Products to be included in Aiwa's re-entry catalog include AM/FM stereo receivers, cassette decks, compacts, and some high-end portable cassette players.

Aiwa has been one of Meriton's

major private label suppliers for some time. However, its line of products for this market will be sold under its own name.

Officials at Aiwa explain that the company's long delay in returning to the U.S. market is due in part to the firm's inability to find a distributor willing to conform with Aiwa's market strategy for this country.

The Aiwa strategy places emphasis on after-sales service, and the firm's officials feel that Meriton has the expertise to competently carry out the Aiwa philosophy.

Both Aiwa and Meriton officials assure that there will be no direct competition between the two product lines, as they will both be marketed through different retailing channels. Meriton products are geared largely to the budget and

(Continued on page 43)

# Fairgrounds Host To Audio

## Car Stereo & CB Featured At Auto Expo

ALLENTOWN, Pa.—Although new car dealers don't need any help now from the hi fi and stereo sound shops to sell car stereos and CB sets for their new automobiles, retailers here took advantage of the Eastern Pennsylvania 1976 Bicentennial New Car Show here to do their own promos for such sound equipment.

The fact that only some 22 new car dealers were able to display their wares at the April 1-4 auto show here did not deter many retailers in offering their own "car show specials" in car stereo and CB units.

The mammoth auto show, with its exhibits valued at \$750,000, was sponsored by the automotive division of the Allentown-Lehigh Valley Chamber of Commerce and attracted wide attention to its showing in the Agricultural Hall at the Allentown Fairgrounds.

The Philadelphia-based Silo/Audio World chain, which has a warehouse showroom here, attracted sales attention with a deluxe car stereo 8-track player with FM radio for \$59 and a 23-channel CB mobile radio for \$88.

High Fidelity House, also chain-linked, staged a "Stereo Sale" (Continued on page 44)

## RCA EBR Real-Time

NEW YORK—The RCA videodisk EBR (Electron Beam Recorder) mastering facilities, two at Indianapolis and one in Princeton, N.J., already have been converted to real-time. It's the mechanical cutting system with a diamond stylus that is progressing from 5:1 to 2:1, with a goal of real-time mastering very close. The two systems were juxtaposed in last week's issue.

## Stereo Discounters Chain Looks For Annual Repeat

By MAURIE ORODENKER

TIMONIUM, Md.—Stereo Discounters, locally based chain of eight stores in the Philadelphia; Cherry Hill, N.J.; Norfolk, Va., and Baltimore, Md., areas, staged for the first time what it hopes to become an annual "Super Stereo Spectacular Show And Sale" at the Maryland State Fairgrounds Exhibit Hall here.

At what was one of the largest retailer-sponsored consumer shows on the East Coast, more than 40 manufacturers displayed their latest models in hi fi, stereo, car stereo and CB equipment for a four-day weekend, April 1-4.

Admission to the show and sale took a \$1.50 ticket, with the Stereo Discounters stores selling advance tickets at \$1. Opening Thursday evening, show ran from 10 a.m. to 10 p.m. on Friday and Saturday, and from 10 a.m. to 6 p.m. on Sunday.

Admission was free to those wearing Stereo Discounters T-shirts and for children under 14.

To promote attendance, in addition to extensive newspaper and radio advertising, door prizes included a complete \$1,000 stereo system, two KLH speaker systems, and a pair of Sansui 2/4 channel headphones. Giveaways included T-shirts, posters and hi fi books.

Manufacturers exhibiting new products included AFS, Akai, Ampex, AR, Audio-Technica, Audiovox, BASF, Benjamin, Capitol Magnetics, Craig, Creative/Windsor, Dokorder, Dynaco, Electro-Voice, Empire, Fairfax, Garrard, Jenson, J.I.L., Kenwood, KLH, Koss, Marantz, Maxell, Memorex, Musonier/Sculptured Sound, BSR, Pioneer, Rectilinear, Sankyo, Sansui, 3M/Scotch, Sherwood, TDK, Teac, Technics, Wollensak, Clarion and Sony.

A wide variety of show specials carried special price tags. A Garrard 86-SB automatic turntable, com-

plete with base and cover, went for \$79, a \$124 value. A \$54 Electro-Voice EMS-24 three-way speaker was tagged for \$36. Specials in the higher ranges included a \$500.50 Technics SA-8100X stereo/quad receiver for \$349; with only a limited number of Technics stereo/quad receivers, valued at \$325, going for \$182.

Prices ranged all over the scale to make the sale attractive, with Ampex 7-inch open reel tapes going for 88 cents, but limited 20 to a customer. MAURIE ORODENKER

## New 'Elcaset'

• Continued from page 1

cast market to which the high-cost system is aimed will make the significant investment necessary for a go-ahead.

In contrast, the secretive process in developing Elcaset masked the determination by the Japanese trio to get prior backing for what they obviously hope will become a world-wide standard.

Although the U.S. marketing arms of all three companies had little information, Jim Parks of Technics by Panasonic indicates it is likely that the trio will introduce new hardware at about the same time, although he was doubtful of any 1976 timetable.

Similar comments from spokesmen at Sony of America and TEAC of America were guarded, but interested, particularly in view of the growth of the consumer home and auto, and professional cassette markets here in the last several years.

The oversize Elcaset has a shell 152 mm long by 18 deep by 106 high, compared with the Philips Compact Cassette with dimensions of 100 mm by 9 by 64. Tape speed is (Continued on page 45)

## AES FEATURE

## Global Standards Update

By STEPHEN TRAIMAN

NEW YORK—The first comprehensive global overview of audio standards given at one session; papers on the RCA Quadulator, the proposed Sansui AM stereo system, and holomorph recording; two electronic music sessions and seminars on sound reinforcement system design/live entertainment, echo and reverberation, compressors and expanders highlight the 54th AES, May 4-7, at the Los Angeles Hilton.

Building on the recent six-hour standards meeting at the Zurich AES, Rex Isom, retired RCA Records chief engineer and AES president-elect, will chair the audio standards session Friday (7).

Participating will be G.F. Hohn, American National Standards Institute and International Electro-Technical Commission; John Eargle, AES; Ludwig Sepmeyer, Acoustical Society of America and American Society of Testing and Materials; Ed Hanson, EIA; Her-

man Silbiger, Institute of Electrical and Electronic Engineers, and Herbert Farmer, Society of Motion Picture & TV Engineers.

Significance of the session is underscored by ElectroTechnical participation, after the international group's fears on AES duplication of efforts were allayed in Zurich. As Eargle points out, the AES thrust is in making known general industry practices in these areas, rather than in the writing of standards, which is the small half of the problem.

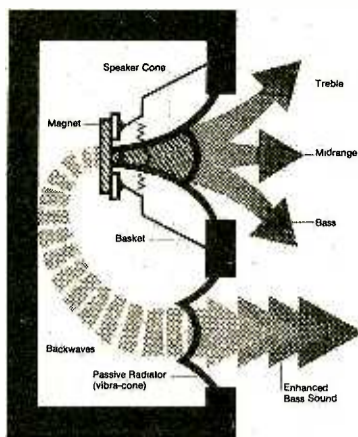
In Los Angeles, the AES standards committee will get a progress report from its two "working groups" on sound reinforcement components and test & calibration tapes. The report will be disseminated to the ElectroTechnical group which Isom and other AES members believe will help create a more workable standards environment and provide better coordination with the international groups.

Among papers to be presented at AES for the first time, Greg Bogantz and Joe Wells of RCA Records will detail the RCA Quadulator, interface between CD-4 cutting head and master tape that effectively lowers the cost; H. Kurata, S. Koshigoe and S. Takahashi of Sansui will document the firm's AM stereo system, and Dick Heyser of the Jet Propulsion Lab will give a space-age view of a new holomorph recording system.

Two big electronic music sessions will be chaired by Stuart Diamond III, Univ. of Utah and Wasatch Music Systems, with no less than 13 papers to be presented—evidence of the growing interest and thrust of the field.

A special "portable" session on motion picture sound Wednesday

(Continued on page 45)



Panasonic photo

Diagram shows how Panasonic Thrusters' new "vibra-cone" passive radiator at lower right works with woofer (and tweeter in some models) for improved efficiency, enhanced bass response.

## Panasonic 'Thrusters' To Debut

NEW YORK—Heart of Panasonic's newly designed compact audio/tape systems debuting late this month are "Thrusters," an advanced speaker system utilizing a passive radiator of "vibra-cone" concept.

According to Frank Leonardi, national sales manager for the firm's home entertainment line, the new speaker originally was aimed for the low to mid-price compacts, but then designed for the "better end" of the compact line as well. It is being shown to dealers at Panasonic's national sales meeting April 29 in Miami, and will be at CES in June.

Key to the Thrusters is the extra speaker "cone" that Leonardi claims improves efficiency and simultaneously improves bass response. As the woofer produces regular sound waves, projected forward and out of the box, it also produces rear or "back waves" that stay inside the enclosure.

The "vibra-cone" acts as an outlet for these bottled up "back waves" that restrict speaker efficiency. Two advantageous results are claimed—increased efficiency of the woofer, allowing it to reproduce good mid-range and treble sounds, and the "back waves" resonate the "vibra-cone," producing enhanced base tones.

New Thrusters line ranges from model SB-180, handling maximum power input of 10 watts, to the top-line SB-1600, designed for maximum power input of 40 watts. The speakers will complement a wide range of new compact systems, including advanced cassette and 8-track combinations.

## ITC OPINION

## Violating Franchise Rules Cost Discounter JVC Line

By MILDRED HALL

WASHINGTON—The International Trade Commission's recently released opinion in the case of Audio Equipment discounter District Sound of Washington, D.C., says the dismissal of the dealer's complaint against importer JVC America, Inc., was based on the failure of the store to provide a good "sound" room, and qualified sales personnel—requirements in all JVC contracts with its franchisers as of 1972.

The ITC opinion (which accompanied formal termination of the case) rejected claims by District Sound that JVC and its parent firm, Victor Co. of Japan, denied the franchise because the dealer discounted and transshipped product. ITC found that JVC sold to other stores that also discounted and transshipped, but met JVC standards in retailing its "highly sophisticated" audio equipment.

ITC's decision holds that refusal by JVC to deal with District Sound "was based on legitimate business reasons." The opinion rejects the discounter's July 1973 complaint that JVC was discriminatory, was trying to fix retail prices in a non-fair trade area, and was in violation of tariff act provisions.

However, ITC chairman Will Leonard says if the dealer constructs a good "sound" room, and meets the importer's other standards for franchises, it can renew its complaint, if JVC continues to refuse to sell audio products to District Sound.

The ITC admits its decision is narrow, and limited strictly to the facts

on the record in this case, and is not to be considered "precedential." Daniel Minchew, ITC vice chairman, and presiding officer, recommended ending the investigation on the basis of the record, but did not hold all arguments (Billboard, March 3).

The commission's April 2 order contains a warning that since the U.S. fair trade laws have been repealed, importers will have to be doubly careful in dealing with discounters and transshippers. Effective March 11 this year, agreements fixing resale prices are not exempt from illegality under the federal antitrust law, as they were previously in so-called fair trade states.

There was a cloudy area in the record when an independent distributor salesman, Stephen Brothers, representing JVC in the District of Columbia, told the owner of District Sound in 1973 that a \$50,000 order would not be shipped to his store because of the discounting and transshipping. The District Sound owner told distributor Brothers that he would not change his policy, and threatened legal action against JVC.

The distributor salesman reported this to headquarters, and was taken off the account by William Kist, then vice president of JVC's new high fidelity products division. Kist had been setting up a new marketing and distribution plan. It required franchisers to meet JVC standards, including a good sound room, experienced salespeople and maintenance of a fair-sized JVC inventory.

## NO U.S. KITS

## Sinclair Exits Mid-Fi Mart

NEW YORK—Sinclair Radionics of England is phasing out its line of mid-fi audio components, and will concentrate instead on the manufacture and marketing of calculators and digital watches which have turned out to be proven best-sellers for the firm, according to Nigel Searle, president of the U.S.-based subsidiary of the company.

The top-level decision directly affects Sinclair's plans to market the component line in kit form in this country. The line, which had been designated Project 80, had included preamps, power amps, FM tuners, a stereo decoder, a 4-channel SQ de-

coder, active filter unit and power supply packs. It had been sold successfully on the U.K. market for several years, and was scheduled for introduction in the U.S. last summer (Billboard, July 5).

Sinclair's withdrawal from the market leaves Heathkit and Amtroncraft of Italy as the two major contenders for the hi fi kit market.

Amtroncraft entered the U.S. market last August, following Sinclair's announcement. Its product line features 165 kits which are being sold through rackjobbers and electronics parts dealers throughout the U.S. and Canada.

FOR SALE  
RECOTEC  
MODEL CTL  
CASSETTE WINDERS

Set up for blank or pre-recorded product.

Would consider trade for Gauss equipment.

BOX 852

Billboard

1515 Broadway  
New York, N.Y. 10036Pfanstiehl  
has cables  
& connectors

Are you getting those High Profit, PLUS Sales available with Fast Moving Audio Cables, Connectors, Speaker Wires, Adapters and Plugs?

Now available from the same dependable source that makes SAME DAY SHIPMENTS of PFANSTIEHL Needles, Phono Cartridges, Tape and Accessories. Write today on your letterhead for details of Special Introductory Offer.

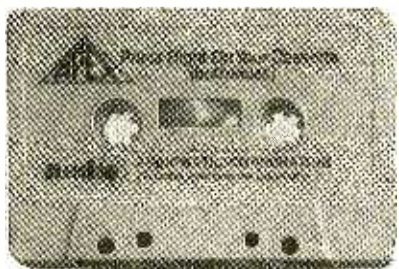


Pfanstiehl

3300 WASHINGTON ST. / BOX 498  
WAUKEGAN, ILL. 60085Good-bye,  
paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from

1290 AVENUE OF THE AMERICAS  
NEW YORK, N.Y. 10019. PHONE (212) 582-4870  
CABLE: AUDIOMATIC/TELEX 12-6419OVERSEAS OFFICE: 4 RUE FICATIER  
92400 COURBEVOIE, FRANCE. PHONE 333.30.90  
CABLE: AUDIOMATIC/TELEX 62282audio  
AUDIOMATIC CORPORATIONWANTED  
USED KING  
MODEL 600

## CASSETTE WINDERS

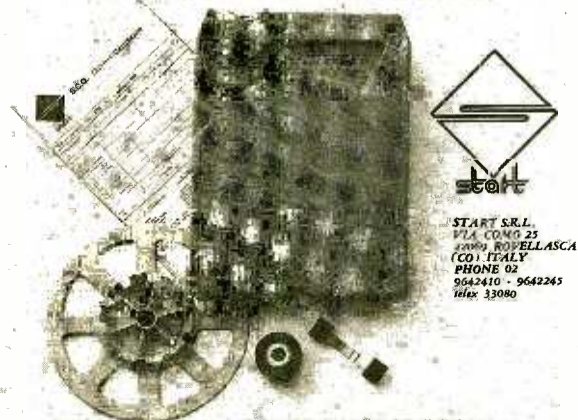
Must be able to load both blank and pre-recorded product. Will consider machines in any condition.

BOX 852

Billboard

1515 Broadway  
New York, N.Y. 10036

We are and we want to remain a first-rate company. For this reason we point to the quality. We know that quality is the result of controls and we guarantee it by means of test certificates We are the first do it in our field.



Computer cassettes for digital use  
All types audio Compact cassettes Lear Jet 8 track cartridges  
Norelco style boxes for automatic inserting machine All spare parts.

START S.R.L.  
VIA CONGO 25  
20099 ROVELLASCIA  
(CO) ITALY  
PHONE 02  
9642410 - 9642245  
telex 33080

## Clarion-Altec Auto Speaker Push Due

• Continued from page 3

The unit will allow the listener to tune the sound to his own tastes regardless of the speaker or point of installation and compensates for the varied tonal characteristics of auto speakers.

"Initially," says Merson, "the unit was going to combine a 6-watt per channel (RMS) booster amplifier with a five-step graphic equalizer section but we decided to at least double the wattage for greater power but that will also shoot the price up from an original \$60 to about \$100."

Clarion intends marketing the unit separately as well as in component systems consisting of Clarion radio/tape players, the booster unit and the new Clarion by Altec-Lansing high performance speakers. A retail price on the component system has not been set.

Speaker and booster combina-

tions, adds Merson, will also be available as add-on systems for cars already equipped with speakers.

"Unfortunately," says Merson, "the booster unit won't be available for showing at the upcoming CES

but should be ready about September."

Merson also adds that Clarion and Altec will continue to work together on autosound products for the future.

## JGE's Rosenberg Looks To Ad Career

NEW YORK—Jerry Rosenberg, head of the now-defunct JGE Enterprises who made the tv commercial slogan "What's The Story Jerry?" a household expression here, has turned himself into an advertising

consultant, soliciting lead roles in radio/tv commercials.

Rosenberg, whose JGE Enterprises was for many years a thorn in the side of fair trade manufacturers with his blatant disregard for those statutes (Billboard, April 3).

## ITA Seminar At L.A. VideoShow

TUCSON—Top tape topics will be the subject of a "six expert panel" at an April 30 ITA Video Seminar to be held in conjunction with the Los Angeles VideoShow, sponsored by Tepfer Publications at the Hotel Ambassador.

Moderator is Dick Buckley, DuPont, with Maxwell Ewing, Atlantic Richfield and a member of the ITA Producers Advisory Council, as chairman and presenter on "establishing a video network."

Other panelists include Bob Schaefer, news director, KNXT, Los Angeles, formerly with KMOX, St. Louis, first CBS o&o station to go all ENG, on "Tape Vs. Film;" Russell Page, Photo Corp. of America International, "Videotape—A Panacea For Corporate Communications;" Tom Daniels, American Video Network, "Where And How To Acquire Programming;" Bob Schanilec, Lawrence Livermore Laboratories, "Videotape—A Communications Tool For Government;" and Paul Weber, Ampex, "A Look At The Future."

According to Larry Finley, ITA executive director, seminar registration is free but limited to the first 75 acceptances. Reservations are available through ITA, Box 11070, Tucson 85734, phone (602) 889-6338.

## 2 New Phila. Firms

PHILADELPHIA—Two new audio/video firms set up shop here. Dynacord Electronics, Inc., has an office in the Oak Lane section to engage in the sales of amplification equipment to the trade.

Syncomm, Inc., received a charter of incorporation to engage in research, design, production, leasing, sale and distribution of videotape and other communications systems.

## Meriton/Aiwa Pact

• Continued from page 41

mid-fi mass merchandiser markets, while Aiwa will be seeking a share of the hi fi sales.

Meanwhile, Meriton is doubling its dealerships to about 600. This, according to Inagaki, is due to stepped-up consumer confidence in the line, since the firm was established here in 1974. The firm also plans to introduce about 12 new products this month.

To ensure its projected sales increase of between 80 and 100% this year, Meriton is also planning a number of dealer support programs which will be released along with the new product line.

# ANNOUNCING MAXELL'S FIRST ANNUAL "DO IT YOURSELF" ADVERTISING CONTEST.

(WITH PRIZES LIKE THESE, WHO KNOWS WHEN WE'LL HAVE ANOTHER?)

### FIRST PRIZE

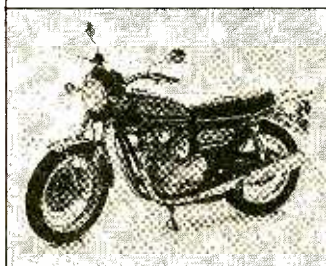


In an effort to encourage you to spend your Maxell co-op money wisely, we have decided to have a rather extravagant competition.

The dealer who does the most creative Maxell advertising wins an Advent Video Beam. The television with the seven-foot screen and sound system that bounces off the screen.

Second Prize is a Yamaha 650. A bike fast enough to raise the blood pressure of even

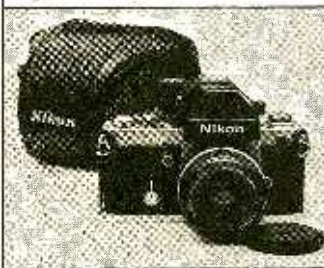
### SECOND PRIZE



the most jaded audiophile.

For Honorable Mention, we're giving away four Nikon F2s cameras. The best camera made by one of the best

### HONORABLE MENTION



camera-makers in the world.

There's only one thing you have to do to enter: come up with a Maxell ad and run it sometime between April 1st and May 15th, 1976. (Actually, you don't have to create something specially for the contest. You can run

something you've done before. Just as long as you run it again during those six weeks.)

You can run your advertising in newspapers, magazines, on radio, television or billboards. Any place that takes advertising.

You can use color, black and white, or any

### WHEN TO RUN



combination of the above.

However, before you start having visions of grandeur, you should be advised that your work will not be judged according to the amount of money you spend on it. The judges will be looking for big ideas.

The final judges will be Sam Scali, creative director of the advertising agency bearing the name of Scali, McCabe, Sloves, And Bill Tyler, creative columnist for Advertising Age. Both of whom have been recognizing great

### JUDGES



advertising for years.

The winners will be announced at the Consumer Electronics Show in Chicago on Sunday, June 13th.

You better get started right now.

This is one time when your Maxell advertising can bring you more than just customers.

### ENTRY FORM

Send entries (indicate date run) to:  
Scali, McCabe, Sloves  
Dept. M, 800 3rd Ave.  
NY, NY 10022.

Send co-op claims to:  
Maxell Advertising Dept.  
130 W Commercial Ave  
Moonachie, NJ 07074

NAME \_\_\_\_\_

DEALER \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

**maxell**®

## Super Autosound Sale

• Continued from page 41

with specials on Pioneer and Sanyo 8-track car stereos for as low as \$44 (Pioneer); along with a variety of Johnson, Courier Rebel and its in-house Hy-Range CBs (Hy-Gain private label).

• Federated Electronics, also calling attention to its new location here, featured a \$29.88 Micro-FM Converter, converting any AM car radio to FM, for \$24.88.

• Hart Electronics used the Clarion line for its "Car Show Specials," with a radio or tape player for as low as \$79.95 installed. Also, a \$139.95 Clarion AM/FM stereo 8-track player, mounted in dash or under, was \$89.95.

• Eastern Light featured specials on Cobra CB radios, with a Cobra 21 at \$169.95; and Leh's, appliance and radio-tv stores both here and in neighboring Quakertown, added a \$19.95 trunk-lid antenna free with purchase of either a Johnson or Sharp CB.

• Valley Communications in Quakertown, which sells only BSs, highlighted a \$146.70 Midland 23-channel unit for \$114.90; while Schuler Communications here took advantage of the car show to call attention to its repair service for any make CB and business radio.

Mass merchandisers and department stores also cashed in on the interest generated by the auto show. K mart stores in the area featured a four-day CB Radio Special sale. Hess's, major department store, promoted a GE "Radio & Recorder Riot" along with a special buy for a Johnson CB 23-channel transceiver at \$159.95 plus a free trunk-lid antenna valued at \$19.95 as an extra bonus. The free antenna bonus was also offered by Zallinger's, in-town department store, with a Cobra 29 CB radio at \$219.95.

Even Jewelcor, chain jewelry store here, took advantage of the car show excitement with "Sound Savings" on a variety of GE radios and a 4-channel scanner.

MAURIE ORODENKER

## Russ Tape Hardware Growing

• Continued from page 1

tape recorders and tape attachment units, for use with a radio set for example, but sold separately. Playback-only tape equipment is as yet unknown here, but there is a still undeveloped prerecorded open reel/cassette market. Tape/radio and tape/radiogram equipment is also manufactured, but output figures are somewhat negligible considering the vast size of the country—115,000 and 90,000 units respectively in 1974.

A general picture of the national tape hardware developments over the 1970-74 period shows: initiation of stereo tape equipment, though production figures remain moderate so far; an impressive increase in production of cassette hardware, for in 1974, out of the overall 2.1 million output, cassettes constituted 524,800 units as against only 24,200 cassette recorders supplied to the national market in 1970.

Cassette hardware certainly enjoyed the greatest popularity nationally, and the portable makes are the best sellers.

However, there are certain negative trends discernible. Since 1970 national companies have increased production of open reel equipment of lower quality.

No national companies manufacture quality stereo recorders of the higher quality categories. In-car stereo remains mostly in the planning stage, though a pre-production batch was originally expected for 1975. And most of the cassette hardware units manufactured are from the lower quality categories.

However the dramatic changes in production figures and the overall trends have resulted in substantially increased sales. According to *Komertcheskii Vestnik*, a biweekly business publication, figures show: 1,880,000 tape recorders supplied to retail outlets (with 984,000 units sold) in 1970; and 1,880,000 units supplied to retailers in 1974, with sales reaching a total of 1,820,000. Roughly a 200% increase over four years.

Generally the four-year period sales of tape equipment amounted to 1,032.9 million roubles, roughly \$140 million. But it is a fact that there are considerable quantities of out-of-date hardware still unsold in stores.

The shortcomings of the quality model market does hinder the Russian market. For instance, stereo hardware accounts for a mere 2.4% of the overall manufactured output. Though stereo models are quite expensive—the Rostov-101 costs nearly \$1,000 and the Yupiter-201 is almost \$700—it is hardly available in the retail outlets.

But in general terms the national tape hardware industry is steadily developing, though there are unde-

(Continued on page 45)

## '77 D.C. Expo Set

NEW HOPE, Va.—The Rogers High Fidelity Music Show returns to its flagship city, Washington, D.C., for its biannual visit Feb. 11-13, 1977, co-producers Bob and Teresa Rogers announce. Five floors of the downtown Hotel Washington again are expected to be occupied, with the show benefiting from the newly opened Washington Metro subway system which has a stop two blocks away.

## Quality Control Seminars Aid B.I.C. Dealer Servicing

NEW YORK—British Industries Co. has established a manufacturer/dealer program designed to provide "instant" on-the-spot assistance to the network of dealers handling its line of speakers and turntables, according to Frank Hoffman, the firm's vice president, sales.

The program, conducted by Michael Quicker, firm's new manager of field services, will enable the company to extend the monitoring of its comprehensive quality control programs to the field, and will provide instant feedback to the factories on individual dealer problems, says Hoffman.

The program is so structured that Quicker will be available to fly to any dealer with a problem on a 24-hour notice. "His report to us will re-

sult in prompt action to correct the problem," says Hoffman.

In addition Quicker will develop a series of seminars for firm's independent service stations throughout the country. The seminars will seek to educate field personnel in the performance of fast and satisfactory warranty service. The program will be taken to each of its more than 250 service stations.

An additional series of seminars is also being developed for service managers and technicians connected to firm's dealerships. "These sessions," says Hoffman, "will help the knowledgeable dealer service manager provide on-the-spot assistance to consumers with minor problems. This will save the dealer money and result in a satisfied customer."

## Irish Bows New Videocassettes

NEW YORK—Irish Tape has introduced a new line of 3/4-inch blank videocassettes designated the Formula 187 Series, according to Sol Zigman, president of Irish.

Zigman says that the tape is designed for use by educators, program duplicators, businessmen and other professionals, and is capable of multiple passes with minimum signal loss.

Formula 187 features what Zigman calls an improved oxide with special tape surface treatment that gives the product a performance

equal to chrome. He further adds that due to low friction, jamming is virtually eliminated.

The tapes are also treated for environmental stability at temperatures of up to 350 degrees fahrenheit. They are available in lengths of 10, 20, 30 and 60 minutes.

Prices on the Formula 187 Series are \$19.95 for the 10-minute video cassette, \$24.95 for the 20-minute, \$29.95 for the 30-minute, and \$40.95 for the 60-minute. The line is available for immediate delivery.

# Summer... and the Selling Is Easy

Coming  
**June 19**  
Billboard's  
Summer Consumer  
Electronics Show  
Issue

Ad Deadline  
**June 4**



**"THE BIG THREE"**



#54



#HUL-8



#C-30

13¢

That's right, that's all a letter costs to find out if you can save HUNDREDS, even THOUSANDS of DOLLARS off Prices you are now paying!

Write us for complete catalog and  
**SPECIAL DEAL Today!**

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303  
Phone: Area Code 919-867-6111

**No. 410**  
FLAT SHIELD

**No. 510**  
FLAT-FOAM SHIELD

**No. 570**  
FULL-FOAM SHIELD

**No. 901**  
SPECIAL  
FOAM SHIELD

**No. 470M**  
CASSETTE FULL SHIELD

**No. 201**  
CASSETTE  
SPRING PAD

**No. 302**  
CASSETTE PINS

**No. 508**  
8 TRACK  
FOAM PAD



**No. 208**  
8 TRACK  
CARTRIDGE  
SPRING PAD



**OVERLAND  
PRODUCTS**

P.O. Box 5  
515 North Pierce St.  
Fremont, Nebr. 68025  
Phone 402 721-7270

SPECIAL DESIGNS ON REQUEST

# Rep Rap

The growing involvement and the problems encountered by manufacturers representatives in dealing with collections for their principals were given a full-scale airing at the April dinner meeting of the **Mid-Lantic Chapter** of Electronic Representatives Assn. (ERA) in Philadelphia.

The discussion was led by two members, **Marion Leader**, partner in Maragon Sales Co., and **William Krotow** of Kenneth B. Erdman & Co., both Philadelphia rep firms. Program chairman is **Donald R. Frizen**, partner in Jadelectronic Associates, Inc.

★ ★ ★

Mid-Lantic Chapter of ERA will introduce its

## Russian Tape

• Continued from page 44

niable problems. Immediate tasks facing the national companies include expanding manufacture of stereo quality equipment; manufacture of tape in separate units, such as decks and amplifiers; initiate production of in-car stereo; manufacture speakers of various configurations, and develop and boost mass production of quadrasonic equipment.

Quality of the tape itself, used for open reel and cassettes, made locally, is not yet particularly high. This presents another industry challenge.

But the raw tape problem will be eliminated when a low-noise tape will be supplied from a factory built here by a West European company.

The Russian people are increasingly interested in modern, sophisticated and high quality tape hardware and its availability is a vital landmark in the growth of the national music industry here.

## New 'Elcaset'

• Continued from page 41

3 3/4 i.p.s. versus 1 7/8 for the Philips-type, with a wider dynamic range capability claimed due to both the wider tape and faster speed (which also doubles the cost of the raw software). Both 60 and 90-minute versions are anticipated for the introduction.

Three extra holes are provided in the cassette shell for automatic code selection of proper bias and equalization, eliminating the need for panel switches for low noise/high output, chrome or double-coated formulations. The tape itself is pulled out of the shell for transport on the heads, so that the precision of the shell construction won't affect the running of the tape.

There were no cost estimates for either software or hardware, nor a marketing timetable from any of the three developers of Elcaset. But the market share they and the other reportedly committed firms hold worldwide make the prospects far more viable than for Unisette.

## AES Standards

• Continued from page 42

evening (5) at the Samuel Goldwyn Theater will include a report on the new Dolby audio control center (CP 100 cinema processor), a review on the live music recording on location for "Nashville," and a demonstration of the Sensurround system, combining Cerwin-Vega speakers and BGW power amps.

The AES seminar series will highlight basic sound reinforcement in two parts, primary system design, by David Klepper, KMK Associates, and advanced aspects for live entertainment, Stan Miller, Stanal Sound. John Woram, Institute of Audio Research, will conduct sessions on echo & reverberation, and compressors & expanders.

new **1976 Membership Directory** at NEWCOM in May, available without charge in the chapter's president's suite hosted by **Eugene Klumpp**, J.A. Maguire & Co., Pennsauken, N.J.

The alphabetical listing also includes branch

offices, names of owners, number of employees, territory covered and trade divisions: Components and Materials, Consumer Products, and Technical Products. Others interested in a copy can contact George Carroll, chapter executive

secretary, P.O. Box 344, Narberth, Pa. 19072.

★★★  
**Mohawk Marketing Corp.** has been named national rep in the military market for J.I.L. Corp. CB/car stereo, sales vice president Al Ko-

vac announced. Headed by **Charles Penarella** at 4984 Holland Rd., Virginia Beach, Va., phone (804) 499-8901. Mohawk also has office/warehousing and management/sales offices in Florida, Iowa, Texas, California, Alaska and Hawaii.



*Celebrating a decade of service to the industry*

# 10th Annual SUMMER Consumer Electronics Show

McCormick Place, Chicago

June 13-16, 1976

**THE PEOPLE**  
Over 40,000 retailers, sales representatives, distributors, importers and manufacturers will preview the industry's new 1977 lines displayed by 500 exhibitors.

**THE PRODUCTS**  
Products on display will include television, radios, audio compacts and components, tape equipment, electronic calculators and watches, citizens band radio equipment, security systems and accessories.

**THE PROGRAM**  
Conferences on Audio, Video, CB, Calculators and Watches, Government and Consumer Affairs, Service Technician Development and Industry Promotion will be held daily.

The social highlight will be the 10th Annual CES Champagne Party in all exhibit areas on Tuesday, June 15th.

**SPONSORED AND PRODUCED BY  
THE ELECTRONIC INDUSTRIES  
ASSOCIATION, CONSUMER  
ELECTRONICS GROUP**

**MAIL THIS COUPON BEFORE JUNE 1**

**ADVANCE REGISTRATION** S 9

Save time, fill in and mail this coupon before June 1. Your free badge of admission will be mailed back to you. (Please print)

Name											
Title											
Firm											
Street											
City	State									Zip	

Please check below the classification of your business

RETAILER       DEPT./CHAIN STORE BUYER       MFG. REP.       MANUFACTURER

DISTRIBUTOR       PREM./CATALOG BUYER       OTHER \_\_\_\_\_

Please send us your hotel reservation blank.

**Mail to:** Minors under 18 years of age will not be admitted under any circumstances  
**SUMMER CONSUMER ELECTRONICS SHOW, 331 MADISON AVE., NEW YORK, N.Y. 10017**

## Williams Legend Revived

• Continued from page 3

sional and as a friend of Hank. All of a sudden I realized that I was being carried away with it. Jim was credible, believable. He did a great job of acting, but I don't think he was acting. I think he actually felt it."

On Jan. 1, 1953, when the news of Hank Williams' death flashed around the world, Jim Owen was 11 years old—and he cried. Though he never met Williams, Owen started digging for facts about him, a hobby that became an obsession. Emulating Hank's songwriting profession, Owen moved from his home town of Henderson, Ky., to Nashville where he wrote such songs as "Louisiana Woman, Mississippi Man" for Conway Twitty and Loretta Lynn and "Southern Loving" for Jim Ed Brown.

Through makeup, clothing that matches one of Williams' favorite outfits, and a painstaking survey of Hank's physical habits, Owen walks, talks and sings with an authenticity that creates an eerie, haunting feeling.

Sixteen songs are included as the play focuses on the final three years of the singer's life—from the time he hit Nashville until his death on the last day of 1952. After the closing of the play, Owen returns to the stage for a half hour to answer questions about the life of Williams.

Now booked by Sound Seventy Productions, "Hank" played to 4,100 persons in Akron, Ohio, who braved 11 inches of snow and zero weather—and success stories continue to follow the show. Hank's stepdaughter Lucretia called Owen

and told him the show made her "very sad" but very happy at the same time—and she wanted to see it again.

Hank Williams Jr.—both haunted and heightened by the consuming legend of his father—hasn't seen the Owen performance. But his friends have told him about it and he told Owen, "You've taken a tremendous load off me. All my life, people wanted me to be my daddy. I just want to be me. Now you be Hank and let by me be Hank Jr."

Part song and part dialog, the play sparkles with brilliant and touching moments—and poignant observations: "I don't just write these songs, I live 'em. Country songs are just life set to music. Miss Audrey and me, we ain't married anymore. New Year's Eve, I took four shots at her and she said that was the final straw. I don't know why she got so upset 'cause I missed her all four times. I used to be a better shot than that."

The show ends with some excellent ironic lines as Williams views his Jan. 1 date in Akron—a performance that death pre-empted: "I can't stay with you much longer 'cause I gotta go and I can't wait. Things really have been rough and I sure have been down, but it's over now. I've got a whole lot better life in front of me than I've got behind me. I'm gonna get me a shot to ease this back pain, then I'm gonna curl up in the back seat of that Cadillac and just put all this behind me..."

After playing the role of Hank Williams night after night, does Owen feel a bit of Hank coming out in him? "Yeah, but I think it always did. It comes out in every songwriter or everybody who grew up loving him and his music. Maybe through osmosis, being near that material, they adapt certain things he did. He was a very blunt man. He didn't have a lot of time to beat around the bush with you. He'd go straight to the point and say, 'What do you have to say?' I've always done that anyway."

Perhaps the Hank Williams mystique—which grows year by year—is best epitomized by the woman who approached Owen after his performance in Williams' home town of Montgomery, Ala. She told him, "The reason that Hank has been so alive is that he has never rested. He never really got to reach the people he wanted to. Television was just getting started, country music was just moving into the North, and he never got to achieve the things he wanted to achieve. If this show continues to grow, his spirit will become much more rested."

"I wonder if that's true?" Owen ponders.

### Luman Improving

NASHVILLE—Bob Luman's condition has improved following successful surgery to relieve pressure on his esophagus—and the Epic artist is now listed in fair condition in St. Thomas Hospital.

Luman suffered a ruptured blood vessel and was hospitalized in Texas Feb. 28. Officials are uncertain when Luman will be released or when he'll be able to resume performing.

### A Gold Watch For Mercury's Kennedy

NASHVILLE—Jerry Kennedy, Phonogram/Mercury vice president of a&r, didn't have to wait until retirement to receive the proverbial gold watch from the company.

Irwin Steinberg, president of the Polygram Record Group, flew to Nashville to personally present Ken-

## Country Bluegrass Stressed On New Label

LOS ANGELES—Country Music veteran Martin Haerle and Arthur Smith are pairing behind a new contemporary label, CMH Records, which will emphasize bluegrass in its early releases.

Haerle, one-time general manager of Starday Records in the early sixties and more recently manufacturing chief of UA Records and Smith have corralled an impressive array of exclusive talent. First six two-pocket LP and twin pack tape packages, both listing at \$9.98, will be new recordings by Mac Wiseman, Grandpa Jones and Ramona, Don Reno, Bill Harrell, Lester Flatt and the Nashville Grass, the Brown's Ferry Four, Carl Story and Benny Martin. Each album will have 20 songs.

Haerle, based here, will handle sales, promotion and administration, as president, while Smith as vice president will handle a&r from his Charlotte, N.C., recording studio.

Haerle will announce an independent distributor lineup shortly. The first release was set for Thursday (15). CMH will issue approximately 25 albums yearly.

### Kerrville Sets Festival Acts

KERRVILLE, Tex.—A wide spectrum of native American music will be covered in this year's Kerrville Folk Festival, set for July 27-30 at Rod Kennedy's Quiet Valley Ranch.

Several Houston-based artists are on the bill, including Don Sanders, Wheatfield and Chubby Wise, which runs the gamut from barrelhouse pianist Robert Shaw to Patsy Montana, Harmonica Frank and contemporary composer David Arman.

The lineup for the four evening concerts, all beginning at 6 p.m., is as follows:

Thursday—Bill Staines (1975 national yodeling champion), Bill Haymes, Bill Moss, Bill Neeley, Shane and Kitty, Robert Shaw, Chubby Wise with Grassfire, Carolyn Hester and Milton Carroll.

Friday—National yodeling contest, Kurt Van Sickle, Jimmy Johnson, Kenneth Threadgill, Don Sanders, Hardin and Russell, Allen Damron, Patsy Montana and Steve Fromholz.

Saturday—Harmonica Frank, Bill and Bonnie Hearne, Red River Dave, Carol Cisneros, Guy Clark, Red, White and Blue (Grass), Lee Clayton and Peter Yarrow.

Sunday—Mark David McKinnon, Bluegrass Ramblers, Rick Dinsmore, Terry Waldo, Mike Williams, Dee Moeller, Rick Stein, Bobby Bridger, Wheatfield and David Arman.

In addition to the evening concerts, there will be New Folk Concerts Friday and Saturday afternoons and an award winners show Sunday. In addition, various workshops, a folk mass celebration and the Texas State Arts and Crafts Fair provide additional entertainment.

nedly with the gift, marking his 15th year with the record firm.

Kennedy handles such artists as Tom T. Hall, Cledus Maggard, Johnny Rodriguez, the Statler Brothers and Faron Young. Five LPs and six singles he produced are presently riding the country charts.

## EASTERN STATES CONCLAVE

### A Catskills Caper For Country Folk

By GERRY WOOD

MONTICELLO, N.Y.—"She'll sing you a song about New England/Northern mountain home/It's just as country as Dixie/though the winters sure get cold..."

The lyrics from "New England Song"—an original tune by Coco Kallis—winner of the most promising artist award with her group, the Lonesome Road Band—typify the creativity, talent and thrust of the annual convention and awards show of the Eastern States Country Music, Inc.

Held at the Catskill resort, Kutsher's Country Club, April 9-11, the confab drew more than 200 registrants from 10 states and Canada.

Through the talent showcases, penetrating panel discussions, informative workshops, membership and board meetings, and the awards show, the convention served notice on the country music community that country music is not only surviving in the Northeastern states, it's beginning to prosper.

Based on the balloting of the membership, the annual awards show honored recording artists who appear extensively in the Northeast. Bob Wood won entertainer of the year, Mickey Barnett was top male vocalist, and Bobbi Northrup scored as best female vocalist. Most promising artist awards—based on performances during the confab's talent show—went to Coco and the Lonesome Road Band, male vocalist Mike White, female vocalist Roseanne Tracy and the duet of Tom Walker and Sue Brainard. The King-DJ award honored Gene LaVerne of WFGL, Fitchburg, Mass.

Election of new board members saw three-year terms coming for Bobbi Northrup, Bob May of Countryopolitan Records, Jim Foederer of WSCP, Sandy Creek, N.Y. and Bob Wood of Jamboree U.S.A.

Lee Arnold of WHN, New York City, keynoted the Saturday night banquet presided over by Duane Wilson, president of

Eastern States Country Music, Inc.

Others performing on the showcase of Northeast talents were Rich Sliter, Ron Sliter, Mary Jane Brine, Dave Wright, Larry Miller, Grace Knudsen and Gary Flagg.

The "Strings And Things" workshop, conducted by artist-producer Bob Wood, explored the world of guitars—both musically and mechanically.

A panel discussion on the direction of country music was a highlight of the convention. Moderated by entertainer Doc Williams, the panel featured Gerry Wood of Billboard, Betty Cox Larimer of Music City News, and Laura Lee McBride, representing the Assn. of Country Entertainers. Spiced by poignant questions and remarks from the audience, the panel centered on such subjects as the trend toward suggestive lyrics in country music, problems facing regional entertainers and companies, automated radio stations, playlist length, charts and cross-overs.

Other events included a golf tournament and the Eastern States Country Music, Inc. country show before 6,000 fans at Monticello Race Track. Doc Williams and Chickie Williams led a talented corps of entertainers at the awards show, emceed by Reid Northrup in Kutsher's Stardust Room.

The 11th annual convention of the group brought together country music artists, promoters, deejays, agents, recording companies, and fans from Maine, New Hampshire, Vermont, Massachusetts, New York, Pennsylvania, West Virginia, Virginia, New Jersey and Tennessee. The nonprofit organization promotes country music and artists throughout the Northeastern states.

Seeking fund-raising ventures, organization officials announced that Ovation Guitars plans to donate a 1776 model Patriot guitar—a limited edition collector's item—to the group which will sponsor a drawing.

### QUICK TO TURN GOLD

## RCA Execs To Nashville; Fete Stars Of 'Outlaws'

NASHVILLE—With sales on "The Outlaws" LP surpassing gold record status and reaching an estimated 580,000 total sales, RCA winged its top brass from New York—president Kenneth Glancy and Mel Ilberman, division vice president—to Nashville for a reception honoring the stars of the album—Waylon Jennings, Willie Nelson, Tompall Glaser and Jessi Colter.

Joining with RCA-Nashville vice presidents Jerry Bradley and Chet Atkins, Glancy and Ilberman presented the four entertainers with their RIAA gold album award plaques at the Nashville fete Monday (12), Jennings, Colter, Nelson

and Glaser all were present for the event.

Released on Jan. 19, "The Outlaws" quickly hit the country chart where it's tracked at number four this week—and it climbed the pop chart to the number 10 position.

Pulled from the album, "Good Hearted Woman" by Willie and Waylon topped the country singles chart and "Suspicious Minds" by Waylon and Jessi has been rushed into release as a new single.

Success of the LP resulted in "The Outlaw Music Festival," featuring the album artists. It's booked heavily for the spring/summer season.

And it sent RCA into a promo-

(Continued on page 48)



Howard Sherman photo

NEW SOUNDS—Michael Urbaniak and wife Ursula Dudziak are seen at Dick Charles Studios putting finishing touches on "Body English," pair's first Arista LP. May release features the Lyricon, new electronic woodwind instrument, and vocals by Dudziak.

## WADE PEPPER PROMOTIONS

1195 Mt. Paran Rd. N.W.  
Atlanta, Ga. 30327  
(404) 233-5167

COUNTRY MUSIC  
PROMOTION AT ITS  
HIGHEST LEVEL.  
REPRESENTING PUBLISHERS,  
ARTISTS AND  
RECORD COMPANIES.

**Don't be  
surprised if  
all five go  
top 5.**

**BILLIE JO SPEARS**

**"What I've Got In Mind"**

UA-XW764-Y

**ED BRUCE**

**"The Littlest Cowboy Rides Again"**

UA-XW774-Y

**CRYSTAL GAYLE**

**"I'll Get Over You"**

UA-XW781-Y

**WILLIE NELSON**

**"The Last Letter"**

UA-XW771-Y

**JEAN SHEPARD**

**"Mercy"**

UA-XW776-Y

**5 giants from the Tower. United Artists Records/Nashville**





# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 4/24/76

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	5	6	★ Star Performer—LPs registering proportionate upward progress this week.
2	2	7	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
3	1	13	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
4	3	12	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
5	4	12	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
6	9	5	★ COME ON OVER—Olivia Newton-John, MCA 2186
7	7	10	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
8	4	8	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
9	8	9	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
10	6	10	★ ROCK N' COUNTRY—Freddie Fender, ABC/Dot, DOSD-2050
11	14	5	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
12	11	10	★ WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
13	12	7	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
14	17	5	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
15	16	5	LONGHAIRED REDNECK—David Allan Coe, Columbia KC-33916
16	15	14	★ THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
17	25	2	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
18	21	3	MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520
19	26	3	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
20	19	9	★ MARVEL THE MARVEL—Narvel Felts, ABC/Dot, DOSD 2033
21	24	4	★ PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
22	31	2	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
23	20	11	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
24	13	8	★ THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
25	19	24	★ BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
26	45	2	★ THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
27	23	21	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
28	32	3	SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)
29	29	5	★ ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
30	34	4	★ WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
31	36	3	MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)
32	33	3	DON'T CALL ME ... I'LL CALL YOU—Jerry Jordan, MCA 2174
33	27	12	JESSI—Jessi Colter, Capitol ST-11477
34	28	13	★ LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
35	18	9	JASON'S FARM—Cal Smith, MCA 2172
36	NEW ENTRY	4	★ FOREVER LOVERS—Mac Davis, Columbia PC 34105
37	37	4	★ STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088
38	22	16	★ LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
39	39	3	★ FEARLESS—Hoyt Axton, A&M SP 4571
40	41	4	★ THE BATTLE—George Jones, Epic KE 34034 (Columbia)
41	40	4	★ INDEPENDENCE—Nat Stuckey, MCA 2184
42	47	2	★ HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
43	42	3	★ ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
44	43	3	★ STEPPIN' OUT—Gary Stewart, RCA APL1-1225
45	30	11	★ THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
46	44	5	★ TEXAS COUNTRY—United Artists, UA-LA574-H2
47	NEW ENTRY	6	★ THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
48	50	20	★ THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
49	48	28	★ PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
50	NEW ENTRY	8	★ TRYIN' LIKE THE DEVIL—James Talley, Capitol ST 11494
	38	8	★ HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914

## Smithsonian Honor To Mills Brothers

WASHINGTON—A Smithsonian award in recognition of their 50 years in popular music was made last week to Herbert, Harry and Donald Mills, the Mills brothers, as a feature of their concert at Baird

Auditorium of the Smithsonian Institution.

Julian Euell of the Smithsonian said the tribute was made "to an institution as great as the Smithsonian itself."

## Monarch Mulls W. Coast Plant

NEW YORK—Viewlex-owned Monarch Records is eyeing the acquisition of a new plant site in Southern California to expand and modernize West Coast custom pressing operations.

Richard Burkett, recently named Viewlex's president, explains that actual construction plans are contingent on arranging new financing and pending negotiations with Viewlex's bank creditors to convert much of the firm's \$16-20 million debt into equity for accounting purposes (Billboard, April 3). A realtor, Stuart Klabin & Co., has already been retained to search out a location.

The goal, continues Burkett, is to up Monarch's current 12-inch pressing capability of 60,000 disks a day to 75,000 units and to automate all LP presses. At present, only 20% of Monarch's West Coast album capacity is handled by automated machines.

The present plant, located in Los Angeles County, is capable of pressing some 125,000 singles a day, states Burkett. Those presses are fully automated.

In addition to modernizing LP production facilities, the thrust of the move is also geared to bring Monarch's entire West Coast operation under one roof, unlike its present multi-building complex.

Any new plant will remain in the county, says Burkett, who adds that even if green lights from the banks come, any opening of a new plant is at least a year away.

## Future Of Country Music Is Youth, Arnold Argues

MONTICELLO, N.Y.—Citing the 18-25 age group of listeners, Lee Arnold, representing New York City's flagship country station—WHN, commented: "The kids are our future hope in country music."

The keynote speaker for this year's just-concluded annual convention of Eastern States Country Music, Inc., Arnold pointed out, "They turned away from contemporary and rock music because they weren't comfortable with it. Let's not ignore them—let's encourage them."

Taking a long look both backward and forward, Arnold predicted, "I firmly believe that Tanya Tucker is our Kitty Wells of the future the same way that Johnny Rodriguez will be our Ernest Tubb of the future."

Speaking April 10 to more than 200 registrants gathered at Kutsher's Country Club for the Eastern States Country Music, Inc. convention, Arnold reflected on one of the more popular topics at the meet: "Our society and moral codes have changed—and it's reflected in country music. We have a contemporary singer like John Denver who writes and sings country music, then we also have country singers like Ray Price doing pop."

"It has taken a long time to get the acceptance, and we have it now. But we have to be careful or we'll lose it again."

Arnold voiced both praise and criticism toward the Nashville record establishment: "Some very inventive people—like Chet Atkins, Don Gibson and Eddy Arnold—rescued country music. But despite all its creativity and ingenuity, much of today's Nashville music has a sameness—bland, hackneyed and predictable. And that's bad. In many instances, they're in a rut. That's why



CASH'S CAR—This "cadillac" was built one piece at a time and the various parts used span over a decade. Bruce Fitzpatrick of Hilltop Auto Sales presented Cash with this self-constructed vehicle in coordination with Cash's new Columbia release "One Piece At A Time." Enjoying the first ride are, left to right, Charlie Bragg & Don Davis, producers, Ron Bledsoe, vice president of CBS and Fitzpatrick.

## Extra Day a Big Plus At Wembley Country Festival

NASHVILLE—With a third day added this year, the Eighth International Festival of Country Music April 17-19 at Wembley, England, offers something for everyone.

In an effort to draw new audiences into country music in England, the third day of the festival will be devoted to mainly contemporary or progressive artists. The guest lineup includes Jack Greene, Jeannie Seely, Wanda Jackson, Jim & Jesse & the Virginia Boys, Vernon Oxford, Connie Smith, Don Williams, Tammy Wynette, Jeannie Pruett, Skeeter Davis, Johnny Gimble, Lloyd Green, Dolly Parton, Marty Robbins, Red Sovine, Jimmy Payne, the Dillards, Country Ga-

zette, John Hartford, the Ozark Mountain Daredevils, Buffy St. Marie, Carl Perkins, Rick Nelson & the Stone Canyon Band and Gene Autry.

The First International Festival of Country Music will be held in Sweden simultaneously with the Wembley Festival, April 19. George Hamilton IV will emcee this show. Artists appearing on Saturday and Sunday will go to Gothenberg for the Swedish festival. Both events will be filmed by BBC television and Swedish television and taped by BBC radio.

Some 120 artists and musicians will depart Nashville April 15, the largest country music package ever to leave the U.S. at once.

## Country LP A U.K. Hit

LONDON—The biggest television advertising campaign for a country music album since K-Tel's effort with its "Town And Country Greats" package last year has broken in four markets here.

The release is "A Touch Of Country," a Topaz label 20-tracker being a compilation of country repertoire from CBS and RCA, featuring such artists as Tammy Wynette, Jim Reeves, Charlie Rich, Johnny Cash, George Hamilton IV and Bobby Bare.

It has appeared in the Harlech, Trident, Midland and Granada television areas. Radio commercials started last week and the campaign also embraces national newspaper advertising.

The promotion for the album, which retails at roughly \$5.60, coincides with the Eighth International Festival of Country Music and three of the artists involved (Wynette, Marty Robbins and Dottie West) appeared at Wembley Pool over Easter.

WORLD WIDE PICKS WORLD WIDE PICKS WORLD WIDE PICKS

### WORLD WIDE PICKS

- "Faded Love" • Country Boy Eddie • MCR
- "Swinging D J On Station USA" • Madeline Rodgers • Brite Star
- "Stay With Me" • Debby Story • MCR
- "Do Yourself A Favor" • Buck DeShaw • Brite Star
- "Handfull Of Suitcase" • Country Persuasions • MCR
- "Old Fashioned Love Song" • Debra Thomas • MCR
- "Heritage" • Louis Tody • Music Towne
- "From A Child To A Woman" • Raymond Kelly • Brite Star
- "Here's My Arms" • Stella Walton • MCR
- "Can't Say It Took Me By Surprise" • Eldon King • Brite Star

Send Records for Review or for Promotional Copies

**WORLD WIDE RECORD DISTRIBUTORS**  
45 MUSIC SQUARE WEST, NASHVILLE, TENNESSEE 37203  
(615) 256-8064-834-3700

WORLD WIDE PICKS WORLD WIDE PICKS WORLD WIDE PICKS





## Swarbriggs Take Prize

By KEN STEWART

DUBLIN—The Swarbriggs won the major award at the Recorded Music Industries of Ireland awards concert, held here at the Carlton Cinema.

The "Scene Award," as it is known, was presented by Scene magazine to the artist adjudged to have performed best, both in recording and live shows, during 1975. The Swarbriggs won two additional awards—for record of the year and for the best all-Irish record.

Fifteen of the awards were decided by readers of Scene, and the main award and four others for technical expertise by an independent panel which included a record retailer, a radio producer, disk jockeys and journalists.

Results of the scene poll: best male singer, Red Hurley; best female singer, Kelley; top band, Miami Showband; top rock group, Chips and Horslips (tied for first place); top musician, Charles O'Connor of the Horslips.

Best country male singer, Ray Lynam; best female country singer, Philomena Begley; top folk group, Wolfe Tones; top cabaret artist, Brendan Grace; record of year, "Funny" by the Swarbriggs; top disk jockey, Larry Gogan; top television personality, Gay Byrne; top radio show, "Discs-a-Gogan"; top television show, "Late, Late Show"; top radio station, RTE.

RMI Awards for technical expertise: best album, Irish artist, "Spanish Train And Other Stores," by Chris de Burgh (A&M); best produced record, album or single, by Irish artist, produced anywhere, "Love Is," by Fran O'Toole (Mint); best arranged record, album or single, by Irish artist, arranged anywhere, "Come Back Paddy Reilly," by Loudest Whisper (Polydor); best all-Irish record, album or single, and Irish in all facets, written, arranged, produced recorded and pressed in Ireland, "That's What Friends Are For," by the Swarbriggs (EMI).

The definition of Irish in this context is that the artist normally works in Ireland, just that. He does not have to be an Irish national.

Previous overall winners of the

RMI Award, as it was known before it became the Scene Award, were Joe Cuddy and Jamie Stone, who appeared at the RMI Awards concert. And Dana made a special guest appearance.

The RMI Awards were devised three years ago to promote a strong Irish-based music industry and with the objective of highlighting improvements in recording techniques.

Recorded Music Industries of Ireland represents most of the leading record companies, including EMI, CBS, Irish Record Factors, Polydor, Release and Demesne.

## What's WATT?

LONDON—Considerable dealer confusion here because of two record companies marketing product with the prefix WATT.

The situation arose when Cube announced the launch of the Electric Record Company label with Marsha Hunt's WATT-prefixed "C'Est La Vie." Another single, Quantum Jump's "Lone Ranger" is also out this week, and also WATT-marked.

But WATT is also an album "Tropic Appetites," by Carla Bley on the Virgin-distributed Watt label. The label is a vehicle for Bley and her husband Mantler to release specialty music. And there is also a WATT 2, 3 and 4 recorded and scheduled for release.

At first Virgin suggested Cube should retain the prefix for the Marsha Hunt single, as the labels had been printed—but drop it thereafter. But Cube decided to retain the prefix for all future label singles.

Cube manager Jeremy Thomas says that Virgin has WATT for albums, but the Cube LP product will be prefixed TRIX. He did not see any reason for confusion.

But a Virgin spokesman says: "Once a record label exists, regardless of whether it specializes in singles or albums, its prefix is of utmost importance in establishing an identity with dealers and public alike.

"Watt's prefix was determined two years ago and we see no reason why it should be used by anybody else."

## Store Royalty Talks Continue

LONDON—Discussions continue between the Performing Right Society and U.K. record dealers concerning royalty payments for in-store demonstration plays of records.

But it now seems that the fate of the PRS license, which requires shopkeepers to pay around 2.4 cents per square foot of shop space a year, will be decided by the chain stores.

At a recent meeting, representatives of the main chains Boots, W.H. Smith, Woolworth and Menzies—met at the PRS offices for an informal discussion to consider the cost of the royalty payments to each chain.

Michael J. Freegard, PRS general manager, says: "The dealers do not accept the legal position as we say, though they do accept there is considerable weight on our side." He adds that while discussions are still in progress, pending legal action is being suspended.

And he says that if discussions break down the PRS is quite prepared to initiate legal action to settle the matter. At the present rate suggested by the PRS, the license would cost Woolworth alone around \$140,000 a year. The company has offered a token payment of \$10 a store.

## Swedes Get EAR Promo

By LEIF SCHULMAN

STOCKHOLM—Of the four acts currently being promoted by EMI's European Artist and Repertoire (EAR) division, two are Swedish.

The EAR set-up was established some six months ago to tie in promotion work on EMI's hand-picked continental artists. Its center is in Holland and it is financially backed by all the EMI European countries.

The two Swedish acts are Harpo and Bjorn Skifs. The others are Dutch duo Spooky and Sue and the Jackpot group.

Harpo's continental Europe success is remarkable. His self-penned "Movie Star" single has been on the charts in 13 European countries so far, and it has been in the German Top 20 for six months.

Then his hit entered the Austrian and French charts and in the U.K., where it is on DJM, strong sales are reported following its status as "pick of the week" by BBC disk jockey Tony Blackburn. Harpo is currently travelling around Europe giving interviews and making television appearances. Release of "Movie Star" in the U.S. is through Capitol.

Bjorn Skifs is the former lead singer with Blue Swede, the group which hit number one in the U.S. with "Hooked On A Feeling." In February, Skifs was in Los Angeles, with producer Ben Palmers, recording tracks at the Sound Labs studio.

Among musicians on the 10-day session were guitarists Dean Parks

and Wah-Wah Watson, drummer Ed Greene, bassist Scott Edwards and pianist Tony Sellers. Among tracks recorded were "Firefly," composed by Skifs and Palmers, for release in the U.K. and U.S. The rest of the material will be included on Bjorn Skifs' album set for September release.

Skifs is currently on a major 25-concert Swedish tour, one of the most costly ever set here. The second part of the package is a musical science-fiction drama, written by Skifs with Claes af Geijerstam which includes many technical experiments.

Six projectors and three screens are being used for the back scenery and a laser cannon is also used. There is also a specially built 24-channel stereo mixer, worked by three travelling engineers.

Skifs has an eight-piece back-up

(Continued on page 57)

## Teldec Sales Up

HAMBURG—Teldec sales in October, November and December showed a remarkable upward spurt, according to director Gerhard Schulze. There was chart action with the Juergen Marcus hit "Komm Mit Auf Sonnenseite Der Strasse" and with the Chubby Checker oldie, "Let's Twist Again."

Udo Lindenberg continues to be a major seller for the label and his "Galaxo Gang" LP, released in February, had advance orders totalling 100,000. It was supported by massive promotion and press campaigns.

Lindenberg's tour of 13 German cities in March was sold out and he will be giving further promotion to the new album through a number of television appearances this month and next.

Teldec's major operation currently is the launching of the campaign "Spring With Music" which involves the simultaneous release of 170 LP's and 65 cassettes. Among artists featured are Tom Jones, Engelbert Humperdinck, Mantovani, Will Glahe, Werner Mueller, Paco Pena, Telly Savalas, Buddy Holly, Louis Amstrong, and Sammy Kaye.

## BMI-ZAIKS Ink Pact

• Continued from page 1

also holds true for composers of serious music in Poland."

Under the terms of the agreement, which followed lengthy negotiations, ZAIKS will pay for performance of works in the BMI catalog, receiving in turn royalties for public performance of Polish music published by BMI-affiliated publishers. The pact is similar to those into which BMI has entered with 34 performing rights societies around the world.

"There is a fair amount of contemporary music being composed in

Poland which I think would find acceptance in the American market," says Cramer. "Hopefully this will stimulate publishers to take a closer look at Polish music and stimulate them to public more of it here."

Participating in the negotiations for ZAIKS were its president, Karol Malouzynski, general manager Witold Kolodziejski and Wlodzimierz Lalak, head of the society's foreign department. Joining Cramer in the negotiations for BMI was Dr. Helmut Guttenberg, vice president, foreign performing rights administration.

• Continued from page 3

are nearly 30 top artists and entertainers. The management organization's role is to make the most effective use of these artists in terms of public demand and of developing their careers and giving them opportunities to hone their talents.

The artists are in no sense employed by the management body and operate with total freedom, but their exclusive contracts do guarantee them a minimum number of performances a year and the benefit of a personal artistic and organizational adviser who is on the staff of the management body. This adviser combines the roles of producer and personal manager. Together with the artist he selects repertoire, aids the artist in the study of the repertoire and co-ordinates concert, radio, tv and record dates both at home and abroad.

Artists in East Germany are given every opportunity to develop their talents using facilities provided by the management organization. They can have regular lessons in their particular art, discuss their careers and problems with a vocal coach or singing teacher, a choreographer, a stage director, even a costume adviser.

When an artist rehearses a new performance, he is paid for his rehearsal time by the management body and also has his costumes, stage decor and, when necessary, the musical instruments of his accompanying band, paid for—unless the financing is forthcoming from another sponsor, such as a radio or television station or a film company.

Where artist contracts with concert promoters, radio or television stations are concerned, the management body acts only as a co-ordinating agency. Fees for artists are stipulated and are assessed according to generally accepted rules and standards. As in other East European countries, artist fees are determined by a government tariff and are not negotiated freely between the artist and the promoter.

The management body gets no commission from the artists for its services. Its main aim is to secure for the artist enough appearances to maintain his or her popularity with the public but not so many engagements as would overload the artist and reduce time available for study and rehearsal. Ten to 15 appearances a month is considered a reasonable frequency of engagements and the management body tries to maintain this average for its contract artists.

The artistic and organizational advisers employed by the management organization are sometimes in charge of one major artist only, sometimes of a number. They are kept informed by the management body of all new developments in pop music at home and abroad and at regular intervals advisers and other management executives meet to listen to new songs from various countries.

The world's music press—trade and consumer—is followed closely and regular surveys of new trends and developments are prepared and issued in the form of bulletins both for internal use and for circulation to the music industry and the general public.

The Management body is also in charge of

disk jockeys and looks after them in the same way as it does its artists.

District and regional sub-committees are continuously looking for new talent and are able to secure for promising young artists expert advice and professional training.

Every second year there are two national talent events—the Performing Artists Contest and the Entertainment Programmes Show—which incorporate district and regional contests building up to national finals and which help focus public attention on new talent and also permit an evaluation of the progress made by more established artists.

The general management organization was founded less than three years ago, but its activity has already had a significant effect on the East German music scene. East German artists like Frank Schoebel, the folk-oriented duo Monika Hauff and Klaus Dieter Henkler, the gospel-style Michael's Chorus Vocal Group and a number of rock groups, led by the highly popular Puhdys, have gained wide recognition not only in East Europe but also in a number of West European countries.

In a country where a hit album can sell as many as 250,000 copies, pop music represents a very important sector of cultural life and of the entertainment industry and the general management body represents a noteworthy attempt to organize this sector in a way which differs considerably from the usual business approach of the Western countries but which, nevertheless, is proving remarkably efficacious.

## E. German Pop Music Approach Paying Off

State Committee Gives Acts Advice and Dates





Billboard photos by Dominique



Waiting for the Stars



Salsa Concert promoter Ray Aviles and wife



Mongo Santamaria and family



Mr. & Mrs. Urbano Masucci producer's proud parents



Fania v.p. Elliot Sachs & friend, Pam Lessero & Alex Masucci



Mr. & Mrs. Johnny Pacheco



Producer Jerry Masucci, daughters Darlene and Darlaine



Grammy winner Janis Ian, her manager and back-up vocalist Clair Bee



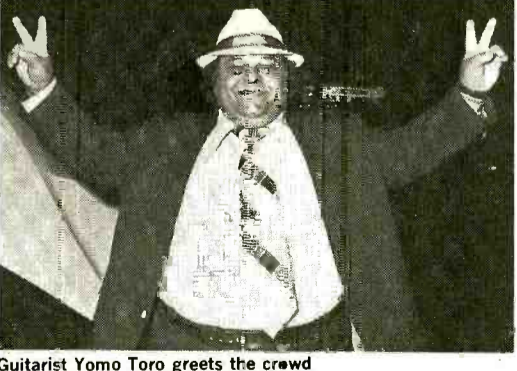
Record producer Bobby Marin, trombonist Willie Colon, comedian Monte Rock III and publisher Izzy Zanabria



Conga genius Ray Barreto turns to greet vocalist Cheo Feliciano



MC Anibal Vazquez greets pianist/arranger Larry Harlow



Guitarist Yomo Toro greets the crowd



Movie marrator Geraldo Rivera and friend



Pete "El Conde" Rodriguez joins Jose Acosta and Bobby Rodriguez for a bit of salsa

# International Briefs

VIENNA—Six months after release in Germany, Polydor has started distribution of two albums "Star Im Zeichen Eines Guten Sterns," or "Stars under the sign of a good star." One features pop music, including James Last, Abba, Wencke Myhre, Karel Gott, and the other classical music by Teresa Berganza, Mirella Freni, Placido Domingo, Dietrich Fischer-Dieskau, Hermann Prey and the Vienna Philharmonic Orchestra, the London Philharmonic Orchestra, London Symphony Orchestra, the Berlin Philharmonic under Claudio Abbado, Karl Bohm, Herbert von Karajan and Rafael Kubelik.

Sponsoring these records is Rudolf Kirchsclager, president of the Republic of Austria and the Ministry of Health. Funds of the Austrian Cancer Research Center will benefit from net proceeds from album sales, at the rate of \$2 per album.

★ ★ ★

PARIS—The Nice Jazz Festival, held between July 8-18, will include appearances by Count Basie, Sarah Vaughan, Dizzy Gillespie and Art Blakey. And special emphasis will be put on tribute to great stars now dead, notably Louis Armstrong and Duke Ellington.

At the same time it has been reported that the Newport Festival this year will be a return to pure jazz, with bands and groups reminiscent of commercial jazz-pop having no place. The artists already lined up for Nice are included. If Newport comes to Paris, as is expected, then there will in effect be two "Newports" in France, one in the south and one in the capital city. Nice plans include playing hours from 5

pm to midnight, and with 250 musicians providing the fare.

VIENNA—When K-Tel started its first television and radio promotion campaign in November 1974 in Austria, Polydor and Bellaphon distributed the albums and cassettes "Pop Greats" and "Music Power."

It was a remarkably successful campaign, each company selling more than 100,000 albums and cassettes. Then, for the followup promotion, K-Tel signed an exclusive Austrian contract just with Bellaphon.

But since August last year, K-Tel has its own office in Vienna (A-1180 Vienna, Schulglass 13), and now handles its own distribution. The contract with Bellaphon has been cancelled and from July 1976 on K-Tel will distribute its own product. This means a loss, for Bellaphon, of approximately 50% of its turnover.

★ ★ ★

COPENHAGEN — The two Wings concerts in Copenhagen were hugely successful and included Paul McCartney material from the new album "At The Speed of Sound." Some 30 major retail stores in Denmark had displays of all Wings and McCartney product since he split from the Beatles. EMI here reports a tremendous surge of interest in McCartney product, particularly the new album.

The concerts were given full-page reviews in all the national newspapers and Danish television included a Paul McCartney Special, with interviews with the musicians. All group members were featured, including Jimmy McCullough who broke his hand a few days later in Paris, the accident causing the postponement of all Wings dates in the U.S.

## Latin Scene

• Continued from page 54

### PUERTO RICO

Charytin Covco, the talented Dominican singer and composer now residing in Puerto Rico, was recently named the composer of the year by the New York Hispanic Entertainment Writers Assn. Charytin, on the Alhambra label,

### Ednita Nazario

• Continued from page 54

own television show on local Channel 2.

Soon the public should be able to hear Nazario's new LP, which was produced by Alberto and Billie Carrion on the Borinquen label. The album, her second, is simply titled, "Al Fin (Finally), Ednita." The songs she sings are by famous Puerto Rican composers like Ketty Caban, Rafi Monclova, Lito Pena and Jose Pujals.

She is particularly hopeful about this record since, as she explains, her previous LP which she recorded for Roulette Records in New York was badly distributed and given little publicity.

The blond singer, who particularly likes to sing romantic ballads, says she has a lot of respect for her profession. "I give it all my dedication," she says, very convinced.

"And why not? Despite her youth, Nazario gives one the impression that she knows that she is very good at what she is doing.

was honored for her song "Alexandra." That's not all. She also won another citation for the best variety show for her special program, "Asi Soy Yo," shown over local television. But there's even more. Another of her special programs, "Las Rosas Blancas," recently won the Peabody award of the University of Georgia for the best television show. Hers was the first Latin program to compete for that award. . . . Julio Iglesias, also on the Alhambra label, is about to complete the taping of an LP in which he sings songs from ten Latin-American countries. The record should be out early in May. Iglesias was also honored by the New York Hispanic Entertainment Writers. He won the best album award for his LP "Amor," and the best male singer award for his song "Abrazame."

The next attraction at the Caribe Hilton's Club Caribe is that idol of the 60's, Chucho Avellanet. Meanwhile, at the New Hunca Munca Calaret, at the El San Juan Hotel, the current attractions is Ken Hamilton and Friends, featuring Terry Malone and the Oliver Jones Sextet.

The Condado Holiday Inn, formerly the Helio Isla, is offering tourists and local residents as well a taste of Puerto Rico. They recently booked Areyto, one of the island's better known folkloric groups. . . . Those who missed the Primer Festival Arturo Somohano, a two-month-long festival of Puerto Rican pop music and island folkloric dances held recently at the Sheraton Hotel, will now be able to see a videotape of the concerts every week on Channel 6, the government channel. . . . "Reflexiones," the Puerto Rican "Godspell," is a hit. Artistically and commercially. The production, now at the Matienzo for an indefinite run, was produced by Fernandez Cortines and Molinari, has choreography by local dancer Lotti Cordero and music, adapted from Stephen Schwartz' Godspell score, by musical director Alberto de la Reguera.

LORRAINE BLASOR

**BILLBOARD IS BIG INTERNATIONALLY**

# Canada Two Indie Labels Bow

MONTREAL—The number of independent labels in Canada continues to grow with the addition of two Montreal-based labels Ardenne Records and Amber Records.

Ardenne Records is headed up by Montreal producer R.V. Wolfe and distributed in Canada by Musimart Limited. The label is part of the Ardenne Music Co., which is also in the process of expanding its publishing and production wings.

The first release from the label will be a single by Diamond Dragon entitled "Maria" which was recorded at Triangle Studios in association with Mana Productions.

Amber Records has been formed by Brian Chater, the former head of the now-defunct Much Records. Chater, who also runs the Montreal Sound Studios and B.C. Music Management, a publishing company, indicates that the new label will serve as an outlet for recordings by G.C.H. Productions, the production arm of Montreal Sound. The label will also release a few selected outside productions.

The first single releases include "Holy Love" by Rick Elger; "Long And Dusty Road" by Linda Copperfield; and "You Are My Sunshine" by Penny Lang.

A lease deal was recently signed with singer-songwriter Don Graham for a single entitled "(If You Don't Like It) Shove It."

Chater has plans in the near future to repackage and re-release the Michel Pagliaro album which included the cut "Some Sing, Some Dance" which was a hit for Pagliaro in Canada.

Chater has also signed a production deal with singer Judy Henderson.

According to Chater, the aim of the label, which is distributed in Canada by London Records, is to sign and promote Montreal-based artists across Canada and abroad. Being based in Montreal, the label also plans to produce French product at a later date.

## Canada Executive Turntable

London Records of Canada's president **Fraser Jamieson** has made several new appointments.

**Adrian Bilodeau** has been named regional marketing manager, a newly created position. Bilodeau, who joined London in 1964, will retain his position as Calgary Branch Manager and will be responsible for Manitoba, Saskatchewan, Alberta and British Columbia markets.

**John Dufour** has been appointed eastern regional marketing manager, also a newly created position. Dufour, who has been with London since 1968, will be responsible for Quebec, the Maritimes and Ontario markets. Prior to this appointment, Dufour held the post of sales manager for London's Montreal branch.

Both managers will work closely with **Ken Verdoni** who recently assumed the duties of marketing director. Verdoni, a McGill University graduate, joined London Records in 1972.

**Luckie Hahn** has been hired by London to handle promotion of English product in Quebec, the Maritimes and eastern Ontario (Ottawa Valley).

## Olympic Song Contest On

Continued from page 3  
The winning song (including the sum of \$1,000 already awarded).

The final entry date is May 23 and those entries postmarked after that date will not be accepted.

To be eligible, competitors must:

- Be of Canadian nationality and a member of a recognized songwriter's association or society when entering the contest.

- Sign their work with their real name.

- Be represented by a publisher who was already a member of BMI or CAPAC when the contest was announced in mid-March, and who was entitled to all rights and liabilities usually conferred by the Canadian Copyright Act. (It is the publisher who must complete and sign the entry form and submit the song along with the required documents.)

- Not be closely related or have a business relationship with members of the jury. This restriction does not include client/supplier relationships.

The theme of the songs submitted must be in accordance with the stated object of the 1976 Games song contest. The work entered must be completely new, with characteristics and length usually attributed to a popular song. The words must be in English and French and the songs must be registered in the CAPAC or BMI catalog from the time they are entered for the contest, so that they may be broadcast with the approval of these associations and in conformity with the recognized rights of their authors.

The songs must be submitted in the form of a tape recording at 15 i.p.s. in mono and must be accompanied by a typed lyric sheet. The tapes must be recorded by a single voice accompanied by a minimum of three and a maximum of five musicians, each playing one instrument.

A photocopy of the musicians' employment contract as drawn up with the Musicians' Guild for the recording of the tape as well as a photocopy of the publishing con-

tract between the writer and the publisher must be included with each entry.

There is no limit to the number of songs that a writer, composer or publisher may enter.

The publisher must agree that the song which is presented, if it wins, will be co-edited by the Olympic Games Committee or its successors and that the Olympics will, therefore, be entitled to half the royalties normally paid to the publisher. The Olympics will take part jointly with the publisher, with the same rights and liabilities, in all negotiations involving the song. Normal business procedures for the song remain the responsibility of the publisher.

The recording costs of the demos have been evaluated by the committee at about \$200 and therefore the Games Committee will reimburse the publisher for studio costs, up to \$100 per song entered, on presentation of supporting documents including photocopies of the studio invoices. The invoices must clearly indicate that the studio was used for the recording of the model of the song entered in the contest.

The taped songs and the documents must be sent in one mailing to: The 1976 Olympic Games Song Contest, BAP Inc., c/o Stephane Venne, Jury Chairman, 1944 Alexandre de Seve St., Montreal, P.Q.

## Amherst Recall

NEW YORK—They weren't wearing out too quickly and the hole in the middle was the proper size and they weren't causing turntable breakdowns—but the DJ pressings of the single "Lazy Love" by the New City Jam Band have been recalled by Amherst Records.

Apparently, when Amherst released the single, which was a recent Top 10 hit in Canada, a number of Top 40 stations around the U.S. went on the record. But, according to Rich Sargent, Amherst director of promotion, the original American pressings of the record were distinctly inferior to the Canadian pressings, allegedly due to a poor mastering job.

Three weeks ago the tapes were sent back to the studio to be remastered and, according to Sargent, the difference was "incredible."

Carol Catalano, production director for Amherst, says, "We knew we had a smash record with 'Lazy Love' but when it began to falter at some stations we realized there was a problem. The problem was located and has now been eliminated.

## Bluegrass Fest Set

WATERFORD, Ont.—The Third Annual Waterford Bluegrass Festival, sponsored by the Waterford Lions Club, will be held July 16 and 17 this year at the Waterford Community Grounds about 80 miles southwest of Toronto.

Booking agency Music Shoppe International has been retained by  
(Continued on page 57)



### Attention:

### Members of the Canadian Industry

Billboard is proud to announce the appointment of Bill Kanzer as advertising coordinator for Canada. Kanzer replaces Steve Lappin who was recently promoted to Business Manager of Billboard in L.A. Kanzer will be traveling extensively to Canada to service you personally. Kanzer can be reached at Billboard, 150 N. Wacker Drive, Chicago, Illinois 60606 and by telephone at (312) 236-9818.



TK photo

**GOLDEN SUNSHINE**—That K.C. and The Sunshine Band is a popular group in Canada is attested to by the series of gold and platinum disks awarded to them recently for huge singles and album sales. The T.K. label artists, distributed by RCA Canada, received a gold for "Get Down Tonight" and platinum for both "That's The Way I Like It" and "KC and The Sunshine Band." Helping the group display the disks are: (Standing from left) Maryann Flynn, TK Director of International Operations, RCA Canada Vice President and General Manager, Ed Preston, TK President Henry Stone and RCA Canada's Operations Manager, Andy Nagy; (Kneeling from left) KC's Rick Finch, Jerome Smith and H.W. Casey (KC).

## From The Music Capitals Of The World

### TORONTO

Attic Records has signed a contract with Jupiter Records of Germany for the release of product by **The Electric Playground Orchestra**, best known as the orchestra on all **Silver Convention's** records including "Fly Robin Fly" and "Save Me." In place of three vocalists, The Electric Playground Orchestra features lead guitar. The first release for the Orchestra is "Apache," a new version of the 60's instrumental hit. Attic has secured the North American rights for the act. . . . WEA act **Christopher Ward** taped the premier of a new CBC-TV 13-week concert and interview show called "One Night Stand." The first show on which Ward appears, hosted by **Rob Parker**, was aired on April 17. The Christopher Ward Band performed six original tunes including Ward's current single "Lost In A Love Song". . . . **The T.H.P. Orchestra**, which did the Canadian cover version of the **Rhythm Heritage** single "Theme From S.W.A.T.," has had their album "Early Riser" released by RCA. According to the company, they are supporting the album with in-store display posters, national radio time buys and national trade ads. National tv exposure and press have already been arranged. RCA indicates that the "Theme From S.W.A.T." single will be the first gold Canadian single of 1976.

The first job for **Dom Troiano's** new band was a CBC TV show entitled "In Good Company" which also featured **Christopher Ward** and **Shawne Jackson**. From April 5-7, the band played Jason's in Kitchener, Ontario and on Saturday (24) will play a concert at the El Mocambo in Toronto which will be broadcast live on CHUM-FM, Toronto. The concert will be taped and released on record in a limited run of 1000. A number of international media people will be flying in for the Toronto engagement.

The current line-up of the band is **Wayne St. John, Jimmy Norman, Keith Jones, Dave Tyson** and **Fred Mandel**. . . . **Larry LeBlanc Associates**, a music industry public relations firm, has picked up the **Goose Creek Symphony** (now called the **No. 1 Gravy Band**) and **David Clayton-Thomas** for representation. The company also represents the **Mercey Brothers, Sylvia Tyson** and **The Dom Troiano Band**.

A recent **Ray Materick** concert at the Riverboat Coffee House was broadcast live over CHUM-FM and MC'd by **Larry Wilson**. Materick was accompanied by **Danny Langois, Bob Deutsch** and **Dee Higgins**. Materick opened for

**Shawne Phillips** at the Queen Elizabeth Theatre in Vancouver on April 16. . . . On the last night of **Genesis'** recent two-night stand at Maple Leaf Gardens, which drew almost 18,000 people, **Linda Nash**, WEA's Ontario promotion representative, hosted a supper for the band at George's Bourbon Street. Rock journalist **Ritchie Yorke** was also present at the dinner. . . . **The Mercey Brothers** are currently recording their new album in Elmira at their own studio.

### MONTREAL

Former Montreal resident **Randy Bishop**, who is currently living in Los Angeles, is working on lyrics for three compositions by fellow Canadian **Jon Finley** who is best known as one of the founder members of the former Elektra band **Rhinoceros**. . . . London Records are rush-releasing the new **Joey Miller** single "How Could We Let It Happen?" The single was written by Miller and recorded at the RCA Studios in Toronto with **Harry Hinds** producing. . . . A press reception was held by Les Disques RCA at Restaurant de la Maison Cartier on April 12 to simultaneously launch albums by **June Wallack** and **le Gros Pierre Nadeau**. . . . **Bob Segarini's** wife Cheryl gave birth to a daughter, **Amy Mercedes**, on April 11. Segarini is one of the founding members of the Dudes, currently signed to CBS.

**Contraction** is presently rehearsing at Le Theatre de la Main prior to playing a number of dates in Quebec. . . . **Michel Pagliaro** played a number of local dates with a band made up of the cream of the crop of Montreal's musician community. **Walli Rossi** played guitar, **Jack August** was on bass and **Marty Simon** was at the drums. . . . **April Wine's** latest LP "The Whole World's Going Crazy," which was shipped platinum by Aquarius Records, is one of the hottest selling albums in Canada. The band is currently in the middle of a cross-Canada tour with **Heart**. At the band's recent appearance in Kingston, Ontario there was a bomb scare but fortunately nothing came of it.

**The Dudes** will set out for the Maritimes on Thursday (22) for ten days of dates in and around Moncton and Halifax. . . . **The Bees Gees** have booked time at Le Studio in Morin Heights at the beginning of May to do some work on their next album. . . . **Tony Green** has had a single released which is a disco version of the Beatles' "She Loves You." **MARTIN MELHUIS**





# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/24/76

Number of LPs reviewed this week 57 Last week 29

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

## Pop

**GLEN CAMPBELL**—*Bloodlines*, Capitol ST-11516. Campbell's second project with the production team of Dennis Lambert & Brian Potter proves as rewarding as the first, again showcasing the artist's aptitude toward pop/rock, MOR or country. Songs are well chosen, as are the excellent musicians (Lee Sklar, Michael Omartian, David Paich, Dean Parks, Larry Carlton, Ben Benay, Joe Sidore, Billy Graham, Tom Scott and Campbell, Lambert & Potter) who give Campbell the most contemporary backing he's had in years. LP also dips into oldies as a source for new arrangements (especially a fine version of "San Francisco's A Lonely Town," and the "Don't Pull Your Love/Then You Can Tell Me Goodbye" single). All told, a package that showcases the artist as one of pop's most timeless and most talented performers.

**Best cuts:** "Don't Pull Your Love/Then You Can Tell Me Goodbye," "Christiaan No," "Bloodline," "Lay Me Down (Roll Me Out To Sea)" (written by Larry "Rhinstone Cowboy" single), "San Francisco Is A Lonely Town."

**Dealers:** Almost universal audience appeal.

**SEALS & CROFTS**—*Get Closer*, Warner Bros. BS 2907. Best LP from the duo in years, as they keep their superb vocal harmonies but add a bit more in the way of guts to their instrumental backing. Aided by the likes of David Hungate, David Paich and Jeff Porcaro and their own energetic playing, the pair strike up a more electric feel that suits them well. Lyrics are still pleasant, often rather idealistic, but the power in the music overcomes any shortcomings here. Singing is also on a higher energy level. Good example here of an act retaining the central magic that made them stars but also willing to make changes.

**Best cuts:** "Sweet Green Fields," "Get Closer," "Red Long Ago," "Baby Blue," "Passing Thing" (with some fine acoustic and jazz playing).

**Dealers:** Group remains a major act despite lack of recent single hits.

**JOHN DAVID SOUTHER**—*Black Rose*, Asylum 7E-1059. While scores of lesser talents have ascended the country/rock ladder to at least semi-stardom, it is a mystery why Souther has, for the most part, been left behind. One reason may be that while he is a viable part of the country/rock genre, his work often goes far beyond its limitations. As a writer, Souther has been a factor in several formats. And while this LP offers its share of country and rock, he also ventures into jazz, Latin/Caribbean and almost MOR ballads. Basically love songs here, but with help from David Campbell, Andrew Gold and a variety of strings and horns, each song becomes a distinctly separate entity. There are no spectacular cuts here, nothing that leaps from the album—just steady excellence, which may be one reason why Souther has not made more noise. In a time of spectacular acts, just plain excellence unfortunately does not always pay off. In any case, lots of formats here with something for almost everyone. Another good Peter Asher production.

**Best cuts:** "If You Have Crying Eyes," "Faithless Love," "Simple Man, Simple Dream," "Midnight Prowl," "Black Rose."

**Dealers:** Emphasize past credits.

**HARRY CHAPIN**—*Greatest Stories Live*, Elektra 7E 2009. Chapin's unique story songs fill four sides in this on-location/studio project. Eleven of the cuts were done in San Diego, Santa Monica and Berkeley. The final three tracks are studio dates with "Love Is Just Another Word," one of the studio songs, a newly emerged powerful package with six of the 14 cuts well known. Chapin uses between seven to 10 players in the various settings and the live dates have the inexorable element of a delicate immediacy sometimes lacking in studio dates. Brothers Tom and Steve play guitar and keyboards, respectively, and add their soft voices to that of brother Harry which is both soft and vitally gutsy.

**Best cuts:** "WOLD," "Taxi," "Love Is Just Another Word," "Cats In The Cradle," "Circle."

**Dealers:** Chapin hasn't had a hit in a while so this LP of past top tunes can substitute.

**TAJ MAHAL**—*Satisfied 'N Ticked Too*, Columbia PC 341.03. It's hard to imagine any radio station taking a pass on the title cut here. A Mississippi John Hurt tune played with a reggae feel, it comes on with a catchy sound that seems to promise a wider commercial acceptance for the artist. Rest of the album continues Mahal's exploration of black music's root sounds for a modern day experience. An excursion into a more traditional r&b sound on "Baby Love" is well handled. Overall, production, performances and material share equally in LP's strength.

**Best cuts:** "Satisfied 'N Ticked Too," "Misty Morning Ride," "Black Many Brown Man," "New Easy Rider Blues," "Easy To Love."

**Dealers:** The cut might do for Mahal what "Mrs. Jones" did for Billy Paul.

**BOB SEGER AND THE BULLET BAND**—*Live Bullet*, Capitol SKBB-11523. One of the kings of heavy metal rock and a popular live attraction, does an LP of what he does best—a concert. Seger and his five piece group (guitar, bass, drums, sax, keyboards) rip through 14 cuts, including 10 originals and material from Tina Turner, Chuck Berry, Bo Diddley and Van Morrison. Nothing fancy, but a lot more refined than most of the so-called heavy metal acts. Seger, in fact, is quite melodic when he chooses to be. Double set provides a good glimpse of a Seger show. A few good ballads.

**Best cuts:** "Nutbush City Limits," "Beautiful Loser," "Bo Diddley," "Ramblin' Gamblin' Man," "Katmandu," "Let It Rock."

## Spotlight



**AMERICA**—*Hideaway*, Warner Bros. BS 2932. First new LP in some time for the trio comes close to being its best yet from a musical point of view. Set is made up of soft rockers and ballads, all with the soft, melodic three part harmony that has become a trademark of the group. Gone from this set, however, is the often too sweet sound that also seemed to be a trademark of earlier LPs. What we get here, and it is far more pleasing, is the group staying within certain boundaries but also expanding within those boundaries. If you want to hear controlled, contemporary vocals combined with absolutely marvelous arrangements and production (courtesy of George Martin), you cannot do much better than America. And while it has always been known as a ballad or, at best, a super soft rock act, the rockers included here seem to fit. Not a bad cut on the LP.

**Best cuts:** "Lonely Night," "Watership Down," "She's Beside You," "She's A Liar" (good single shot), "Jet Boy Blue."

**Dealers:** Recent "Greatest Hits" sold over a million units. Tour likely.



**NEIL SEDAKA**—*Steppin' Out*, Rocket PIG 2195 (MCA). Basically another LP of potential singles from Sedaka, which is really what he does best. Good division between his bouncy rockers and easy tempo ballads, with a country cut and a cut featuring Elton also highlighting. And, as always, a host of material for other singers to mull over. Nothing really different from other LPs in his comeback as a recording artist, with his distinctive voice, the good production of Robert Appere (with Neil) and the good songs now becoming expected. One of those rare artists whose material is at home on Top 40 radio, on the concert stage or in a Vegas club. No two cuts alike, so expect at least three singles to emerge from the set. Artist co-wrote all.

**Best cuts:** "You Gotta Make Your Own Sunshine," "#1 With A Heartache" (the country styled cut), "Steppin' Out," (with Elton), "Love In The Shadows" (current single), "I Let You Walk Away," "Bad And Beautiful."

**Dealers:** For the second time in his career, a superstar.

**Dealers:** As mentioned, Seger is a popular live act. \$7.98 list should help sales.

**DON HARRISON BAND**—*Atlantic SD 1871*. Straight rock and roll sounds an awful lot like Creedence Clearwater Revival, which isn't surprising considering bassist Stu Cook and drummer Doug Clifford were the Creedence Rhythm section. Lead vocalist Don Harrison has the same feel for strong rock and haunting, almost Southern flavored ballads as does John Fogerty, and guitarist Russell DaShiell is a musician able to pick or handle chords. Good fun set in a time when there are not too many uncomplicated things to get excited over.

**Best cuts:** "Sixteen Tons," "Who I Really Am," "Rock 'n' Roll Records," "Barroom Dancing," "A Bit Of Love," "Living Another Day."

**Dealers:** "Sixteen Tons" already getting huge airplay.

**T. TALTON/B. STEWART/J. SANDLIN**—*Happy To Be Alive*, Capricorn CP 0167. (Warner Bros.). Cowboy's Tommy Talon, Bill Stewart of the Allman Bros. road show and producer extraordinaire Johnny Sandlin get together for an excellent set of subdued Southern rock, easy mid-tempo material and some straight, good old rock 'n' roll. Strong emphasis placed on some good acoustic guitar work from Talton. Vocals from all. Electric rock is creditable, but the acoustic material is the freshest sounding and works to best effect. One cut in particular sounds remarkable like some of Van Morrison's Bang recording. Guests include Bonnie Bramlett, Joe English (Wings), Chuck Leavell, Steve Miller and several others.

**Best cuts:** "Never In My Life," "Stalemate Blues," "It Might Be The Rain," "Strong And Weak," "Workin' In The Coal Mine," (the old Lee Dorsey hit), "Happy To Be Alive."

**Dealers:** Play up member's background.

**VAN MCCOY**—*The Real McCoy*, H&L Records HL-69012. Another fine set of disco oriented instrumentals from writer/arranger/conductor/keyboardist McCoy, who remains one of the few able to capture some measure of variety in a disco setting. Artist moves through tv themes, Latin material, rock, soul and even a western flavored cut. Musicians include some of New York's finest, with Richard Tee, Hugh McCracken, Eric Gale and Stephen Gadd among the guests. Several excellent solo spots as well, with trumpets and other horns standing out. Usual stellar production from McCoy. Flowing strings and funky rhythm continue as one of artist's trademarks.

**Best cuts:** "Love At First Sight," "Night Walk," "Theme From Star Trek," "African Symphony."

**Dealers:** Artist constantly on pop and soul charts.

**PAUL DAVIS**—*Southern Tracks & Fantasies*, Bang BLP 405. Kind of a longshot, but Davis, like Henry Gross, is one of those guys who has been around for years doing quality work and whose time could come at any time. Set is a blend of the country rock he has enjoyed his greatest success with as well as some fine straight rock, an excellent ballad and even a gospel flavored cut. Good production from the artist, strong instrumental work throughout and a sense of adventure that takes the artist into semi-reggae, Latin and a few other fields. Lots of variety, all above average.

**Best cuts:** "Teach Me How To Rock & Roll," "Thinking Of You," "Long Haired Redneck," "Editorial," "Karma Baby," "Hallelujah Thank You Jesus."

**Dealers:** Artist has proven himself through several AM hits. FM exposure should be strong here.

**HERBIE MANN FEATURING CISSY HOUSTON**—*Surprises*, Atlantic SD 1682. Mann's delicate artistry is enhanced by the strong vocal presence of Cissy—who sang on one previous cut

with Herbie last year. She is the first female solo vocalist he has ever used, and she comes across as a smooth, velvety instrument, except on the gospelly cut, "Easter Rising" when she gets a bit righteous. Mann's flutes are delightfully airy and always omnipresent. David Newman's tenor is a major melodic plus on the first three cuts. There is reggae, soul and jazz effectively presented in concert and in distinctly separate fashions. LP was recorded in New York, Jamaica and Japan, with three cuts on side two Japanese influenced. Pianist Pat Rebillot's charts add a strong commercial feeling.

**Best cuts:** "Cajun Moon," "Draw Your Breaks," "Easter Rising," "The Sound Of Woodwind," "The Butterfly In A Stone Garden."

**Dealers:** Cissy sings on 6 of the 9 cuts and is an important melodic element in the sound of the LP.



**DON WILLIAMS**—*Harmony*, ABC/Dot DOSD-2049. Williams produces himself in this set of mainly slow-paced songs. Though the laid-back feeling sometimes slips into lethargy, a few uptempo items—such as "I Don't Want The Money"—enliven the proceedings. Williams retains the "Reynolds Rock" production feel that Allen Reynolds introduced into his career back in the Jack Clement JMI Records days when Williams tried the country route. Needs more variety, but it'll become a major LP for this highly successful singer with the soft and subtle style that sounds best on songs like "She Never Knew Me."

**Best cuts:** "Till The Rivers All Run Dry," "Maybe I Just Don't Know," "Time," "She Never Knew Me."

**Dealers:** Williams could have his biggest selling LP here.

**ROY HEAD**—*Head First*, ABC/Dot DOSD-2051. Head's hot as a singles artist and he recently shifted from Shannon Records to ABC/Dot. Produced by Bud Logan, and purchased from Shannon, this is Head's first ABC/Dot LP and it should be a chart product. Good selection of songs—including several from Royce Porter and Bucky Jones. This is a pivotal LP in Head's career that began back in the rock and roll daze and reached a rock peak in 1958 with his smash "Treat Her Right." Too little touring and too many barroom brawls hurt his career until he took it country a few years ago. He's headed up.

**Best cuts:** "I'll Take It," "Precious Time," "Ain't Funny (How Times Haven't Changed)," "Remember Her."

**Dealers:** The Head cult continues to grow, and you can expect ABC/Dot to get solidly behind his first for the label.

**CHARLEY PRIDE**—*Sunday Morning With Charley Pride*, RCA APL1-1359. Charley follows the remarkable success of his first gospel album with another collection. His voice, style and personality are well suited for gospel-flavored songs like these. Includes a touching version of "Without Mama Here"—written in tribute to the grandmother of Charley's wife Rozene. This has all the peace and beauty reflected in the title—and country fans, along with gospel fans, will add it quickly to their collections.

**Best cuts:** "I Don't Deserve A Mansion," "He's The Man," "Without Mama Here," "Little Delta Church."

**Dealers:** Pride's last gospel LP generated huge sales. Expect the same here.

## recommended

**WILLIE NELSON**—*Willie Nelson Live*, RCA APL1-1487. Willie is a man of many labels—and two new Nelson LPs hit the market this week. Featuring previously released selections from two earlier albums packaged under a live context. Though not as good as recent Willie, this shows an important stage in the development of his singing style and contains his present chart single "I Gotta Get Drunk." **Best cuts:** "I Gotta Get Drunk," "The Last Letter," "Yesterday," "Something To Think About."

**WILLIE NELSON**—*Willie Nelson & His Friends*, Plantation PLP-24. If five labels have Willie Nelson product, can Shelby Singleton be far behind with some masters? The answer comes in this LP as Singleton has unearthed six Nelson songs cut in Texas between 1959 and 1962. Side Two contains two old songs each from David Allan Coe, Jerry Lee Lewis and Carl Perkins in another of Singleton's improbable packaging ideas that usually seem to work. Quality isn't topnotch, but Singleton is a master of timing and promotion, and he recognizes the value of the Nelson name. **Best cuts:** "What A Way To Live" and "Night Life" by Nelson; "What'd I Say" (Lewis); "Honey Don't" (Perkins).



**WILSON PICKETT**—*Chocolate Mountain*, Wicked 9001 (T.K.). The Wicked Pickett's first release on his own label is a return to the screaming, funky style he enjoyed so many hits with in the past. Mostly the raucous rockers the artist is so well known for, but a few mid-tempo cuts, ballads and a gospel flavored cut-work well. Good horn riffs, with arrangements from Pickett and producer Brad Shapiro. Writers include Pickett, T.K. stallwarts Clarence Reid and Willie Clarke, Little Richard and Donnie Fritts. Not formula disco, but dancing music from the man who had them dancing years before the discos hit it big.

**Best cuts:** "Let Me Know," "The Best Part Of A Man," "Sweetwater Jail," "I'm Changed," "How Will I Ever Know," "Are You Ready."

**Dealers:** One of soul's longest lasting big names.

**BEN E. KING**—*I Had A Love*, Atlantic SD 18169. Twenty-year veteran King still has one of pop/soul's most distinctive, expressive voices and here, working with production teams Norman Harris & Alan Felder Baker, Harris & Young and Tony Silvester & Bert de Coteaux (as well as Harris alone), his styles get a complete showcase. Lots of Philadelphia Sound disco on side one, with material from Ashford & Simpson and Sam Dees taking the spotlight. Side two, with Silvester & de Coteaux producing the majority of the cuts, has more of a New York soul sound, including a clever rearrangement of the Main Ingredient's "Everybody Plays The Fool" (Silvester was once a member). Set lets listener ear King as rocker, balladeer and disco star.

**Best cuts:** "I Had A Love," "I Betcha Didn't Know That," "Everybody Plays The Fool," "We Got Love," "Tower Of Strength," "Standing In The Wings Of Heartache."

**Dealers:** Artist has fans from rock's last 20 years.

**MILLIE JACKSON**—*Free And In Love*, Spring SP-1-6709 (Polydor). Usual powerhouse set from Jackson, with emphasis on booming though controlled singing and lots of the rap style she uses so well. Jackson may well be the best of the raunchy vocalists currently on the charts and one of the few who can handle rockers and ballads with equal ease and skill. Strong, funky backup from some of the best of the Muscle Shoals musicians, including Barry Beckett, Pete Carr, David Hood and Roger Hawkins. Compliments Jackson for her production as well, shared with Brad Shapiro. All told, one of the more interesting mixes of soul, pop, disco, blues and original style to come around in some while.

**Best cuts:** "A House For Sale," "Tonight I'll Shoot The Moon," "Bad Risk," "Feel Like Makin' Love" (the Bad Company hit with a good soul hook) "I'm In Love Again."

**Dealers:** Jackson has solid core of fans.



**JIMMY RABBITT AND RENEGADE**—Capitol ST-11491. Remarkably good album from everybody's favorite disk jockey, showcasing an ability to handle straight country, straight rock, areas in between and a few good ballads. Rabbitt has a fine voice, adaptable to many styles, and a sense of style that many veteran performers lack. Production (as well as a few backup vocals) from Waylon Jennings. Rabbitt has put together a fine band of his own, as well. Several good original songs, with other material from Chuck Berry, Alice Stuart, Carl Perkins, Greg Dempsey and David Allan Coe. Jennings, Ralph Mooney and Mickey Raphael among instrumental guests. Lots of fun and a set that should appeal to straight country fans, straight rock and those who have been tagged

(Continued on page 62)

**Spotlight**—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

**IN 1974 BTO SAID THEY WERE  
"TAKIN' CARE OF BUSINESS!"  
(THEY DID)**

**IN 1975 BTO SAID  
"YOU AIN'T SEEN NOTHING YET!"  
(YOU HADN'T)**

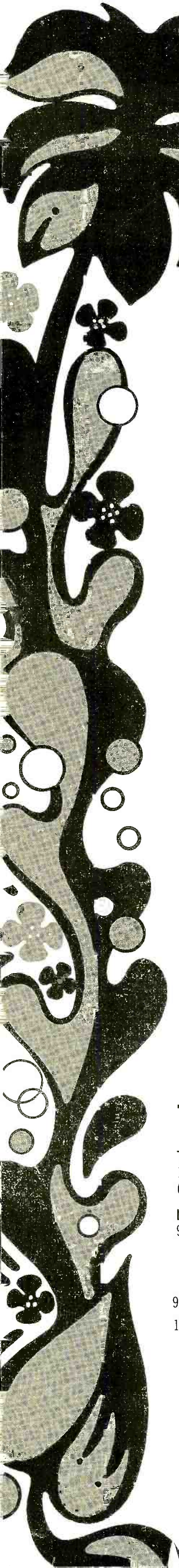


**IN 1976 BTO SAYS THEY'RE  
"LOOKIN' OUT FOR #1!" (73784)  
(LOOK OUT BILLBOARD)**



products of Phonogram, Inc. one IBM plaza Chicago, Ill.  
a p.g.i. gram company

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



## The 6th International Music Industry Conference

# Invites You To Hawaii May 6-10, 1976

### The Agenda:

#### THURSDAY, MAY 6

10 am-6 pm  
6:30 pm-8:30 pm

**REGISTRATION  
COCKTAIL RECEPTION**

#### FRIDAY, MAY 7

9 am-9:45 am

**KEYNOTE ADDRESS**

John Kenneth Galbraith, Professor Emeritus,  
Harvard University, World-Renowned Economist

9:45 am-10 am

**COFFEE BREAK**

10 am-11:30 am

**CONCURRENT SESSIONS**

1) "WHATEVER HAPPENED TO THE TALENT  
MANAGER?"

Chairmen: Sid Bernstein, Sid Bernstein  
Management; George Greif, Greif-Garris  
Panel: Al Schlesinger, Esq., Schlesinger & Dave;  
Joseph Porter III, Stein, Porter, Kahan & Flam

2) "THE PRINT BUSINESS—AN EXPLODING MARKET"

Chairman: Mike Stewart, United Artists  
Panel: Herman Steiger, Big 3 Music  
Shoichi Kusano, Shinko Music, Tokyo  
Keith Mardak, Hal Leonard Publishing

11:45 am-1:15 pm **CONCURRENT SESSIONS**

3) "TAPE PIRACY—WHERE IS IT TODAY?"

Chairman: Stanley Gortikov, RIAA  
Panel: James G. Dy, Dyna Products, Manila; D.J.  
Young, IFPI, Hong Kong; Grammito Ricci, G.  
Ricordi, Milan

4) "COLLECTION OF FOREIGN PUBLISHING  
INCOME—THE SUB-PUBLISHERS vs. THE  
COLLECTION SOCIETIES"

Chairman:  
Panel: Rudi Slezak, Schmolzi & Slezak, Hamburg;  
Robert Kingston, Southern Music, London;  
Theodora Zavin, BMI

2:30 pm-5 pm

Individual meetings, video playback of morning  
meetings

#### SATURDAY, MAY 8

9 am-9:45 am

**KEYNOTE ADDRESS**

"THE JAPANESE MARKET—HOW IT'S COMBATING HIGH  
INFLATION"  
Mr. Keisuke Egashira, Nomura Securities

9:45 am-10 am

**COFFEE BREAK**

10 am-11:30 am

**CONCURRENT SESSIONS**

5) "HOW TO GET THE MOST OUT OF YOUR FOREIGN  
PUBLISHING LICENSING DEAL"

Chairman: Atsutaka Torio, Victor Music, Tokyo  
Panel: Norm Weiser, Chappell Music; Paul Rich,  
Carlin Music, London; Stig Anderson, Sweden  
Music, Stockholm

6) "HARNESSING THE COMPUTER—WILL THE MAGIC  
WAND LEAD TO UNIVERSAL NUMBERING?"

Chairman: Hal B. Cook, Billboard  
Panel:

11:45 am-1:15 pm

**CONCURRENT SESSIONS**

7) "HOW TO GET THE MOST OUT OF YOUR FOREIGN  
RECORD LICENSING DEAL"

Chairman: Jerry Moss, A&M Records  
Panel: Allan R. Hely, Festival Records, Sydney; Nat  
Joseph, Transatlantic Records, London; Mike  
Hales, Polydor Int'l, London

8) "WOMEN—AN UNTAPPED RESOURCE OF THE MUSIC BUSINESS"  
 Chairman:  
 Panel: Misa Watanabe, Watanabe Music, Tokyo; Bunny Freidus, CBS; Meryl Afonso, Festival Records, Sydney

2:30 pm—5 pm  
 Individual meetings, video playback of morning meetings

**SUNDAY, MAY 9**

9 am—9:45 am **PLENARY SESSION**  
 "MULTI-NATIONAL PEOPLE MANAGEMENT—THE DO'S AND DON'TS OF STAFFING FOREIGN OFFICES OR SUBSIDIARIES"  
 Speaker: David M. Noer, Commercial Credit Company

9:45 am—10 am **COFFEE BREAK**

10 am—11:30 am **CONCURRENT SESSIONS**  
 9) "THE EXPORT/IMPORT BUSINESS—BLESSING OR CURSE?"  
 Chairman:  
 Panel: Owen Sloane, Esq.

1) "CAN THE TOURING ARTIST HURDLE INTERNATIONAL BARRIERS?"  
 Chairman: Frederic Gaines, Wyman, Bautzer, Rothman & Kuchel  
 Panel: Liberace, Tats Nagashima, Taiyo Music, Tokyo; Marshall Gelfand, Business Manager; Toby Roberts, Toby Roberts Tours; Bob Crothers, AF of M

11:45 am—1:15 pm **CONCURRENT SESSIONS**  
 11) "THE EXPLODING LATIN MARKET"  
 Chairman: Joe Cayre, Caytronics  
 Panel: Gerald Masucci, Fania Records; Rogerio Azcarraga, Mexicanos, Mexico; Paul Marshall, Esq.  
 12) "TECHNOLOGICAL INNOVATIONS—DO THEY REALLY SELL RECORDS?"  
 Chairman: Warren Syer, High Fidelity Magazine  
 Panel: John Eargle, JME Associates

2:30 pm—5 pm  
 Individual meetings, video playback of morning meetings

**MONDAY, MAY 10**

9 am—10:30 am **CONCURRENT SESSIONS**  
 13) "BUILDING AN ARTIST vs. ACQUIRING AN ESTABLISHED NAME"  
 Chairman:  
 Panel: Ewart G. Abner  
 Chairman: Nesuhi Ertegun, WEA President  
 Panel: Ewart G. Abner, Mike Maitland, MCA Records

14) "THE TV LP PACKAGE—TODAY'S WINDFALL OR TOMORROW'S WOES?"  
 Chairman:  
 Panel: Ray Kievias, K-Tel, Canada; Eric Kronfeld, Esq., Machat & Kronfeld, Jack Culberg, Ronco, Chicago

10:30 am—10:45 am **COFFEE BREAK**

10:45 am—12 pm **CONCURRENT SESSIONS**  
 15) "MUSIC POPULARITY CHARTS—HOW THEY WORK AND HOW THEY WORK FOR YOU"  
 Chairman: Willis Wardlow, Billboard  
 Questions from the floor  
 16) "THE RIGHT TO AUDIT—FOR ARTISTS, WRITERS, PUBLISHERS, LABELS"  
 Chairman: Leo Strauss, Prager and Fenton  
 Panel: Jolene Burton, A&M Records; Fred Altman, Esq.

1 pm **GOLF TOURNAMENT/TENNIS TOURNAMENT**

7 pm **FINAL BANQUET**

More speakers to be announced

You'll be notified upon registering concerning prices and hotel registration procedures. And as a bonus, special rates have been arranged for conference registrants and their guests.

Rooms are set aside at both the Royal Hawaiian and adjacent Sheraton Waikiki.

A special registration fee of \$75 is offered to registrants' spouses. This includes attendance of all social activities, excluding conference sessions.

In the world of music, there is nothing—anywhere—like an IMIC gathering. IMIC is the established communications conference in the music industry. Past IMICs provided a showcase for the unveiling of major technological developments which have advanced the industry. What innovations await us that may alter the course of our industries? Once again, IMIC holds the answers.

**IMIC-6 Domestic Advisory Committee**

- Stanley Adams**, President ASCAP
- Sid Bernstein**, President Sid Bernstein Management
- Joe Cayre**, President Caytronics, Inc.
- Sal Chiantia**, President National Music Publishers Association
- Ed Cramer**, President BMI, Inc.
- Nesuhi Ertegun**, International President, WEA; Vice-Board Chairman, Atlantic Records
- Fred Gaines**, Esq. Wyman, Bautzer, Rothman & Kuchel



**Stanley Gortikov**, President Recording Industry Association of America

**George Greif**, President Greif-Garris Management

**Cy Leslie**, Chairman Of The Board, Pickwick International

**Mike Maitland**, President MCA Records

**Jerry Moss**, President A&M Records

**Alice Prager**, President SESAC

**Harvey Schein**, President Sony Corporation of America

**Irwin Steinberg**, President Polygram, Inc.

**Larry Uttal**, President Private Stock Records

**Norm Weiser**, President Chappel Music

**Walter Yetnikoff**, President CBS Records Group

**International Advisory Committee**

**Stig Anderson**, President Sweden Music, Stockholm, Sweden

**Louis Couttolenc**, President/General Mgr. RCA Records, Mexico City, Mexico

**Arnold Gosewich**, President Capitol of Canada, Malton, Ontario

**Nathan Joseph**, Managing Director Transatlantic Records, London, U.K.

**Robert Kingston**, Managing Director Southern Music, London, U.K.

**Andre Midani**, General Manager Phonogram, Rio de Janeiro, Brazil

**Rudi Slezak**, Schmolzi & Slezak, Hamburg, Germany

**Manuel Villareal**, President CBS Records, Mexico City, Mexico

**Misa Watanabe**, President Watanabe Music, Tokyo, Japan

**Len Wood**, Managing Director EMI Record Group, London, U.K.

**Register Now And Be There... IMIC-6, Where The Industry Acts!**



**ALOHA!**

**REGISTER SOON! HOTEL ROOMS BEING BOOKED NOW!**  
 Please register me for IMIC-6 in Hawaii, May 6-10, 1976.

I am enclosing a check or money order in the amount of  
 \$250     \$75 (special spouse rate)  
 You can charge your registration if you wish:  
 Master Charge Bank # \_\_\_\_\_  
 BankAmericard Card No. \_\_\_\_\_  
 Diners Club    Expiration Date \_\_\_\_\_  
 American Express

Home \_\_\_\_\_ Phone \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

All information on agenda, hotel rooms and meeting rooms will be sent immediately upon receipt of your registration.

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

**International Music Industry Conference**  
 Attn: Diane Kirkland, 9000 Sunset Blvd., 12th floor, Los Angeles, CA 90069  
**Register early! Join us at IMIC-6 in Hawaii, May 6-10, 1976.**  
 (No Refunds after May 1)



# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/24/76  
Number of singles reviewed this week **106** Last week **95**

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



**PAUL SIMON—Still Crazy After All These Years (3:25);** producers: P. Simon/Phil Ramone; writer: P. Simon; publisher: P. Simon, BMI. Columbia 3-10332. Title cut from Simon's gigantic album and followup to the huge "Fifty Ways To Leave Your Lover" single is a superb ballad with excellent lyrics and excellent instrumentation. Jazzy saxophone break adds more luster. Possibly Simon's best single yet.

**CAPTAIN & TENNILE—Shop Around (3:23);** producers: The Captain and Toni Tennille; writers: William "Smokey" Robinson-Berry Gordy; publisher: Jobete Music, ASCAP. A&M 1817. Remake of the old Miracles' hit should keep up the duo's string of major hits. Usual good Daryl Dragon production and powerful Toni Tennille vocals. Fun cut, which is what the two have proved masters of.

**ERIC CARMEN—Never Gonna Fall In Love Again (3:45);** producer: Jimmy Ienner; writer: Eric Carmen; publisher: C.A.M.-U.S.A., BMI. Arista AS 0184. Followup to "All By Myself" is another ballad with characteristically good Carmen lyrics and vocals and lush orchestration. Artist rapidly developing into one of the more quality pop stars, with appeal to AM and FM audiences.

**BAY CITY ROLLERS—Rock And Roll Love Letter (2:52);** producer: Colin Frechter; writer: Tim Moore; publisher: Andustin, ASCAP. Arista AS 0185. Cut that got majority of response from recent LP is a bouncy rocker with good lead and harmony vocals and a perfect AM hook. Quite possibly the most commercial single yet for the band. Excellent Colin Frechter production.

## recommended

**JOHNNY NASH—(What A) Wonderful World (3:11);** producers: Sonny Limbo and Mickey Buckins; writers: H. Alpert-L. Alder-S. Cooke; publisher: Kags Music, BMI. Epic 8-50219. (CBS).

**STEVE MILLER—Take The Money And Run (2:48);** producer: Steve Miller; writer: Steve Miller; publisher: Sailor Music, ASCAP. Capitol P-4260.

**WAYLON & JESSI—Suspicious Minds (3:57);** producer: Not Listed; writer: Mark James; publisher: Press Music, BMI. RCA JH-10653.

**JOHN MILES—Music (5:52);** producer: Alan Parsons; writer: Miles; publishers: Velvet Music/RAK Music, PRS. London 5N-20086.

**JAN & JILL—Making Our Dreams Come True (2:16);** producer: Michael Lloyd; writers: Norman Gimbel/Charles Fox; publisher: Bruin Music, BMI. 20th Century TG-2289.

**SOUNDTRACK—Theme From Taxi Driver (2:58);** producer: Neely Plumb; writer: Bernard Herrmann; publisher: Colgems Music, ASCAP. Arista 0186.

**WILLIE NELSON—I'd Have To Be Crazy (3:24);** producer: Willie Nelson; writer: Steve Fromholz; publisher: Prophecy, ASCAP. Columbia 3-10327. A puzzling—yet promising—selection from Willie's great LP "The Sound In Your Mind" which also contains "That Lucky Old Sun"—his best song since "Blue Eyes Crying In The Rain." The harmony sounds distracting, but it adds some authenticity since it comes from the song's creator, Steve Fromholz. Nelson's strength, Midas touch and momentum will make this another Willie winner and gain the top ten. Effective and simple production by the Lone Star Kid turns this Texas-recorded ballad into his own unique message.

**RAY STEVENS—You Are So Beautiful (2:24);** producer: Ray Stevens; writers: Billy Preston-Bruce Fisher; publishers: Irving/WEB, BMI/Almo/Preston Songs, ASCAP. Nashville's No. 1 creative genius is back on record with his new label affiliation—and he takes the song that revitalized Joe Cocker's career and shapes it into a wild and woolly banjo- and fiddle-spiced masterpiece. Stevens effectively shifts tempo in mid-record, and boosts his stature as Nashville's most distinctive song stylist with a smashing and powerful performance. Warner Bros.' investment in this multi-talented creator should pay off quickly.

**KENNY ROGERS—Home-Made Love (2:26);** producer: Larry Butler; writer: Richard Mainegra; publisher: Unart, BMI. United Artists UA-XW798-Y. Rogers soared up the country chart with "Love Lifted Me" and his new country-oriented career continues to grow with this catchy Richard Mainegra tune. Larry Butler again achieves the perfect match of song, singer and musicians with tremendous results. Kenny, who gained great success with his First Edition, is serious about his new direction—and the country fans will return the favor.

**BOB LUMAN—The Man From Bowling Green (3:11);** producer: Troy Seals; writers: T. Seals-M.D. Barnes; publishers: Danor/Pax House, BMI. Epic 8-50216. Luman has been battling severe health problems, but he's on the mend—and the success of this record will be an effective antidote. Credit Luman with an outstanding performance on this sad Kentucky story-song—and hail producer Troy Seals for developing a fresh and sensitive arrangement and the use of the brilliantly original background voices. Should be Luman's biggest hit in a long, long time.

**MICHAEL MURPHEY—Rhythm Of The Road (2:10);** producer: Bob Johnson; writers: Murphey-C.J. Quarto; publisher: Mystery, BMI. Epic 8-50214. Sales and airplay will rocket when the word gets out about the musicians involved in this lively down-home foot-stomping ode to the road. Besides Murphey, vocal work comes from Willie Nelson, Tracy Nelson, Charlie Daniels and Jeff Hanna of the Nitty Gritty Dirt Band. Murphey's "Mansion On The Hill" climbed to No. 36 on the country chart—and this could edge even higher. Some stations will go with the tender, eerie flip side where Murphey is

aided on vocals by John Denver, but most will ride "Rhythm Of The Road." Flip: Swans Against The Sun (3:13); producer: Bob Johnston; writer: Michael Murphey; publisher: Mystery, BMI.

## recommended

**BARBARA MANDELL—That's What Friends Are For (2:39);** producer: Tom Collins; writers: E. Penney-R. Parsons; publisher: Pi-Gem, BMI. ABC/Dot DOA-17623.

**JOHNNY PAYCHECK (WITH CHARNISSA)—Gone At Last (3:05);** producer: Billy Sherrill; writer: Paul Simon; publisher: Paul Simon, BMI. Epic 8-50215.

**SUE RICHARDS—Please Tell Him That I Said Hello (3:19);** producer: Milton Blackford; writers: M. Shepstone-P. Dibbens; publisher: Chrysalis, ASCAP. ABC/Dot DOA-17622.

**KATHY BARNES—Sleeping With A Memory (2:58);** producer: Dave Burgess; writers: Don Pfimmer-Rick Klang; publisher: Singletree, BMI. Republic IRDA R-223-A.

**STAN JR.—Plastic People (2:50);** producer: Bob Wood; writer: Stan Jr.; publisher: Benibob, BMI. New England Country NEC-00001.

**BRENDA PEPPER—Southern Lady (2:36);** producer: Eddie Kilroy; writer: Michael Hazelwood; publishers: Landers/Roberts, ASCAP. Playboy P-6070.

**CARMOL TAYLOR—I Really Had A Ball Last Night (2:27);** producer: David Malloy; writer: Wayne Kemp; publishers: Glad/Blackjack, BMI. Elektra E-45312.

**NATALIE COLE—Sophisticated Lady (3:27);** producers: Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans; writers: Jackson-Yancy-Cole; publishers: Jay's Enterprises/Chappell & Co./Cole-arama Music, ASCAP. Capitol P-4259. Most soulful single yet for young singer, with more of a funky feel than past releases. Automatic disco response should come first, followed by soul and possible pop play. Vocal against strong percussion works well, with Cole sounding a bit like Chaka Khan.

**MARLENA SHAW—It's Better Than Walkin' Out (4:20);** producers: Tony Silvester & Bert deCoteaux; writers: L. Garrett/R. Taylor; publisher: Island Music, BMI. Blue Note BN-XW790-Y (U.A.). Fine disco rocker will hopefully help this deserving singer break through to a mass audience at last. Powerful, controlled vocals and top production from Tony Silvester and Bert deCoteaux.

## recommended

**WILLIE HARRY WILSON—My Ship (3:06);** producer: Lambert & Potter; writers: Lambert & Potter; publishers: ABC/Dunhill & One Of A Kind Music, BMI. Haven HS 801 (Arista).

**AL GREEN—Let It Shine (3:12);** producer: Willie Mitchell; writers: A. Green-M. Hodges; publishers: JEC & Al Green Music, BMI. Hi 5N-2306 (London).

**JESSE GREEN—Nice & Slow (3:05);** producers: Ken Gibson & Dave Howman; writer: Gibson; publisher: Red Bus Music, BMI. Scepter SDJ-12424.

**HEYWOOD CASH—Give It Up (3:45);** producers: Terry Woodford and Clayton Ivey; writer: F. Johnson; publisher: Stone Diamond Music, BMI. Epic 8-50210 (CBS).

**LITTLE MILTON—Friend Of Mine (3:38);** producers: Milton Campbell and Leo Graham; writers: J. Lewis-J. Puckett-M. Campbell; publisher: Malaco Music, BMI. Glades 1734. (TK).

**TYRONE DAVIS—So Good (To Be Home With You) (3:27);** producer: Leo Graham; writer: Leo Graham; publishers: Julio-Brian/Content, BMI. Dakar DK 4553 (Brunswick).

**MOMENTS—Nine Times (3:40);** producers: T. Keith & B. Randle; writers: W. Morris, T. Keith; publisher: Gambi Music, BMI. Stang ST-5066 (All Platinum).



**SAMMY HAGAR—Flamingos Fly (3:15);** producer: Carter; writer: Van Morrison; publishers: Warner/Tamerlane Publishing/Caledonia Soul Music, BMI. Capitol P-4261. Former Montrose lead singer is getting good response on his LP and this easy Van Morrison rocker should offer him an equal single shot. Good job.

**S. S. FOOLS—Why Can't You Be Mine (3:17);** producer: Richard Podolor; writers: G. Jones, B. Gardner; publisher: Jobete Music, ASCAP, Columbia 3-10326. Ex-Three Dog Night Band come up with a goodtime pop/soul cut with all the commercial ingredients.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

## Billboard LPs

• Continued from page 58

progressive. Solid shot in the direction pop seems to be heading.

**Best cuts:** "Ladies Love Outlaws," "Cocaine Carolina," "Forty Days." "Pour Your Wine," "Half A Pair," "I Lose Control."

**Dealers:** Rabbitt has had a lot of strong press.

**C.M. LORD—Capitol ST-11514.** Lady with a powerful, versatile voice and a flair for writing proves herself capable in rock, soul, MOR and even tosses in bits of gospel, blues and jazz. Vocal stylings remind one of some of the better blues/jazz club stylists, but the mood of the set is thoroughly soul and pop. Guests like John Klemmer, Carter Robinson, Donna Capers and Sherman Hayes help set the general mood, and the production of Ken Mansfield sets each song in its proper category. Thankfully, not much in the way of disco here. With Natalie Cole, Lord gives Capitol one of the strongest one two punches in the pop/soul field.

**Best cuts:** "Oh Mama (Your Daughter's A Woman Tonight)," "Moody Woman" (with fine vocals from Sherman Hayes), "The Peace," "Hard Times-Rocky Road," "Go Easy On This Heart Of Mine," "All I Need Is Your Sweet Love."

**Dealers:** Expect Capitol push.

**WILLIAM D. SMITH—A Good Feelin',** Warner Bros. BS 2911. Excellent set from vocalist who sounds as if he would be equally at home in a funky soul club or a supper club. Strong lyrics characterize the songs (primarily love songs), though several good semi-rockers are also incorporated. Production from Allen Toussaint with a distinctive New Orleans feel also a plus. Writing from Smith, Toussaint, Eric Mercury and others. Distinctive Toussaint horn arrangements also present. Expect soul and MOR play, and watch for artist on the club circuit. Same raw feel as Al Green.

**Best cuts:** "We Flew Away," "Harmony Junction," "I Apologize," "What Am I To Do (If You Say Goodbye)," "Fooled Ya."

**Dealers:** Manager Ken Fritz has started a number of young artists on the road to successful careers.

**THE ALAN PARSONS PROJECT—Tales Of Mystery And Imagination, Edgar Allan Poe,** 20th Century T-508. Producer/engineer Parsons and Eric Woolfson come up with the interesting idea of creating a musical atmosphere based on some of Poe's better and darker works. The result, with the help of Arthur Brown, John Miles, Terry Silvester and the members of Pilot, is a worthy blend of European rock and symphonic sounds. A few vocals, with the words coming from or based on Poe. Side one the most appealing and most commercial with five selections and a number of the catchy hooks that make the European/Pink Floyd school of rock so effective. Good synthesizer, guitar and strings. How important the Poe concept is is questionable, but the LP as a whole holds up well as a viable musical work. Strong FM potential. Arthur Brown is the highlight vocalist. Instrumentation from sparse to lush and full.

**Best cuts:** "Tell Tale Heart," "The Cask Of Amontillado," "Fall" (one segment of "The Fall Of The House Of Usher," which takes most of side 2).

**Dealers:** Fine packaging and a huge 20th campaign underway.

**BILL WRAY—Legend 2188 (MCA).** Good quality hard rock from young singer/songwriter who seems to be one of the few willing to take a straight ahead approach to rock. Guests include Randy Bachman, who is involved in Legend Records. Mix of goodtime rock, a few mid-tempo cuts and even a cut where he sounds a bit like Elton. Instrumental tracks, though not quite as basic as some of the heavy metal bands, also focuses on straight rock. Good acoustic work and, overall, one of the more impressive first LPs in several months.

**Best cuts:** "River City (Rock 'N' Roll)," "I'm In Love," "Dancin' Shoes," "So Far From Home," "Lover."

**Dealers:** Expect Bachman to help with radio spots.

**BROKEN GLASS—Capitol ST-11510.** Not really the first time around for the various members, but none have been involved in bands that have been real factors in this country. Blues/rock quartet is led by Stan Webb (one-time leader of Chicken Shack). Excellent instrumental work, with guitar

(Webb) and slide guitar (Robbie Blunt) the most effective. Producer Tony Ashton is a veteran of several British rock groups. Probably the most effective band of this type to come along since the heyday of Savoy Brown and Ten Years After. Mix of hard rock and mid-tempo blues.

**Best cuts:** "Standing On The Border," "It's Alright," "Jersey Lightning," "Take The Water."

**Dealers:** Webb has had cult following for years.

**FIREFALL—Atlantic SD 18174.** Another group with members that are not technically first timers, but this is its first in this incarnation. Rick Roberts (vocals, guitar) and drummer Michael Clarke are both veterans of the Byrds, the Flying Burrito Brothers, and they bring a country rock sound to this project. Generally mid-tempo material here, with easy to listen to harmony vocals and mild instrumental tracks. Production could have used a bit more punch in spots, as could the vocals. Still, a collection of pretty songs in this genre seems to be a marketable commodity these days, particularly when two of the five group members have "names."

**Best cuts:** "It Doesn't Matter," "Cinderella," "You Are The Woman," "Do What You Want."

**Dealers:** Stress members' backgrounds.

## Billboard's Recommended LPs

### pop

**NANCY WILSON—This Mother's Daughter,** Capitol ST-11518. A turnaround from the soul, disco feel Wilson turned to on her last two LPs and a return to the MOR mainstream that made her famous. Arrangements and production (from Eugene McDaniels) are contemporary, however, and the choice of material, from easy ballads, to jazzy mid-tempo cuts to a

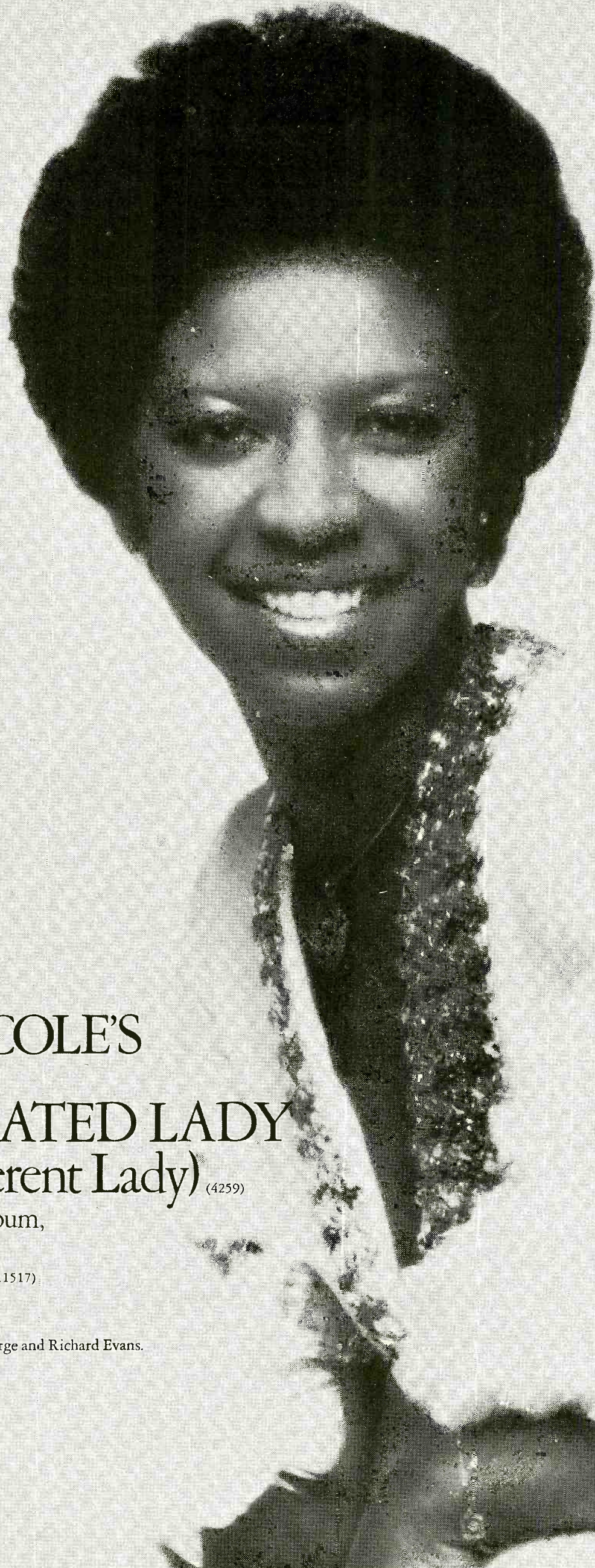
disco cut or two all share one thing—they allow Nancy to once again demonstrate that she is one of the finest stylists in the business. Marvelous singing, easy, often almost supper club instrumental tracks and a joy of an album. Chuck Rainey, Hugh McCracken, Dave Grusin, George Duke, Blue Mitchell among the all star musicians. **Best cuts:** "From You To Me To You," "I Don't Want A Sometimes Man," "Tree Of Life," "Stay Tuned."

**ROGER COOK—Alright, Warner Bros. BS 2909.** Good commercial package of ballads, easy rockers and some humorous goodtime songs from one of the better pop songwriters of the past decade. Cook's previous projects have been good if not overly commercial, but he makes a solid attempt at reaching the mass market here. LP cut in Nashville and London. Good a capella and a funny birthday song for America. **Best cuts:** "Swimmin' In A Sea Of Trouble," "Beautiful Memories," "You Mother's So Proud Of You, America," "Alright."

**ROY BUCHANAN—A Street Called Straight,** Atlantic SD 18170. Guitarist supreme turns in his usual masterful performance, with his own lead vocals adding an extra touch. Still, the guitar is the highlight as Buchanan moves through rock, blues, jazz flavored material and other areas. Guests include the Brecker Brothers, Billy Cobham and Andy Newmark. One of the finest guitarists in pop music today, with his most commercially appealing set yet. **Best cuts:** "Running Out," "My Friend Jeff," "If Six Was Nine," "I Still Think About Ida Mae."

**WILLIE NELSON—Live, APL-1487.** Good live set featuring many of the country and pop cuts Nelson includes in his current set. Good banter between cuts. Songs previously spread over two LPs. Good liner notes from Don Cusic. **Best cuts:** The three medleys, "I Gotta Get Drunk."

**JAMES GILSTRAP—Love Talk,** Roxbury, RLX 105. Good vocals from Gilstrap, who is one of the brighter new stylists on the pop and soul scene. An entire side devoted to the title cut. Good instrumentals, good backup vocals, good production. Gilstrap's excellent singing is the high spot. **Best cuts:** "Move Me," "Hello It's Me."



NATALIE COLE'S  
new single is  
SOPHISTICATED LADY  
(She's A Different Lady) (4259)  
from her forthcoming album,  
NATALIE (ST-11517)

Produced and Arranged by  
Chuck Jackson, Marvin Yancy, Gene Barge and Richard Evans.

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced...

STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (Columbia 3-10332) SHOP AROUND—Captain & Tennille (A&M 1817) NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Arista 0184) ROCK AND ROLL LOVE LETTER—Bay City Rollers (Arista 0185) SEE TOP SINGLE PICKS REVIEWS, page 52

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymuth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

Hot 100 A-Z (Publisher-Licensee) index table listing song titles, artists, and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



**It's just  
a question  
of time...**

**"Anytime"**  
UA-XW789-Y  
**Paul Anka's  
next hit.**

On United Artists Records. **UA**

Produced by Denny Diante in association with Paul Anka Productions. 

© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.

# Billboard TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																																																																																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL																																																																																																																																																																																																																																																																																																																																									
★	3	3	<b>WINGS AT THE SPEED OF SOUND</b> Capitol SW 11525	●	●	●	●	●	●	36	25	11	<b>PHOEBE SNOW</b> Second Childhood Columbia PC 33952	●	●	●	●	●	●	71	53	7	<b>MARIA MULDAUR</b> Sweet Harmony Warner/Reprise MS 2235	●	●	●	●	●	●	72	72	44	<b>BGE GEES</b> Main Course RSO SO 4807 (Atlantic)	●	●	●	●	●	●	73	79	22	<b>O'JAYS</b> Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	●	●	●	●	●	●	84	7	<b>FLORA PURIM</b> Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	●	●	●	●	●	●	104	29	<b>KISS</b> Alive! Casablanca NBLP 7020	●	●	●	●	●	●	94	4	<b>RETURN TO FOREVER</b> Romantic Warrior Columbia PC 34076	●	●	●	●	●	●	77	77	30	<b>JOHN DENVER</b> Windsong RCA APL1-1183	●	●	●	●	●	●	78	82	22	<b>FOUR SEASONS</b> Who Loves You Warner Bros./Curb BS 2900	●	●	●	●	●	●	90	2	<b>WEATHER REPORT</b> Black Market Columbia PC 34099	●	●	●	●	●	●	80	73	58	<b>JANIS IAN</b> Between The Lines Columbia PC 33394	●	●	●	●	●	●	91	2	<b>NILS LOFGREN</b> Cry Tough A&M SP 4573	●	●	●	●	●	●	82	85	9	<b>BRECKER BROTHERS</b> Back To Back Arista AL 4061	●	●	●	●	●	●	83	87	11	<b>HENRY GROSS</b> Release Lifesong LS 6002	●	●	●	●	●	●	84	74	24	<b>DAVID RUFFIN</b> Who I Am Motown M6-849 S1	●	●	●	●	●	●	85	88	29	<b>DARYL HALL &amp; JOHN OATES</b> RCA APL1-1144	●	●	●	●	●	●	86	75	27	<b>MIRACLES</b> City Of Angels Tamla T6-339 S1 (Motown)	●	●	●	●	●	●	97	11	<b>SYLVERS</b> Showcase Capitol ST 11465	●	●	●	●	●	●	88	78	12	<b>PURE PRAIRIE LEAGUE</b> If The Shoe Fits RCA APL1-1247	●	●	●	●	●	●	89	89	11	<b>BARRY WHITE</b> Let The Music Play 20th Century T 502	●	●	●	●	●	●	90	76	8	<b>BARBRA STREISAND</b> Classical Barbra Columbia M 33452	●	●	●	●	●	●	91	80	21	<b>HELEN REDDY'S GREATEST HITS</b> Capitol ST 11467	●	●	●	●	●	●	92	98	41	<b>JEFFERSON STARSHIP</b> Red Octopus Gunt BFL1-0999 (RCA)	●	●	●	●	●	●	103	18	<b>JOHN KLEMMER</b> Touch ABC ABCD 922	●	●	●	●	●	●	94	93	8	<b>JOHNNY WINTER</b> Captured Live Blue Sky PZ 33944 (Columbia/Epic)	●	●	●	●	●	●	95	71	12	<b>THE BEST OF GLADYS KNIGHT AND THE PIPS</b> Buddah BDS 5653	●	●	●	●	●	●	96	81	35	<b>NATALIE COLE</b> Inseparable Capitol ST 11429	●	●	●	●	●	●	97	83	53	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	●	●	●	●	●	●	98	86	12	<b>JOAN BAEZ</b> From Every Stage A&M SP3704	●	●	●	●	●	●	109	6	<b>KOOL &amp; THE GANG</b> Love & Understanding De-Lite DEP 2018 (PIP)	●	●	●	●	●	●	149	2	<b>GEORGE BENSON</b> Breezin' Warner Bros. BS 2919	●	●	●	●	●	●	101	105	24	<b>GROVER WASHINGTON JR.</b> Feels So Good Kudu KU 24 S1 (Motown)	●	●	●	●	●	●	113	4	<b>DONRY &amp; MARIE OSMOND</b> Donny & Marie, Featuring Songs From Their Television Show Kolob PD 6068 (Polydor)	●	●	●	●	●	●	103	106	8	<b>CREDENCE CLEARWATER REVIVAL</b> Chronicle Fantasy CCR-2	●	●	●	●	●	●	137	2	<b>MAYNARD FERGUSON</b> Primal Scream Columbia PC 33953	●	●	●	●	●	●	105	92	11	<b>JIMMY BUFFETT</b> Havana Daydreamin' ABC ABCD 914	●	●	●	●	●	●

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, 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 for sales of 500,000 units. ▲ Recording Industry Association Of America seal for sales of 1,000,000 units. (Seal indicated by asterisk) Recording Industry Association Of America seal available and optional to all manufacturers. (Seal indicated by bullet.)

# THE GAVIN REPORT #1095 WEEKLY SUMMARY

(Associate Editor, Gary Taylor)

**Record To Watch: AFTERNOON DELIGHT**—Starland Vocal Band (Windsong).  
Pulling Female requests where played.

*Some of the reasons why:*

- K101 San Francisco "Great phones"
- WRFC Athens, Ga. From add to #20 to #11 to #5. Number 4 phones top 5 in sales.
- WSAV Savannah, Ga. From #34 to #24 to #19.
- WDLP Panama City, Fla. From #21 to #14 "Teen requests."
- WFLI Chattanooga, Tenn. From #30 to #25 to #16. Top 3 requests. Sales.
- KILE Galveston, Tex. From #31 to #19 to #11. "Hot."
- KDWN Las Vegas, Nev. "Fantastic phones."
- KRPL Moscow, Idaho From #25 to #15 "Top 5 phones."
- WKBC Wilkesboro, N.C. From #30 to #25.

- WGTO Cypress Gardens, Fla. "Phones."
- KYLT Missoula, Mont. Debut at #29. "Phones."
- KGY Olympia, Wash. Hit bound to #30. "Good requests."
- WSGA Savannah, Ga. From #30 to #25. "Phones starting."
- KVOL Lafayette, La. Debut at #40.
- WGSV Gunterville, Ala. Debut at #25. Top 5 phones.
- WQBX Christianburg, Va. From #3 to #2. "Taking off like 'Country Roads'."
- WFOX Gainesville, Ga. Extra to #35.
- WUOK Cumberland, Md. "Phones."
- WBBQ Augusta, Ga. Hitbound to #29. "Phones, sales all stores."
- WTOC Savannah, Ga. Debut at #39.

- WEBC Duluth, Minn. Hitbound.
- KSKG Salina, Kan. "Requests."
- WIP Philadelphia, Pa. "Good reaction."
- WSM Nashville, Tenn. "Hottest thing in months. Requests from 14 to 60."
- WASH Washington, D.C. "Great response!"
- KWAV Monterey, Calif. "Strong phones—incredible response."
- KNND Cottage Grove, Ore. "A lot of requests. One of the hot ones."
- WMPX Midland, Mich. "Top 5 phones."
- KATA Arcata, Calif. "Strong LP sales. It's a hit."
- KCRG Grand Rapids, Iowa "Superb!"

These are the charts and comments of some of the more than 100 stations playing:

## "AFTERNOON DELIGHT" by Starland Vocal Band

Windsong  
CB-10588



From the album STARLAND VOCAL BAND

Jerry Weintraub Management III  
Produced by Milt Okun

Want a copy? Write Director of Custom Labels, RCA Records  
1133 Avenue of the Americas, New York, N.Y. 10036.



Distributed by RCA Records



# TOP LPs & TAPE

POSITION 106-200

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL											
106	95	10	<b>ISAAC HAYES</b> Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95			137	125	19	<b>TOM SCOTT</b> New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98		169	169	4	<b>POCO</b> Live Epic PE 33336 (Columbia)	6.98		7.98		7.98	
107	100	13	<b>LOGGINS &amp; MESSINA</b> Native Son Columbia PC 33578	6.98	7.98	7.98		7.98			138	142	71	<b>AEROSMITH</b> Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98		180	3	<b>MAC DAVIS</b> Forever Lovers Columbia PC 34105	6.98	7.98	7.98		7.98		
108	101	11	<b>JOURNEY</b> Look Into The Future Columbia PC 33904	6.98		7.98		7.98			150	5	<b>WISHBONE ASH</b> Locked In Atlantic SD 18164	6.98		7.97		7.97			183	2	<b>EARL SCRUGGS REVUE</b> VOLUME II Columbia PC 34050	6.98		7.98		7.98		
109	96	12	<b>BE BOP DELUXE</b> Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98			140	111	6	<b>TONY ORLANDO &amp; DAWN</b> To Be With You Elektra 7E-1049	6.98	7.98	7.97	8.97	7.97			172	178	33	<b>MARSHALL TUCKER BAND</b> Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97
111	99	64	<b>DAVID BOWIE</b> The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.98		7.98			141	143	7	<b>DR. HOOK</b> Bankrupt Capitol ST 11397	6.98		7.98		7.98			173	181	16	<b>ARCHIE BELL &amp; THE DRELLS</b> Tssap PZ 33844 (Epic/Columbia)	6.98		7.98		7.98
112	102	12	<b>LOU REED</b> Coney Island Baby RCA APL1-0915	6.98		7.95		7.95			142	148	6	<b>JOHN DENVER</b> Back Home Again RCA CPL1-0548	6.98		7.95		7.95			184	2	<b>HANK CRAWFORD</b> I Hear A Symphony Kudu KU 26 S1 (Motown)	6.98		7.98		7.98	
114	112	29	<b>NEIL SEDAKA</b> The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98			143	115	20	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	6.98	7.98	7.98		7.98			175	179	3	<b>HOYT AXTON</b> Fearless A&M SP 4571	6.98		7.98		7.98
115	107	11	<b>10 CC.</b> How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95			144	116	27	<b>ART GARFUNKEL</b> Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98			194	3	<b>HEART</b> Dreamboat Annie Mushroom MRS 5005	6.98					
116	119	24	<b>DONALD BYRD</b> Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98			145	120	11	<b>ISAO TOMITA</b> Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95			177	145	6	<b>THE BEST OF URIAH HEEP</b> Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95
118	118	125	<b>JOHN DENVER</b> Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			146	155	5	<b>EAGLES</b> Desperado Asylum SD 5068	6.98		7.97		7.97			178	152	233	<b>SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK</b> RCA LSOD 2005	6.98		7.95	7.95	7.95
119	123	48	<b>DAVID BOWIE</b> Young Americans RCA APL1-0998	6.98	7.98	7.95	7.95	7.95			147	132	11	<b>BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING</b> Warner Bros. BS 2903	6.98		7.97		7.97			190	2	<b>STATUS QUO</b> Capitol ST 11509	6.98		7.98		7.98	
121	110	12	<b>ELVIS PRESLEY</b> The Sun Sessions RCA APM1-1675	6.98		7.95		7.95			160	5	<b>AL DIMEOLA</b> Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98			180	185	2	<b>PABLO CRUISE</b> Lifeline A&M SP 4575	6.98		7.98		7.98	
122	114	9	<b>FREDDY FENDER</b> Rock 'N' Country ABC/Dot DDDSD 2050	6.98		7.95		7.95			149	122	18	<b>KANSAS</b> Masque Kirshner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98			181	166	5	<b>BILL WYMAN</b> Stone Alone Rolling Stones CQC 79103 (Atlantic)	6.98		7.97		7.97
124	128	264	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98			150	154	13	<b>BETTE MIDLER</b> Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97			182	156	6	<b>TROPEA</b> Marin 2200 (TK)	6.98		7.98		7.98
126	68	9	<b>BLACK SABBATH</b> We Sold Our Souls For Rock 'N' Roll Warner Bros. 28S 2923	9.98	10.97			11.97			151	158	40	<b>WILLIE NELSON</b> Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98			184	161	4	<b>CHARLES EARLAND</b> Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95
127	117	10	<b>MICHEL POLNAREFF</b> Atlantic SD 18153	6.98		7.97		7.97			152	124	40	<b>SWEET</b> Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98			185	162	4	<b>BOBBY WOMACK</b> Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98
130	130	24	<b>SEALS &amp; CROFTS</b> Greatest Hits Warner-Bros. BS 2886	6.98		7.97		7.97			153	133	20	<b>SPINNERS LIVE!</b> Atlantic SD 2-910	11.98	13.97		13.97				186	162	4	<b>GARY WRIGHT &amp; SPOOKY TOOTH</b> That Was Only Yesterday A&M SP 3528	6.98		7.98		7.98
132	129	31	<b>BAY CITY ROLLERS</b> Arista AL 4049	6.98		7.98		7.98			154	153	15	<b>ISAAC HAYES MOVEMENT</b> Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95			187	NEW ENTRY	<b>BEST... LOVIN' SPOONFUL</b> Kama Sutra KSBS 2608-2 (Buddah)	6.98		7.98		7.98	
134	140	4	<b>WET WILLIE</b> The Wetter The Better Capricorn CP 0166 (Warner Bros.)	6.98		7.97		7.97			155	171	3	<b>RUSH</b> 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98			188	165	17	<b>BACHMAN-TURNER OVERDRIVE</b> Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95
135	135	7	<b>CLEDUS MAGGARD &amp; THE CITIZEN'S BAND</b> The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.95		7.95			157	157	25	<b>ELTON JOHN</b> Rock Of The Westies MCA 2163	6.98		7.98		7.98			189	195	2	<b>DOC SEVERINSON</b> Night Journey Epic PE 34078 (Columbia)	6.98		7.98		7.98
136	136	2	<b>EAGLES</b> On The Border Asylum 7E-1094	6.98	7.98	7.98		7.98			158	131	25	<b>MAHOGANY/ORIGINAL SOUNDTRACK</b> Diana Ross Motown M6-858 S1	6.98		7.98		7.98			190	NEW ENTRY	<b>FOOLS GOLD</b> Morning Sky ML 5500	6.98		7.95		7.95	
											159	139	18	<b>BILLY PAUL</b> When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98			191	191	39	<b>KC &amp; THE SUNSHINE BAND</b> TK 603	6.98		7.98		7.98
											160	188	2	<b>PETER FRAMPTON</b> Frampton A&M SP 4512	6.98		7.98		7.98			192	192	36	<b>OHIO PLAYERS</b> Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98
											161	NEW ENTRY	<b>THREE DOG NIGHT</b> American Pastime ABC ABCD 928	6.98		7.95		7.95			193	193	4	<b>WILLIE HUTCH</b> Concert In Blues Motown M6-854 S1	6.98		7.98		7.98	
											162	189	2	<b>THIN LIZZY</b> Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95			194	196	2	<b>KOKOMO</b> Rise & Shine Columbia PC 34031	6.98		7.98		7.98
											163	175	3	<b>BILLY COBHAM</b> Life & Times Atlantic SD 18166	6.98		7.97		7.97			195	199	2	<b>ONE FLEW OVER THE CUCKOO'S NEST/ Original Motion Picture Soundtrack</b> Fantasy F 9500	6.98		7.95		
											164	164	24	<b>BARRY WHITE</b> Greatest Hits 20th Century T 493	6.98		7.98		7.98			196	200	2	<b>MACKINTOSH &amp; T.J./ Original Motion Picture Soundtrack</b> Waylon Jennings RCA APL1-1520	6.98		7.95		
											165	186	46	<b>PAUL McCARTNEY &amp; WINGS</b> Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98			197	198	2	<b>STEVE HACKETT</b> Voyage Of The Acolyte Chrysalis CHR 1112 (Warner Bros.)	6.98		7.98		7.98
											166	173	6	<b>ALBERT KING</b> Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98		7.95		7.95			198	170	8	<b>LERROY HUTSON</b> Feel The Spirit Curton CU 5010 (Warner Bros.)	6.98		7.97		7.97
											167	176	8	<b>L.A. EXPRESS</b> Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98			199	197	31	<b>PINK FLOYD</b> Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
											168	174	4	<b>CHARLIE RICH</b> Silver Linings Epic KE 33548 (Columbia)	5.98	6.98			6.98			200	NEW ENTRY	<b>OSIBISA</b> Welcome Home Island ILPS 9355	6.98		7.98			

## TOP LPs & TAPE

A-z (LISTED BY ARTISTS)

Aerosmith	22, 93, 138
Paul Anka	63
America	48
Roy Ayers	117
Hoyt Axton	175
Bachman-Turner	188
Bad Co.	15
Joan Baez	98
Bay City Rollers	33, 132
Be Bop Deluxe	109
Becker Brothers	82
Bea Gees	72
Archie Bell & the Drells	173
George Benson	100
Elvin Bishop	39
Blackbirds	23
David Bowie	28, 111, 119
Brass Construction	13
Jimmy Buffet	105
Donald Byrd	116
Captain & Tennille	10, 52
Eric Carmen	61
Chicago	37
Natalie Cole	96
Billy Cobham	163
Commodores	34
Chick Corea	43
Hank Crawford	174
Creedence Clearwater Revival	103
Mac Davis	170
John Denver	77, 118, 142
Al Di Meola	148
Doobie Bros.	19
Bob Dylan	9
Charles Earland	184
Eagles	3, 29, 136, 146
Earth, Wind & Fire	31
E.L.O.	46
Freddy Fender	122
Fleetwood Mac	7
Doobie Bros.	8
Foghat	47
Fools Gold	190
Four Seasons	78
Peter Frampton	6, 160
Maynard Ferguson	104
Jerry Garcia	69
Art Garfunkel	144
Marvin Gaye	12
Genesis	44
AI Green	64
Henry Gross	83
Steve Hackett	197
Daryl Hall & John Gates	85
Emmylou Harris	60
Isaac Hayes	106, 154
Heart	176

Dr. Hook	141
Willie Hutch	193
Leroy Hutson	198
Jefferson Starship	92
Waylon Jennings/Willie Nelson	25
Janis Ian	70, 80
Bros. Johnson	32
Elton John	128, 157
Olivia Newton-John	16
Journey	108
Kansas	149
Eddie Kendrick	38
K.C. & The Sunshine Band	191
Albert King	166
Carole King	17, 124
Kingfish	56
Kiss	14, 124, 183
John Klemmer	93
Gladys Knight	95
Kokomo	194
Kool & the Gang	99
L.A. Express	167
Led Zeppelin	2, 123
Nils Lofgren	81
Loggins & Messina	107
Mackintosh & T.J.	196

# Easter Retail Sales Top 1975

*Continued from page 10*  
are viewed as part of a larger spring push.

"This Spring Fertilize Your Ears" was the theme at nine of Arnold's 10 Midwest outlets. A tie-in with Capitol Records, the promotion highlighted new Ethos and Wings albums and featured in-store display of lawn spreaders, fertilizer and other garden equipment. Spots on Chicago progressive FM stations and a full-page ad in the Illinois Entertainer backed the campaign at Disc's three Chicago-area stores.

At Disc Records' Independence, Mo., outlet, white plastic bin divider cards were cut into egg shapes and sprinkled at random throughout the stock. The eggs read: "Congratulations, you've found our lucky egg... 25% off on your entire purchase."

In a move reminiscent of Woolworth's bust a balloon fountain promotion, Disc Records of Ft. Wayne, Ind., set out a large basket of colored plastic eggs, a discount coupon within each.

Arnold points out that all 10 Midwest Disc outlets are mall locations. "Therefore we don't depend heavily on college trade," he says. None of

its Easter promotions was targeted at a student audience.

"It's always a big jump in the spring," Arnold says, "but traditionally, more important than Easter week, is playing up on the whole season."

At other outlets in and around Chicago, Easter meant little out of the ordinary in music merchandising. Indeed, one retailer suggested that Easter week business might be less than usual.

"We feel Easter week is slower for records than normal, mainly because it's a clothing period at this time," says the manager of Rose Records' downtown Chicago Madison St. store. Rose's other downtown location similarly reported no special Easter promotions, except for some store and window display of Easter-related classical product.

Few if any promotions were aimed at vacationing students here, perhaps because of the staggered vacation policy of Chicago-area public schools. And many of the area's major universities and colleges, including the Univ. of Chicago and Illinois and Northwestern Univ. in Evanston, already had spring recess in March.

Laury's Discount Records, Evanston, reported no major sales or promotions in recent weeks. The same report comes from Laury's downtown Chicago location.

Hear Here Records, located just north of downtown Chicago in Evanston, was busy building its classical trade with a 40% off DG and Philips campaign, being advertised on WFMT-FM, the city's fine arts station and in Chicago's Weekly Reader. However, the sale was not connected with Easter or aimed specifically at students who have time and cash to spare.

The four Illinois Record World stores—two on Chicago's south side, one in the loop and a Waukegan location—also did not venture outside normal merchandising patterns for Easter week, according to Bob Mendez, regional manager for the chain.

In Nashville, some major retailers in the area held promotions for their record product, and all stores contacted noted that this year's sales were better than Easter 1975.

Camelot Music does a Warner Bros. promotion every April, and all "Stars And Sounds Forever" promotion was geared toward Easter traffic. Camelot also was involved in a Monument Records promotion, giving away T-shirts, LPs and tickets to an Exit/In performance of Larry Jon Wilson and Barefoot Jerry.

Discount Records, recently bought by a new company, plans a nationwide post-Easter promotion as a sales boost for the new company to be held this week after Easter. An in-store promotion during the Easter week featured special sales on new releases.

The Ernest Tubb Record Shop ran promotional spots on WSM radio and offered special prices on a variety of artists. Tubb reported good results—better than last year.

The Sound Shop in Hendersonville normally runs an Easter promotion, but because of a city promotion—"Discover Hendersonville Day"—it decided to forgo any special programs this year.

Dee's Record Shop ran radio and tv spots, offered special prices, and experienced "good sales results."

Nashville area retailers reflected a growing favoritism toward Easter period promotions, and several of those without promotions this year are considering the possibility for 1977.

## U.K. Gull Distrib For Express Label

LOS ANGELES—England's Gull Records will handle worldwide distribution for the domestic Express label, with the U.S. and Canada the two markets not covered by this licensing pact. Express will provide Gull with six singles a year with the first "Soul Disco" by Ron Walton, formerly on Atlantic/Cotillion.

Additionally, Sun-Pacific Music of London will subpublish all compositions released under the agreement.

## 'SuperHero'

*Continued from page 10*

Connecticut (Factory), Pennsylvania (Penney), New Jersey (Valley Fair), Delaware (Woolco) and Long Island (Masters) through May 1, then May 14-23 in the Chicago area.

And Marsh's Farr is pitching Kasen on a similar promotion for his overseas customers at U.S. Navy exchanges in the Philippines, Japan and Taiwan, with Spiderman ads appearing in the worldwide military newspaper "Stars & Stripes," to announce local appearances.

# New Companies

Beyond Management has been formed in Chicago, offering management services to recording and performing artists. First artist signed is Bill Quateman, singer/songwriter, whose first LP appeared on Columbia three years ago. Stacy Haines is director of book and management, with Neil Quateman acting as technical director, Ray Schenden as financial director and David Alexander as director of promotion and publicity.

David "Blues" Bluestein and Tim Cottini have opened an independently owned booking agency, called The Agency. Located in Toronto, the firm represents some 17 artists, including headliners such as Kraftwerk, Savoy Brown, Heart, Fludd, Myles & Lenny and Hammersmith. Further staff additions are expected shortly.

Bruce Hest, president of FFO Communications in New York, announces the formation of a record division. The label hopes to work in jazz, r&b and pop, with first product due shortly from 12 Foot 8.

The Good Rats recording group has formed Ratcity Records, with product to be distributed through All Platinum, in Englewood, N.J.

David "Tyke" Scott, San Fernando Valley country entertainer, has formed Dallas Records and Mushwhompie Music in L.A. in partnership with Dallas Cooper. Initial release is "I'd Do It Over," distributed by IRDA, with Scott as artist.

Bundlin/Road Music has been formed in Hollywood by Gerald E. Teiffer, former vice president and general manager of ABC Dunhill and American Broadcasting. The new music publishing operation is a co-publishing arrangement with Chappell Music.

Ramart Printing has been formed in Central Islip, N.Y., by Frank Martino, formerly vice president and general manager of Disc Corp., a division of Pickwick International. Ramart will service the record and tape industries with direct board as well as album slick printing.

Steve Mogull, president of Steve Mogull Associates, North Miami, Fla., a marketing, advertising and sales promotion firm, is returning his attention to the music industry in both print and records and tape. Mogull left Shapiro-Bernstein 12 years ago to move to Florida. He is the brother of Artie, newly named UA Records president; and Ivan, who heads his own publishing company.

Muhammad Abdullah, composer and producer, has formed Asia Records and Publishing in Inglewood, Calif. First venture is a West Coast tour by Rainwater, an avant-garde group. Records will be independently distributed. Pamela Boehnert is national promo director.

The Great Northwest Music Company has been formed by producer Jerry Dennon in Bellevue, Wash., specializing in record manufacturing, independent production, artists management and music publishing.

Newly formed Mandala Records in Indianapolis will concentrate primarily on rock, r&b and MOR acts. In conjunction with Mandala, Canal Publishing, Inc., has been formed.

Cathy and Carl Hall, formerly of Owens-Fair public relations, have opened C.C. Hall public relations firm in Billings, Mont., to service the record industry and acts headquartered in this area.

Black Sheep Music, a BMI affiliate, has been formed in Nashville by Audie Ashworth and writer/artist Paul Craft.

Don Mangano, ex-president of Jose Feliciano Enterprises, launches his ADA Records in Los Angeles with a Jimmy Chapel single, "Standing Tall."

# Eddie Ray Expansion

MEMPHIS—Eddie Ray, former a&r chief for MGM Records, announces the expansion of his Memphis-based Eddie Ray Music Enterprises, Inc., into Nashville and New York with a Los Angeles office opening to be announced soon.

Ray also says his firm represents Fats Domino, Jimmy Smith and writer-producer Dave Bartholomew in their record production negotiations.

The Domino-Bartholomew-Ray combination reunites the team that was responsible for more than 60 million record sales during the late fifties and early sixties.

The Ray office in Nashville will be in the ATV Music Complex at 911 17th Ave. South. In New York Ray's office will be in the ATV Music Headquarters at 1370 Ave. of the Americas.

Ray moved from Los Angeles to Memphis more than two years ago and immediately began work on a number of projects. Among them was the founding of the Tennessee College for Recording Arts, Inc., a non-profit institution which teaches students various facets of the recording business. Ray is founder, president and director of the college.

# Executives Sentenced

*Continued from page 3*  
true then the record industry is a dirty business indeed."

In urging jail terms for the defendants, Asst. U. S. Attorney Peter Sarasohn, the government prosecutor in the case, said that the case "is about corporate corruption, about corruption for individual greed involving hundreds of thousands of dollars—agreed by these corporate executives who through a pattern of illegal activity spanning a period of four years, ignored the rights of others, violated the laws and defrauded whomever they felt necessary in their quest for financial wealth."

The Brunswick executives had been convicted of charges of selling more than \$350,000 worth of records for cash and then either pocketing the proceeds or using a portion to pay radio station employees in return for favorable airplay of Brunswick product.

The government maintained that these transactions did not appear on the company's books, thus defrauding the government of taxes and the artists and publishers of royalties.

The defense attorneys made strong pleas to Lacey in an attempt to avoid jail terms for their clients. Addressing the purposes of jail sentences, Parcher noted that the conviction of the defendants, in and of itself, constituted enough of a deterrent to others in the record industry.

Parcher said that the conviction of Tarnopol and the others "could almost be physically felt up and down the streets" where industry people gathered and noted that the result of the convictions "has the practical effect of going to deter the type of insanity that's involved here from recurring for a long, long time."

Despite Parcher's pleas, and those of Garris' attorney who noted his client had spent "two torturous years in a German prison camp and asked for probation for Garris, Lacey noted all the defendants were "sophisticated" men who were fully aware of their actions.

Referring to Parcher's comments about the ripple effect of the convictions on the industry, Lacey noted "I hope that is so. It occupies a substantial portion of our economy and if what unfolded in this trial is symptomatic of what the record industry is, in whole or in part, then much must be done to rectify it."

Tarnopol must still face trial in U.S. District Court for the Southern District of New York on income tax evasion charges stemming from the same investigations which led to the trial here.

The four were convicted by a jury Feb. 26 after more than six weeks of testimony. Two other Brunswick officials, Carl Davis and Melvin Moore, were acquitted by the jury of similar charges. A seventh defendant, Carmine DeNoia, had been dismissed the previous week by Lacey.



## Singles

Captain & Tennille's "Lonely Night (Angel Face)" on A&M; disk is the duo's third gold single.

Nazareth's "Love Hurts" on A&M; disk is the group's first gold single.

## Albums

Led Zeppelin's "Presence" on Swan Song goes platinum.

Peter Frampton's "Frampton Comes Alive" on A&M goes platinum.

The Blackbyrds' "City Life" on Fantasy; disk is the group's first gold album.

Nazareth's "Hair Of The Dog" on A&M; disk is their first gold album.

Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser's "Outlaws" on RCA has gone gold.

"Brass Construction" on United Artists; disk is their first gold album.

Frank Zappa's "Apostrophe" on Discreet; disk is his first gold album.

Gladys Knight & The Pips' "Second Anniversary" on Buddah; disk is the group's fourth gold album.

# Off The Ticker

*Continued from page 8*  
Penney, K-Mart and other major mass merchandisers.

The ABC Inc. board of directors declared the second quarterly dividend of 20 cents per share on the outstanding common stock of the corporation, payable June 15 to stockholders of record on May 14.

Magnetic Video Corp., Farm-

ington, Mich.-based duplicator of videocassettes, announced record earnings of \$207,794 for the year ended Dec. 31, 1975, reversing the prior year's loss. According to president Andre Blay, after-tax earnings topped the prior record in 1973 of \$189,080. The company is committed to a \$1.1 million expansion program this year, including duplication equipment for the new 1/2-inch Sony Betamax consumer video system.

APRIL 24, 1976, BILLBOARD

## DEPRESSED, FAMILY SAYS

# Singer-Songwriter Ochs Hangs Himself

NEW YORK—Phil Ochs, 35, singer/songwriter, musician and one of the most influential figures in the folk/rock protest movement, committed suicide here April 9.

The artist, who a family spokesman says "had been depressed and had not been writing," was discovered hanged in his sister's home in the Far Rockaway section of Queens. He was cremated the same day.

Born in El Paso and reared in New York and Ohio, Ochs left Ohio State Univ. in his senior year to become a professional singer.

He quickly became one of the idols of the then just beginning musical protest movement and gained fame as one of the outstanding lyricists of the era. Ochs compositions like "I Ain't Marching Anymore," "Talking Cuban Crisis," "The Power And The Glory," "What's

That I Hear" and "Draft Dodger Rag" articulated the feelings of many young people of the '60s.

Ochs also wrote songs not directly dealing with protest, with "Changes," "Outside Of A Small Circle Of Friends" and "There But For Fortune" among his best known.

Bob Dylan and Joan Baez were among the artists to sing Ochs' material. Ochs himself recorded a half dozen LPs on Elektra and A&M.

Though inactive as a writer in recent years, Ochs organized a benefit for Chilean refugees in New York in 1973 which attracted Bob Dylan, Dennis Hopper, Dave Van Ronk and Melanie as performers.

In 1975 he organized a "War Is Over" celebration in Central Park with Paul Simon, Joan Baez and Harry Belafonte among the performing guests.

## DC-9 Promo Flight Plugs Columbia's Journey Group

ATLANTA—Columbia Records went to new heights in promotion for the group Journey by hosting an aerial journey for the group's members and the media aboard a chartered Delta Airlines jetliner.

The March 31 night flight took off from Atlanta International Airport an hour after the group finished its show at the Electric Ballroom.

Taking off at 3 a.m. into black and choppy skies, the DC-9 winged the load of musicians and music business executives eastward toward the

South Carolina coast and smoother air. When the seatbelt signs went out, members of Journey mingled with the other guests amid stewardesses hustling drinks and food to the passengers.

Formed two years ago, the San Francisco rock group boasts two ex-Santana members—organist/singer Gregg Rolie and guitarist Neal Schon—bass player Ross Valory from the Steve Miller Band, and drummer Aynsley Dunbar, formerly with John Mayall.

Promoting the group's second LP, "Look Into The Future," and its Atlanta date launching a national tour, Journey's journey ended safely as the jetliner touched down on the rainslicked Atlanta runway at 5 a.m.

## Capitol Talent

• Continued from page 4

starting to break it is less likely that a retailer will simply ignore the display material."

Don Grierson, national merchandising manager, points out that a similar campaign has been followed on the West Coast (Pousette-Dart showed first signs of breaking in the East) with Sammy Hager, one-time lead singer of Montrose who has received favorable response to his debut solo LP.

Grierson also points out that every new act gets at least some merchandising aid, though some obviously get more than others. "Everyone gets a break," he claims. "The artist appears in multiple ads with other acts on the roster or we showcase the artist in regions where we feel he is strong or has potential."

Both Davis and Grierson point to the new Wings album and tour and the support behind it as an example of how even artists so big they apparently could do without merchandising are given full support.

"A mistake people often make," Davis says, "is to assume that a monster act needs no special merchandising. True, McCartney & Wings would probably have a monster LP and tour even with nothing done. But you can help create extra excitement."

"The philosophy," says Grierson, "is to look for something exciting and different to base a campaign on, and to make sure there is a followup."

Tom Cat Records, Tom Catalano's label, is no longer being distributed by RCA, by mutual consent.

Olivia Newton-John split from manager-boyfriend Lee Kramer and her L.A. phone is jammed with top personal managers seeking to take over her high-flying career.

Frank Sinatra gets his first honorary doctorate May 23 from the Univ. of Nevada, Las Vegas. . . . NARM attendance passing through Miami Airport were astounded by the record store there selling albums listed at \$6.98 for \$8.49 and \$7.98 tapes for \$9.99.

Frank Mancini, RCA artists relations vice president, wants his May 6 birthday announced at opening day of IMIC. He'll be on the road with Perry Como in Australia. . . . Irvin/Almo Music will administer the Interior Music catalog featuring songs of Bill Withers, Dennis Coffey, Van McCoy and Ralph Graham.

Billboard's March 13 report of the closing of London's California branch offices should have made clear that long-time Bay Area promotion man Freddie Avner did not move over to Record Merchandising along with the bulk of the staff and is available for work locally.

Stan Kenton has recovered from a two-month illness and his jazz orchestra is back on the road. . . . A one-hour radio special about the "Alan Parsons Project" rock Edgar Allen Poe album is being made available by 20th Century.

Speculation that Bruce Wendell is leaving Capitol and heading for Warner Bros. appears to be closer to reality. Capitol has reportedly summoned one of its top southern promotion men to the coast for the Wendell job. . . . The success of Peter Lemongello continues to multiply. He plays a return engagement of his SRO Avery Fisher Hall date May 7. . . . Tickets for the Wings two-day stand at Madison Square Garden, May 24-25 reportedly sold in record time. . . . Jazz bassist Bob Casey, one of the last survivors of the opening night house band at the original Eddie Condon's in Greenwich Village (the others being Joe Marsala and Wild Bill Davison) will emerge from semi-retirement to play a week at the new Eddie Condon's, beginning Monday (19).

Bay City Rollers' oldest member, Alan Longmuir, 26, left the group to settle down and breed horses on his farm in Scotland. His replacement is 17-year-old Ian Mitchell, a member of the Irish band that opened for the Rollers on their appearances in Dublin and Belfast. . . . The Manhattan chapter of Delta Sigma Theta's Hansel and Gretel Youth Clubs has created a new dance, "The Countdown," which will be taught at their own "Countdown At Kusini" discotheque dance at New York's Allden Hotel. They created the dance using music composed by Manu Dibago for the film, "Countdown."

The Braille Foundation For Blind Musicians will profit from a benefit concert May 15 at Carnegie Hall. Entertainers will include Joey Heatherton and Barbara Walters. . . . The success of Diana Ross on her European tour has promoted the addition of 111 concerts at the conclusion of her continental trek. . . . Ray Barretto has scheduled several West Coast dates, including performances at Berkeley and the Los Angeles Convention Center, May 1. . . . Byron Byrd, former road manager for the Commodores, has departed the band due to the success of his own Capitol single. . . . The Dells have finished work on three songs to be featured in the new Fred Williamson movie, "No Way Back."

C.W. McCall's "Convoy" is being made into a movie by United Artists, with the artist scheduled to compose the music and several new songs. . . . Los Indios Tabajaras celebrated their 14th year on RCA Records with a party in their honor April 13. . . . An inspirational orchestral track with a baroque feel was created by Dick Lavsky for a series of 30-second bicentennial spots to be shown on New York's WNBC. . . . 16 Woody Guthrie songs featured in the movie adaptation of his life, will be featured in a new songbook created by Grosset and Dunlap.

Danny Engel, veteran promotion man and a member of the Bill Lowery Group in Atlanta, was honored on his 81st birthday April 8 at a reception at the Univ. of Cincinnati campus attended by area music men and civic leaders. The bash was hosted by Dr. Bill Randle, former disk jockey at WERE, Cleveland, who is now on the faculty of the university. Randle presented Engel with an award commemorating his nearly 60 years in the music industry.

## Book Coward Songs

NEW YORK—"A Noel Coward Gala: His Words And Music," a 200-page deluxe songbook released by Chappell Music, edited and designed by senior editor Lee Snider, features first exclusive publication of five Coward songs. At retail \$7.95, the 9 by 12-inch soft-cover edition is the companion to a highly successful earlier volume by Chappell. "Sir Noel Coward: His Words And Music."

## Inside Track

Leonard Nimoy will etch an LP of science fiction stories for Caedmon Records. He will do dramatic readings of H.G. Wells' "War Of The Worlds," "Green Earth" and "Gentlemen Be Seated" by Robert Heinlein. . . . Don't look for any music on Eddie Harris' just-released Atlantic LP, "The Reason Why I'm Talking S—t." LP is all improvised foul-mouthed lingo done at several clubs.

A documentary film will be shot on Ray Conniff's July gig at Harrah's Reno. . . . Neil Young started his first European tour in Oslo. . . . Manhattan Transfer also to Europe. . . . Quincy Jones tours in August with his proteges the Brothers Johnson. . . . America and KGB are on U.S. tours. . . . Nancy Wilson to Japan. . . . Bonnie Raitt on press tour of England.

Shirley MacLaine's New York engagement at the Palace Theater Monday (19) through Saturday (1) used for a "live" LP recording on Columbia and CBS International. The album is slated to ship sometime next month.

Music Friends of the Public Library, headed by Harvey Bacal, musicologist, is presenting a month-long Irvin Berlin memorabilia display on the first and second floor of the downtown main public library, Los Angeles, starting April 19. It will feature taped Berlin recordings, as well as career mementos. If successful, it will probably tour the U.S. in other libraries.

Burl Ives, Pearl Bailey, Itzhak Perlman and Tom Sullivan headline a benefit in Washington D.C. for the President's Employment of the Handicapped Committee. . . . Graham Gouldman, leading zany of 10cc, is father of a boy, Louis Benjamin.

The three Imperials, now performing minus Little Anthony, skidded on an ice patch while driving to a Sahara Tahoe gig. Harold Jenkins suffered serious spinal injuries.

Natalie Cole to marry Kevin Nance, keyboardist in her backup band, Aug. 1 in Brooklyn. . . . Thin Lizzy makes an L.A. debut as Santa Monica Civic headliner this month. . . . Bryan Lukas split as executive vice president of Moonstar-Euphoria.

Among the major names at the Chrysalis Records L.A. office-warming were Mo Ostin, Jerry Moss, Chris Blackwell, Steve Gold, Steve Wolf, Stan Cornyn and Leo Kottke. . . . WEA assistant national credit manager Herb Allen looked on proudly at son Richie's piano concert at Beverly Hills Library.

Hollywood's Etc. Club is remodeling for a May re-opening as a big-name showroom. . . . Bachman-Turner Overdrive feted at Yamashiro Restaurant in Hollywood hills by Phonogram. . . . Ruby Starr & Grey Ghost's new drummer, Michael Neff, is nicknamed the Fearless Fly because he weighs in at 90 pounds.

Bo Donaldson & the Heywoods rented a new set of sound equipment to make a Canadian gig when their roadies were held up at the border with all the group's equipment due to a work permit mixup. . . . Johnny Tillotson raised \$509,000 for Cerebral Palsy in three telethons. . . . James Taylor touring Southern colleges.

Glen Campbell named Reno entertainer of the year. . . . Flip Wilson's party at Monte Kay's manse had Minnie Riperton, Freda Payne and Redd Foxx. . . . "Rufus Featuring Chaka Khan" went platinum. . . . Foghat broke a Led Zeppelin attendance record with 17,775 at the Pittsburgh Arena.

Engelbert Humperdinck guests on "Miss U.S.A. Pageant," his first American tv in some years. . . . Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass headline Neighbors of Watts benefit May 4 at L.A. Shubert Theater. . . . The \$50 million offer for a Beatles reunion is subject of a Granite Records single by Tina Allen. . . . The Pointer Sisters and Richard Pryor appear in Universal Film, "Car Wash."

James Brown gets key to Fort Lauderdale. . . . Freddy Fender Day was celebrated at his birthplace, San Benito, Tex., April 17. . . . Scatman Crothers will act in "Silver Streak" for 20th.

French tv show "Juke Box" had a crew in Macon to film Capricorn Records HQ and artists. . . . Jeff Barry wrote and produced title song for newest Norman Lear tv series "All's Fair." . . . Jimmie Haskell arranged and conducted Michel Polnareff's score for "Lipstick" film. . . . Billy Goldenberg scoring "Domino Principle" film. . . . Don Black and Henry Mancini writing title song for "Pink Panther Strikes Again."

## 30 Sued By BMI On C'right Charges

NEW YORK—BMI has brought copyright infringement suits against some 30 restaurant and nightclub owners in Florida, Michigan, Pennsylvania, New York, California, Texas, Louisiana, Minnesota, Ohio, New Jersey and Maryland as part of a continuing drive to discourage the unauthorized use of copyrighted music.

The suits, launched during the

past six months, were brought on behalf of such writers as John Lennon, Paul McCartney, Kris Kristofferson, Chips Moman, Phil Everly, Antonio Carlos Jobim, Wilson Pickett, Hank Williams, Mick Jagger, Keith Richards, Elton John, Herbie Hancock, Carole King, Mac Davis, Frank Sinatra, Barry White, Jim Webb, John Hartford, Paul Simon, Leon Huff, Neil Sedaka and many others.

## Arista Shuffles Its Distributors

NEW YORK—In a series of changeovers in its distributor alliance, Arista has broadened the territories of several of its independents.

Included in these changes are a switch from Music City Record Distributors in Nashville to Handleman in Memphis, a turn from Supreme Distributing in Cincinnati to Pika Corp. in Cleveland, and a move from Apex Martin Record Sales in Hillside, N.J., to Alpha Distributing in New York.

## Oftha Firms Distrib

LOS ANGELES—Oftha Records has completed a distribution deal with International Record Distributing Assn. Oftha's initial release is "Makin Music With My Friends" by Bob Biefuss and Sharon Buchser.

### JUST RELEASED

Donn Larson's Single  
First On  
Incoranotas  
Label

**"KARLA"**  
A HOT SOUL HIT

PUBLISHER:  
Laura-Donn/Ninki Music (ASCAP)  
(415) 763-1687

Everyday  
Without You  
Remains  
without  
love



Hamilton  
& Joe Frank  
& Reynolds

How  
new  
lives

James Seals & Dash Crofts

**get closer,**

album #7 from the unbeatable team that has struck Gold five times in the last four years...

**get closer,**

the first new Seals & Crofts music in over a year.

Featuring the single "Get Closer" (WBS 8190)....



**get closer:**

the latest addition to the well-stocked Seals & Crofts catalogue. Produced by Louie Shelton. Warner Bros. BS 2907

