

# Billboard

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## 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 "Unisette" has not found in more than two years since its unveiling.

Only Studer and EMT/Franz have shown any public interest in Unisette, 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)

### New Noise Reduction System By Telefunken

By JOHN WORAM

NEW YORK—Telefunken has announced the development of a new noise-reduction system which it claims will offer an improvement of 30 dB in available recorded dynamic range and is expected to provide strong competition for existing systems.

In an application note distributed here by Gotham Audio Corp., Telefunken engineer Juergen Wermuth describes the properties of the new compander system which Gotham will show in prototype form at the Los Angeles AES next month.

(Continued on page 34)



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

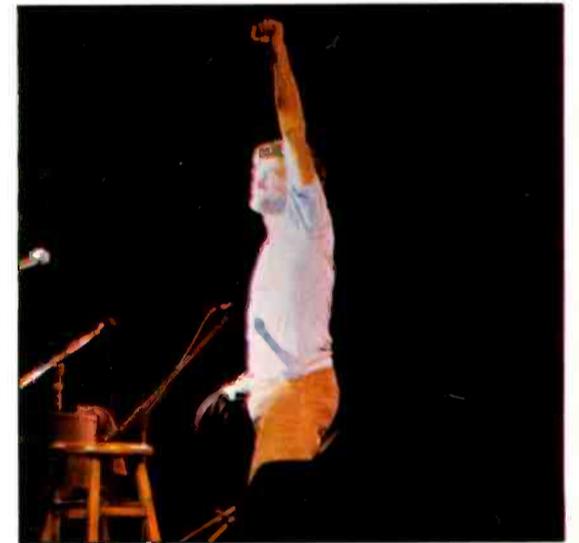
By VADIM YURCHENKOV

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)

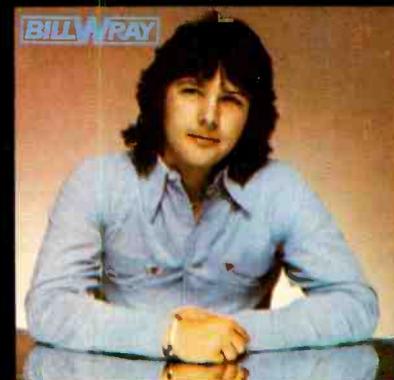


The one word to describe HARRY CHAPIN is simply incredible. The man always means pure excitement, and on Harry's new specially-priced double album from ELEKTRA, HARRY CHAPIN—GREATEST STORIES—LIVE (ZE-2009), are all the songs that have made Harry the superstar that he is: "W.O.D.," "Taxi," "Cat's in the 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

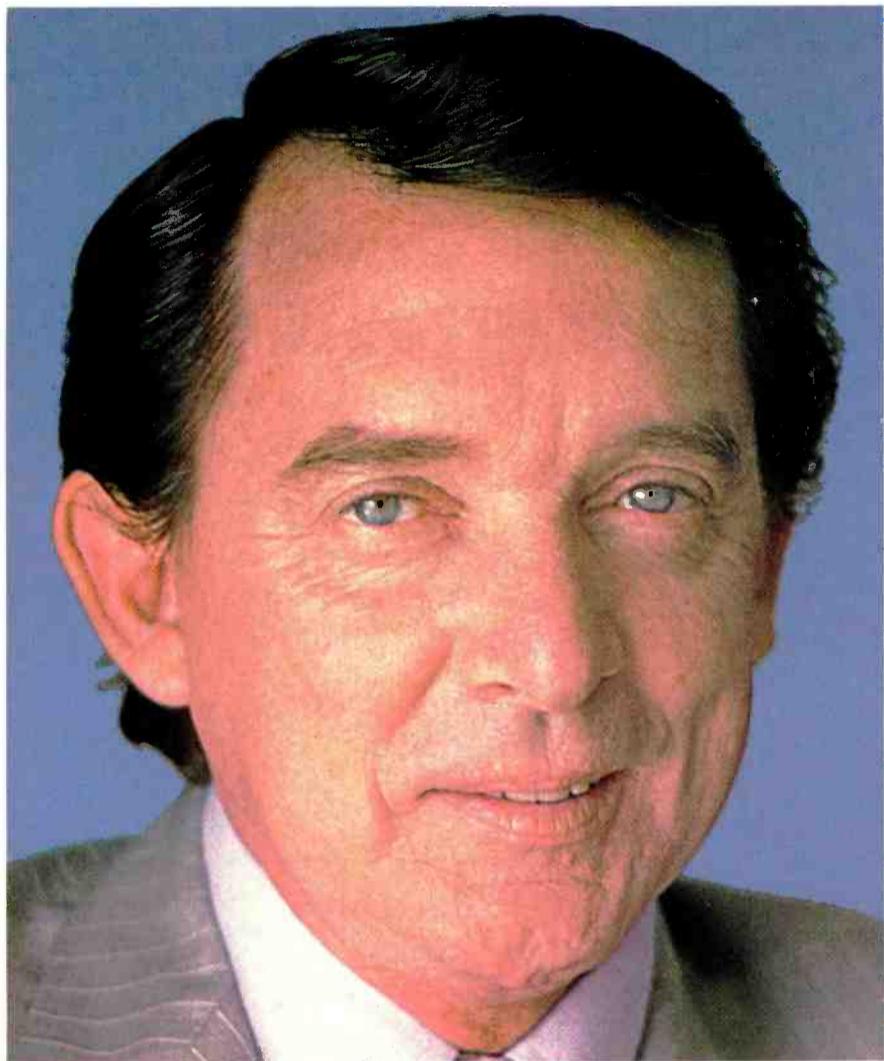


MCA-2188

Legend

MCA RECORDS

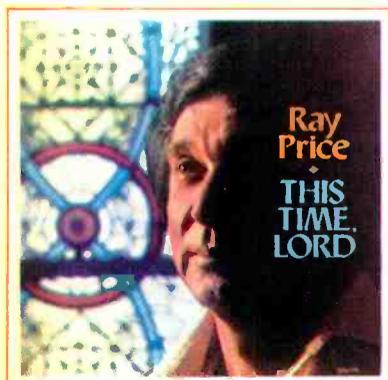
# GOSPEL MUSIC: ALIVE, FRESH & SELLING!



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ADVISES & 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" autosound 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 autosound 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 extraordinary gain, \$13 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.

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# 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 Zhitto. 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.

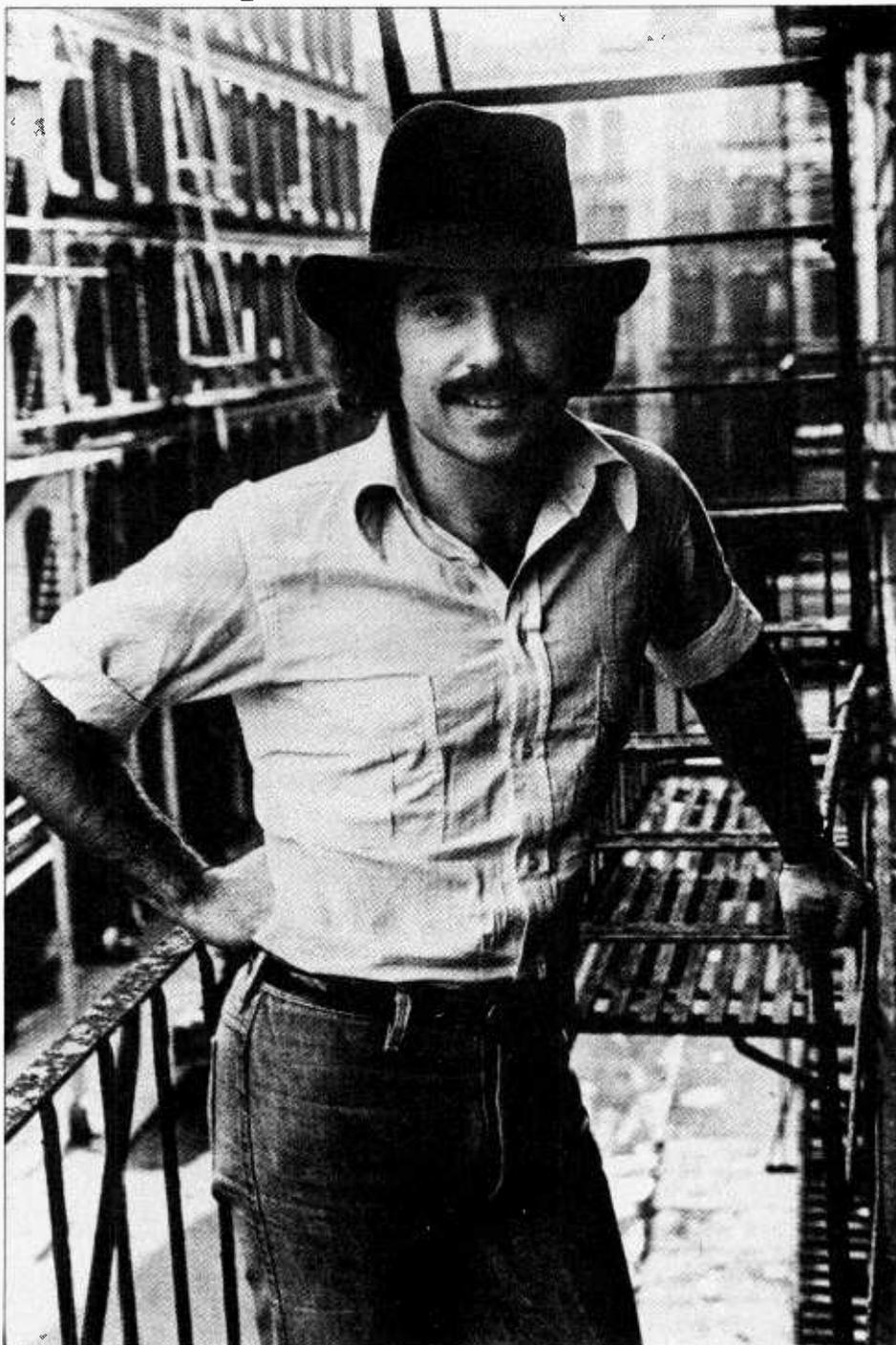
Among the highlights of the releases are the presence of top sidemen including Miles Davis, Max Roach, Bud Powell, John Lewis, Lucky Thompson, Hank Jones, Kenny Clarke, Donald Byrd, Horace Silver, Paul Chambers and the war-time edition of the Count Basie Orchestra.

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  
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Vol. 88 No. 17

PAY \$1.20 A DISK

## 'Condominium' Idea Behind N.Y. Label

By JIM FISHEL

**NEW YORK**—Strata-East Records here, a "condominium" concept company inaugurated by jazz musicians Charles Tolliver and Stanley Cowell, continues to grow with more than 50 albums in the catalog and an artist roster with some impressive credentials.

According to Tolliver, Strata artists receive 70% of the total profits from each LP.

"An artist brings us his record after it's finished and we package and promote it for them, taking only 75 cents per LP," he asserts. "If an artist writes all of the tunes on an album, then he or she stands to recoup about \$1.20 per LP." Out of this the musician must pay his own advertising and recording fees (studio and accompanying musicians).

Although most Strata-East LPs sell 2,000-5,000 copies, some do generate considerably more sales (like the success of the Gil Scott-Heron LP that sold more than 100,000 copies).

Several artists have reportedly used the label as an outlet for releasing a demonstration record to gain access to a major label recording contract. Among them are Sonny Fortune, Gil Scott-Heron and Weldon Irvine.

Tolliver and Cowell met and de-

cidied to start the company as a hobby when they both played for drummer Max Roach. As more and more artists approached them to release product, they entrenched themselves in the business aspects and it became a full-time venture.

"We try to work it out so that either Stanley or myself is in the office at any given time, which has its disadvantages because we enjoy performing together," he states. "In the beginning no one took us very seriously, but all of that's changed because of our extensive catalog."

Artists represented by product on Strata-East include the above-mentioned, Billy Harper, Clifford Jordan, Music Inc., George Russell, Larry Ridley, Harold Vick, Shirley Scott, Cecil Payne, the Piano Choir, Charles Rouse, Cecil McBee, Pharoah Sanders, Tolliver, Cowell, Scott-Heron, Fortune, Irvine, Dick Griffin, Mtume, the Brass Company, Charles Brackeen, Keno Duke and others.

Under the terms of the company's artist contract, the master is leased to them for three to five years.

Tolliver says he and Cowell have arranged a network of independent distributors throughout the U.S. and internationally, the label is handled by EMI.

## Stevie Wonder \$13 Mil Contract Finally Executed

By JEAN WILLIAMS

**LOS ANGELES**—After nearly eight months of negotiations, Stevie Wonder finally signed a much touted \$13 million, seven-year contract with Motown April 9.

Johanan Vigoda, representing Wonder, and Barney Ales, executive vice president of Motown representing Berry Gordy, president of the label, have apparently drawn up a contract with a clause that does not call for a specific amount of product. Wonder, referring to a partially completed LP, notes: "The most important thing in my mind is that if it takes two years or seven years (to complete an LP), I must be satisfied when it's done."

According to Gordy, the \$13 million is not the largest plum extended Wonder. "He was offered deals where the record company would lose a penny on a record. We could not compete with these offers."

Queried as to why he chose Motown in lieu of labels offering him more money, he simply says, "I just want to be with Motown."

He points that he sees Motown as a black label willing to give young black talent an opportunity to break into the record industry.

## Jamaican Firm In Famous Pact

**NEW YORK**—Famous Music Publishing has entered into a joint venture with Sound Trac's Ltd. of Jamaica to form a group of publishing firms.

Sound Trac's is a leading record producing organization in Kingston. The firm's publishing interests are represented by Pat Cooper, Geoffrey Chung and Keith Anderson.

## ROY ACUFF ON THE MEND

**NASHVILLE**—Roy Acuff is in fair condition at Miller Hospital on the mend from what doctors term a "mild heart attack."

The 72-year-old "Grand Ole Opry" star and Country Music Hall Of Fame member has been taken out of intensive care and is expected to remain in the hospital for two weeks. Acuff was hospitalized April 11 after suffering severe pains.

## Beatles Books As Radio Prizes

**LOS ANGELES**—Granite Records is launching a radio listening contest behind its new "John, Paul, Ringo And George" disk by Tina Allen. The song hinges on titles or phrases of tunes written and/or performed by the Beatles.

How many? That's what Sam Trust, president of Granite and ATV Music, and Granite national sales director Sol Greenberg want radio listeners to tell them.

Trust says he has around 500 copies of the \$17.95 songbook "Lennon And McCartney's Greatest Hits" that radio stations can give away as prizes.

"But there are so many Beatles maniacs around today that it would make an interesting contest. Radio stations can ask listeners to provide a list of the Beatles songs mentioned, in order. We'll provide prizes to the winners."

The record was produced by Billy Herne and Ed Boucher.

## Kirshner Publishing Wing Hot; Vows To Get Hotter

By JIM MELANSON

**NEW YORK**—Riding the crest of four No. 1 singles in the last year, Don Kirshner's music publishing wing is out to broaden its market activities. Firm plans to accomplish this via a rebuilding program put together by Kirshner and Herb Moelis, executive vice president in the Kirshner Entertainment Corp. complex.

Targeting on bringing in some \$1.5 million in gross publishing revenues this year, Kirshner explains that his plan is really a re-emphasis on publishing, since the bulk of his energies in the last few years have been devoted to television production and his Kirshner label.

On the immediate horizon are plans to open a West Coast publishing office and to accelerate copyright exploitation via his own tv, record and film production companies.

"It's this triple-threat approach to exposing our material that's key to our expansion," says Kirshner.

One prong, "The Kids From Carter" show, firmed for tv airing next fall, is a clear example, he continues. The kiddie show will feature six to seven minutes of music each week, with at least one original tune slated for each broadcast. The series will run 13 weeks.

Also eyed, says Kirshner, are Broadway musical possibilities. Meanwhile, though, a number of Alan Jay Lerner works, including the just revived "My Fair Lady," are already in the Kirshner camp, as are some 200 John Lennon and Paul McCartney copyrights from a deal with Sir Lew Grade.

"The name of the game is still talent," says Kirshner, explaining that the company has 20 exclusive songwriters signed, a healthy number for any publishing firm.

Making up the roster are such composers as Neil Sedaka, Howard Greenfield, Phil Cody, Ron Dante, Joe Knowlton and Bing Bingham

(Continued on page 10)

## London Dailies Use Music In Readership Campaigns

By PETER JONES

**LONDON**—Two mass-circulation daily newspapers, the Daily Mirror and the Sun, engaged in a toe-to-toe fight for readership, are clearly staking their hopes on pop music coverage to help win the struggle.

The Sun hopes that when the next Audit Bureau of Circulation figures are announced, it will have inched ahead of the Mirror for the first time in circulation.

Both papers plan further record discount offers for readers. According to Bill Haggerty, show business

editor, the Mirror's Pop Club is certain to make more offers to its membership, which is now approaching the 200,000 mark. But he is not sure the next ones will be through the W.H. Smith chain.

And the Sun hopes to extend its offer of \$2 off any one of 10 selected albums purchased through the Virgin Records outlets to \$2 off all 10 LPs. This would mean that Sun readers who collect the coupon, presently printed once a week in the paper, would be entitled to buy all 10 of the selected albums at \$2 under

(Continued on page 53)

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



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Produced by Jim Mason  
of Freeflow Productions  
SD 18174



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# RCA Sales & Profits Up; Best First Quarter Ever

NEW YORK—Continuing its record-breaking fourth-quarter pace, RCA Records is credited with "the best first-quarter sales and earnings in its history," as parent RCA Corp. posted a 102% earnings gain for the first three months of 1976.

According to Anthony Conrad, RCA Corp. president and chief executive officer, net profit for the first quarter was \$34.3 million, or 44 cents a share, compared with \$17 million, or 21 cents a share, a year ago. Sales for the period were up 15% to a record \$1.26 billion, from \$1.09 billion a year earlier.

In noting the third consecutive quarter in which earnings exceeded the year-ago level, Conrad attributed the profit gain to "improved business conditions generally, increased consumer demand for tele-

vision receivers and improved operating efficiencies.

"I consider the first-quarter results encouraging," he says, "but they represent only a step in fulfilling the primary goal of this management. We seek steady growth and sustained profit improvement. Our yardstick is to measure success not in quarters, but in years."

## Off The Ticker

Officials of **Capehart and Lloyd's Electronics** have confirmed discussions on the former's possible manufacturing speakers for the Lloyd's compact line, but both deny any talk of a possible merger, or a takeover by Lloyd's of Capehart. Other industry observers note that Lloyd's interest not only is in Capehart's console manufacturing plants but also in its role as a supplier to JC

(Continued on page 69)

# Warner Profits \$50 Mil

LOS ANGELES—Warner Communications, in becoming the first entertainment conglomerate to separate music publishing from foreign and domestic record/tape sales figures in its annual report, discloses that although its music division's total grosses and pre-tax profits both rose slightly above 7% in 1975, music publishing income leaped 28%, from \$13.8 million to \$17.7 million.

Warner music division earned \$50.1 million profits on a 1975 gross of \$313.8 million.

Domestic record/tape sales rose slightly over 1974, \$217.1 million to \$220.7 million, in a merchandising year that admittedly started slow but ended in a blazing final quarter for the Warner Bros., Elektra/Asylum and Atlantic labels.

However, foreign record/tape sales jumped 24% in 1975, \$75.4 million as opposed to \$60.8 million the previous year. This does not include gross sales of a Japanese affiliate 50% owned by Warner.

Figures now available show Warner music division's gross earnings in all three categories annually for the past five years. Foreign record/tape sales have quadrupled between 1975 and 1971's \$18.2 million.

Meanwhile, music publishing earnings doubled over 1971's \$8.4 million and domestic record/tape sales grew by approximately one third above the \$144.3 million in 1971.

## Ampex Push

Continued from page 3

of Ampex's tightest kept secrets, has the blessings of the firm's top corporate executives, and when launched will bring Ampex back into direct competition with such companies as BASF, Capitol Magnetics and Memorex.

Like Capitol, Memorex and BASF, Ampex's drive is being aimed at the mass consumer market, and emphasis will be on formulations and packaging.

The program will be launched at a special reception to be held during the June CES in Chicago, and will make use of all available advertising media, with special emphasis on both network and regional tv. Ivan Pato, Ampex's new national sales manager, has been tapped to coordinate the drive.

Ampex is one of the pioneers of blank magnetic tape in this country, and at one time held an impressive share of the blank consumer tape market. However, new formulations, and new marketing and merchandising techniques, particularly by such companies as 3M, TDK, Maxell and Memorex, helped erode Ampex's once-solid consumer market base.

Over the past three years, Ampex has made some half-hearted attempts to stage a comeback on the consumer blank tape market, but the efforts lacked follow-through. However, informed sources close to the company are saying that the proposed drive will be a sustained effort, and will net the desired results.

## NARM To L. A.

NEW YORK—NARM will hold its 19th annual convention at the Century Plaza Hotel, Los Angeles, March 4-8, 1977, according to Jules Malamud, president of the organization.

# Market Quotations

As of closing, Thursday, April 15, 1976

1975		NAME	P-E	(Sales 100e)	High	Low	Close	Change
High	Low							
30%	19%	ABC	27.27	78	27 1/4	26%	26%	- 1/4
8%	4%	Ampex	70.00	120	7	6%	6%	- 1/4
9%	2%	Automatic Radio	61.46	33	7%	7%	7%	+ 3/4
20%	10%	Avnet	8.12	267	17%	17%	17%	- 1/4
25%	15%	Bell & Howell	0	116	21%	21%	21%	+ 3/4
58	46%	CBS	12.27	101	53	52%	52%	Unch.
7%	5%	Columbia Pic	3.77	105	6%	6	6	Unch.
15%	8%	Craig Corp.	6.01	73	14%	13%	13%	- 1/4
63	50%	Disney, Walt	27.17	602	57%	55%	55%	- 2%
5%	4%	EMI	11.01	40	4%	4%	4%	Unch.
26%	21	Gulf & Western	4.97	765	24	22%	22%	- 1
7%	5	Handieman	12.50	43	6	5%	6	Unch.
27	14%	Harman Ind.	6.25	10	22%	21%	21%	- 1/4
11%	7	Lafayette Radio	9.19	51	9%	9%	9%	+ 3/4
21%	19%	Matsushita Elec.	18.63	11	19%	19%	19%	- 1/4
79%	65	MCA	6.31	18	69%	68%	68%	- 3/4
15%	12%	MGM	6.66	540	13%	12%	13	- 1/4
65%	54%	3M	27.13	685	62%	62%	62%	+ 1/4
4%	2%	Morse Elec. Prod.	0	12	2%	2%	2%	Unch.
51	41%	Motorola	32.79	867	49%	47%	48	+ 1/4
33	19%	No. Amer. Philips	10.16	19	28%	27%	27%	- 1/4
23%	14%	Pickwick Internl.	9.39	40	19%	19	19	+ 1/4
5	2%	Playboy	58.33	125	3%	3%	3%	Unch.
28%	18%	RCA	18.57	779	26	25%	25%	- 3/4
10%	8%	Sony	31.94	894	8%	8%	8%	- 1/4
40%	19	Superscope	8.72	176	25%	24%	25	+ 1%
47%	26%	Tandy	14.98	562	41%	39%	39%	- 1%
10%	5%	Telecor	7.83	49	8	7%	7%	- 1/4
4%	1%	Telex	12.50	98	3%	3%	3%	Unch.
7%	2%	Tenna	0	22	4%	4%	4%	- 1/4
12%	8%	Transamerica	9.46	254	11	10%	10%	- 1/4
15	10%	20th Century	4.46	42	10%	10%	10%	+ 1/4
25%	17%	Warner Commun.	42.22	358	22%	21%	22	- 3/4
40%	23%	Zenith	25.54	313	35%	35	35%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	75.00	-	2%	2%	M. Josephson	15.89	10	9%	9%
Gates Learjet	4.15	11	11%	12	Schwartz Bros.	18.75	5	2%	3
GRT	0	98	3%	4%	Wallich's M.C.	-	1/16	5/16	3/16
Goody Sam	3.39	2	2%	2%	Kustom Elec.	7.14	22	2%	3%
Integrity Int.	3.33	-	1/4	1/4	Orron Corp.	0	-	1/4	1%
Koss Corp.	10.16	3	8%	8%	Memorex	-	374	27%	27%

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

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## 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 Penchansky.

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)

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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 Severinsen 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.

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## 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.

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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.

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## 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 KSFM, 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 come 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.



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.

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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.



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

By JACK McDONOUGH

OAKLAND—KNEW, the Bay Area's only country music station, has emerged as the leading force in the rapidly expanding country music scene in the greater San Francisco market, a locale that was long thought "too sophisticated" to support a full-time country station.

The latest ARB book, which shows KNEW No. 1 in male listeners 25-49, demonstrates that KNEW has definitely filled a need here, and KNEW is working and broadening the market through its involvement with a number of live country shows.

KNEW started as a full, 24-hour country station in mid-September 1974; general manager Harvey Levin had been hired only two months before that to engineer the format switch. "We had the worst image in the market," says Levin. "We were all-talk for a while, MOR a few times, oldies in 1971, and we had

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, WJZZ only did this much, that's all you can get, or that WMAQ could only get what WJZZ 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)

## THE \$7937.84 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 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) Wi-lensik** 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 KSNB, 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.



YOUNG DOBRO—Matty Levine, a 12-year-old dobro player, cuts a rusty 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:

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# "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.

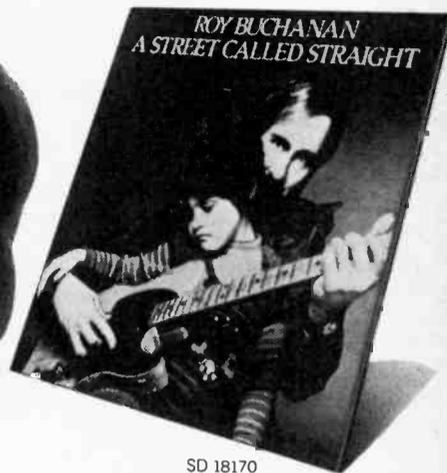
In 1970, Tom Zito of the *Washington Post* wrote "Roy Buchanan provides what may well be the best rock guitar picking in the world."

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

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/22/76)

### TOP ADD ONS - NATIONAL

PRATT & McCLAIN—Happy Days (Reprise)  
 CAPTAIN & TENNILLE—Shop Around (A&M)  
 (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

### PRIME MOVERS - NATIONAL

JOHN SEBASTIAN—Welcome Back (Reprise)  
 WINGS—Silly Love Songs (Capitol)  
 SYLVERS—Boogie Fever (Capitol)

### BREAKOUTS - NATIONAL

ROLLING STONES—Fool To Cry (Rolling Stones)  
 PRATT & McCLAIN—Happy Days (Reprise)  
 CAPTAIN & TENNILLE—Shop Around (A&M)

**D—Discotheque Crossover**

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

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

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

- KENO—Las Vegas**
- NONE
  - ★ NONE
- ★ **KBBC—Phoenix**
- EARTH, WIND & FIRE—Can't Hide Love (Columbia)
  - BACHMAN-TURNER OVERDRIVE—Lookin' Out For #1 (Mercury)
  - ★ WINGS—Silly Love Songs (Capitol) 25-9
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 24-10
- ★ **KRIZ—Phoenix**
- SYLVERS—Boogie Fever (Capitol)
  - DIANA ROSS—I Thought It Took A Little Time (Motown)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 15-4
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 12-7
- ★ **KQEO—Albuquerque**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ HENRY GROSS—Shannon (Lifesong) 19-12
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 20-13
- ★ **KTKT—Tucson**
- GARY WRIGHT—Love Is Alive (W.B.)
  - CAPTAIN & TENNILLE—Shop Around (A&M) HB-21
  - ★ WINGS—Silly Love Songs (Capitol) 18-15

- ★ **KNDE—Sacramento**
- DOROTHY MOORE—Misty Blue (Malaco)
  - ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) HB-16
- D★ **MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 11-4**
- ★ **KROY—Sacramento**
- COMMODORES—Sweet Love (Motown)
  - JOHN SEBASTIAN—Welcome Back (Reprise) 12-6
  - ★ WINGS—Silly Love Songs (Capitol) 19-13
- ★ **KJR—Seattle**
- BOZ SCAGGS—It's Over (Columbia)
- D★ **DIANA ROSS—Love Hangover (Motown)**
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 16-8
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 20-18
- ★ **KING—Seattle**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 20-9
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 12-4
- ★ **KJRB—Spokane**
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 17-10
  - ★ HENRY GROSS—Shannon (Lifesong) 21-15
- ★ **KTAC—Tacoma**
- NONE
  - NONE
- ★ **KGW—Portland**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 24-10
  - ★ ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn) 7-1
- ★ **KISN—Portland**
- PAUL ANKA—Anytime (U.A.)
  - ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ CATE BROTHERS—Union Man (Elektra) 28-20
  - ★ WINGS—Silly Love Songs (Capitol) 21-14
- ★ **KTLK—Denver**
- SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 24-10
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) HB-20
- ★ **KKAM—Pueblo, Colo.**
- FRANKIE VALLI—Fallen Angel (Private Stock)
  - NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 24-15
  - ★ WINGS—Silly Love Songs (Capitol) HB-19
- ★ **KCPX—Salt Lake City**
- CAPTAIN & TENNILLE—Shop Around (A&M)
  - BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 21-15
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 22-16

- ★ **KRSP—Salt Lake City**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
  - ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 15-3
  - ★ HENRY GROSS—Shannon (Lifesong) 12-4
- ★ **KYNO—Fresno**
- D★ **BILLY OCEAN—Love Really Hurts Without You (Ariola America)**
- STARBUCK—Moonlight Feels Right (Private Stock)
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 26-15
  - ★ SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia) 27-16

- ★ **KELP—El Paso**
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
  - JOHN SEBASTIAN—Welcome Back (Reprise)
  - ★ COMMODORES—Sweet Love (Motown) HB-18
  - ★ O'JAYS—Livin' For The Weekend (Phila. Int'l.) 15-10
- ★ **XEROK—El Paso**
- KISS—Shout It Out Loud (Casablanca)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 22-15
  - ★ SYLVERS—Boogie Fever (Capitol) 12-7
- ★ **KAKC—Tulsa**
- D★ **SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)**
- NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ OLIVIA NEWTON-JOHN—Come On Over (MCA) 24-15
  - ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-22
- ★ **KELI—Tulsa**
- CAPTAIN & TENNILLE—Shop Around (A&M)
  - WINGS—Silly Love Songs (Capitol) HB-21
  - ★ HENRY GROSS—Shannon (Lifesong) 28-20
- ★ **WKY—Oklahoma City**
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
  - DIANA ROSS—Love Hangover (Motown)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 20-11
  - ★ WINGS—Silly Love Songs (Capitol) 22-16
- ★ **KOMA—Oklahoma City**
- FLEETWOOD MAC—Rhiannon (Reprise)
  - JOHN SEBASTIAN—Welcome Back (Reprise)
  - ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 16-5
- D★ **MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-1**
- ★ **WTIX—New Orleans**
- NONE
  - NONE
  - ★ KEEL—Shreveport
- DOROTHY MOORE—Misty Blue (Malaco)
  - MARVIN GAYE—I Want You (Tamla)
  - ★ WINGS—Silly Love Songs (Capitol) 35-26
  - ★ MARMALADE—Falling Apart At The Seams (Ariola America) 29-24

- ★ **WDFH—Chicago**
- NONE
  - PETER FRAMPTON—Show Me The Way (A&M) 18-8
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 19-10
- ★ **WOKY—Milwaukee**
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
  - TAMMY WYNETTE—Till I Can Make It On My Own (Epic)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 24-15
  - ★ SYLVERS—Boogie Fever (Capitol) 13-6
- ★ **WZUU-FM—Milwaukee**
- ROLLING STONES—Fool To Cry (Rolling Stone)
  - PAUL SIMON—Still Crazy After All These Years (Columbia)
  - ★ HENRY GROSS—Shannon (Lifesong) 15-10
  - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 4-1
- ★ **WNDE—Indianapolis**
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
  - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 27-13
  - ★ QUEEN—Bohemian Rhapsody (Elektra) 8-4
- ★ **WIRL—Peoria, Ill.**
- NEIL SEDAKA—Love In The Shadows (Rocket)
  - COMMODORES—Sweet Love (Motown)
  - ★ HENRY GROSS—Shannon (Lifesong) 17-12
  - ★ WINGS—Silly Love Songs (Capitol) 19-14
- ★ **WDGY—Minneapolis**
- SWEET—Action (Capitol)
  - COMMODORES—Sweet Love (Motown) 13-7
  - ★ SYLVERS—Boogie Fever (Capitol) 10-5
- ★ **KDWB—Minneapolis**
- SYLVERS—Boogie Fever (Capitol)
  - PETER FRAMPTON—Show Me The Way (A&M)
  - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 30-14
  - ★ WINGS—Silly Love Songs (Capitol) 15-8
- ★ **KOIL—Omaha**
- FLEETWOOD MAC—Rhiannon (Reprise)
  - JOHN SEBASTIAN—Welcome Back (Reprise)
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 26-13
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 19-9
- ★ **KIOA—Des Moines**
- PRATT & McCLAIN—Happy Days (Reprise)
  - BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 18-8
  - ★ STYX—Lorelei (A&M) 16-10
- ★ **KKLS—Rapid City, S.D.**
- NONE
  - SYLVERS—Boogie Fever (Capitol) 17-9
  - ★ HENRY GROSS—Shannon (Lifesong) 4-1
- ★ **KQWB—Fargo, N.D.**
- D★ **BILLY OCEAN—Love Really Hurts Without You (Ariola America)**
- JOHN SEBASTIAN—Welcome Back (Reprise) 18-3
  - ★ SYLVERS—Boogie Fever (Capitol) 23-11

## Pacific Southwest Region

★ **TOP ADD ONS:**

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)  
 NEIL SEDAKA—Love In The Shadows (Rocket)  
 DARYL HALL & JOHN OATES—Sara Smile (RCA)

★ **PRIME MOVERS:**

JOHN SEBASTIAN—Welcome Back (Reprise)  
 HENRY GROSS—Shannon (Lifesong)  
 WINGS—Silly Love Songs (Capitol)

**BREAKOUTS:**

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)  
 NEIL SEDAKA—Love In The Shadows (Rocket)  
 DARYL HALL & JOHN OATES—Sara Smile (RCA)

- ★ **KHJ—Los Angeles**
- D★ **SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)**
- NEIL SEDAKA—Love In The Shadows (Rocket)
- D★ **BILLY OCEAN—Love Really Hurts Without You (Ariola America) 29-15**
- ★ HENRY GROSS—Shannon (Lifesong) 25-14

- ★ **K100 (KIQQ-FM)—Los Angeles**
- NONE
  - NONE
- ★ **KIIS—Los Angeles**
- EARTH, WIND & FIRE—Can't Hide Love (Columbia)
  - CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 11-4
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 27-20

- ★ **KFXM—San Bernardino**
- OLIVIA NEWTON-JOHN—Come On Over (MCA)
  - PRATT & McCLAIN—Happy Days (Reprise)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 26-16
  - ★ HENRY GROSS—Shannon (Lifesong) 21-16

- ★ **KAFY—Bakersfield**
- SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia)
  - CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 19-11
  - ★ SYLVERS—Boogie Fever (Capitol) 9-4

- ★ **KCBQ—San Diego**
- PRATT & McCLAIN—Happy Days (Reprise)
  - DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 28-19
  - ★ SEALS & CROFTS—Get Closer (W.B.) 30-21

## Pacific Northwest Region

★ **TOP ADD ONS:**

BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)  
 (D) DIANA ROSS—Love Hangover (Motown)  
 ROLLING STONES—Fool To Cry (Rolling Stones)

★ **PRIME MOVERS:**

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

**BREAKOUTS:**

BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)  
 ROLLING STONES—Fool To Cry (Rolling Stones)  
 (D) DIANA ROSS—Love Hangover (Motown)

- ★ **KFRC—San Francisco**
- NEIL SEDAKA—Love In The Shadows (Rocket)
- D★ **DIANA ROSS—Love Hangover (Motown)**
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 14-9
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 17-12

- ★ **KYA—San Francisco**
- D★ **BILLY OCEAN—Love Really Hurts Without You (Ariola America)**
- CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ WINGS—Silly Love Songs (Capitol) 20-11
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 13-5

- ★ **KLIV—San Jose**
- D★ **SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)**
- NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 8-2
  - ★ HENRY GROSS—Shannon (Lifesong) 16-13

- ★ **KJOY—Stockton, Calif.**
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
  - ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ WINGS—Silly Love Songs (Capitol) 27-16
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 29-19

## Southwest Region

★ **TOP ADD ONS:**

DARYL HALL & JOHN OATES—Sara Smile (RCA)  
 CAPTAIN & TENNILLE—Shop Around (A&M)  
 JOHN SEBASTIAN—Welcome Back (Reprise)

★ **PRIME MOVERS:**

WINGS—Silly Love Songs (Capitol)  
 JOHN SEBASTIAN—Welcome Back (Reprise)  
 OLIVIA NEWTON-JOHN—Come On Over (MCA)

**BREAKOUTS:**

JOHN SEBASTIAN—Welcome Back (Reprise)  
 DARYL HALL & JOHN OATES—Sara Smile (RCA)  
 CAPTAIN & TENNILLE—Shop Around (A&M)

- ★ **KILT—Houston**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 38-24
  - ★ WINGS—Silly Love Songs (Capitol) HB-32

- ★ **KRBE-FM—Houston**
- NONE
  - NONE
  - ★ NONE

- ★ **KLIF—Dallas**
- MARMALADE—Falling Apart At The Seams (Ariola America)
  - DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 19-7
  - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-6

- ★ **KNUS-FM—Dallas**
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - JOHN SEBASTIAN—Welcome Back (Reprise)
  - ★ OLIVIA NEWTON-JOHN—Come On Over (MCA) 22-12
  - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 12-5

- ★ **KFJZ—Fl. Worth**
- NONE
  - NONE
  - ★ NONE

- ★ **KONO—San Antonio**
- RICHARD COCCIANTE—When Love Has Gone Away (20th Century)

- D★ **ANDREA TRUE CONNECTION—More, More, More (Buddah) 26-14**
- ★ MARILYN McCOO & BILLY DAVIS—I Hope We Get To Love In Time (ABC) 18-13

## Midwest Region

★ **TOP ADD ONS:**

JOHN SEBASTIAN—Welcome Back (Reprise)  
 ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)  
 BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)

★ **PRIME MOVERS:**

JOHN SEBASTIAN—Welcome Back (Reprise)  
 SYLVERS—Boogie Fever (Capitol)  
 BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)

**BREAKOUTS:**

ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)  
 PETER FRAMPTON—Show Me The Way (A&M)  
 FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Reprise)

- ★ **WLS—Chicago**
- HENRY GROSS—Shannon (Lifesong)
  - JOHN SEBASTIAN—Welcome Back (Reprise)
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 31-18
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 19-10

(Continued on page 20)

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APRIL 24, 1976, BILLBOARD

**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

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (4/22/76)

Continued from page 18

- KXOK—St. Louis**
  - WINGS—Silly Love Songs (Capitol)
  - ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 21-12
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 6-1
- KSLO-FM—St. Louis**
  - D• DIANA ROSS—Love Hangover (Motown)
  - ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
  - D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 19-10
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 15-9
- WHB—Kansas City**
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 19-11
  - ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 4-2
- KEWI—Topeka**
  - ★ DOROTHY MOORE—Misty Blue (Malaco)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ SYLVERS—Boogie Fever (Capitol) 18-6
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 24-18

## North Central Region

**TOP ADD ONS:**

PRATT & McCLAIN—Happy Days (Reprise)  
WINGS—Silly Love Songs (Capitol)  
ROLLING STONES—Fool To Cry (Rolling Stones)

**PRIME MOVERS:**

JOHN SEBASTIAN—Welcome Back (Reprise)  
SYLVERS—Boogie Fever (Capitol)  
PRATT & McCLAIN—Happy Days (Reprise)

**BREAKOUTS:**

PRATT & McCLAIN—Happy Days (Reprise)  
WINGS—Silly Love Songs (Capitol)  
ROLLING STONES—Fool To Cry (Rolling Stones)

- CKLW—Detroit**
  - ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ MARVIN GAYE—I Want You (Tamla) 27-20
  - ★ SYLVERS—Boogie Fever (Capitol) 10-4
- WGRD—Grand Rapids**
  - ★ NONE
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 13-15
  - ★ DR. HOOK—Only Sixteen (Capitol) 9-2
- Z-96 (WZZM-FM)—Grand Rapids**
  - ★ SYLVERS—Boogie Fever (Capitol)
  - ★ CARPENTERS—There's A Kind Of Hush (A&M)
  - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-5
  - ★ GARY WRIGHT—Dreamweaver (W.B.) 13-6
- WTAC—Flint, Mich.**
  - ★ WINGS—Silly Love Songs (Capitol)
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 12-7
  - ★ SYLVERS—Boogie Fever (Capitol) 4-2
- WXY—Cleveland**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ HENRY GROSS—Shannon (Lifesong)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 10-2
  - ★ DOROTHY MOORE—Misty Blue (Malaco) 17-9
- WGCL—Cleveland**
  - D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
  - ★ GARY WRIGHT—Love Is Alive (W.B.)
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 20-8
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 11-1

- 13-Q (WKTQ)—Pittsburgh**
  - ★ NONE
  - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 25-13
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 11-1
- WKBW—Buffalo**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ WINGS—Silly Love Songs (Capitol)
  - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 18-4
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 11-9
- WSAI—Cincinnati**
  - ★ WINGS—Silly Love Songs (Capitol)
  - ★ JOHN FOGERTY—You Got The Magic (Elektra)
  - D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-4
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 10-7
- WCOL—Columbus**
  - ★ PAUL ANKA—Anytime (U.A.)
  - ★ SEALS & CROFTS—Get Closer (W.B.)
  - ★ GARY WRIGHT—Love Is Alive (W.B.) 24-12
  - ★ MARMALADE—Falling Apart At The Seams (Ariola America) 31-21
- WAKY—Louisville**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 30-16
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 27-15
- WBGW—Bowling Green, Ky.**
  - ★ PAUL DAVIS—Thinking Of You (Bong)
  - ★ BAD COMPANY—Young Blood (Swan Song)
  - ★ SYLVERS—Boogie Fever (Capitol) 22-13
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 11-4
- WJET—Erie, Pa.**
  - D• BILLY OCEAN—Love Really Hurts Without You (Ariola America)
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 32-10
  - ★ SYLVERS—Boogie Fever (Capitol) 19-5
- WRIE—Erie, Pa.**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ JOHNNY CASH—One Piece At A Time (Columbia)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 19-11
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 14-7

- WCUE—Akron**
  - ★ TED NUGENT—Hey Baby (Epic)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 38-28
  - ★ SYLVERS—Boogie Fever (Capitol) 8-2

## Mid-Atlantic Region

**TOP ADD ONS:**

DARYL HALL & JOHN OATES—Sara Smile (RCA)  
HENRY GROSS—Shannon (Lifesong)  
BRASS CONSTRUCTION—Movin' (U.A.)

**PRIME MOVERS:**

ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)  
DARYL HALL & JOHN OATES—Sara Smile (RCA)  
PRATT & McCLAIN—Happy Days (Reprise)

**BREAKOUTS:**

DARYL HALL & JOHN OATES—Sara Smile (RCA)  
HENRY GROSS—Shannon (Lifesong)  
BRASS CONSTRUCTION—Movin' (U.A.)

- WIBG—Philadelphia**
  - ★ NONE
  - D★ DIANA ROSS—Love Hangover (Motown) 15-10
  - ★ SYLVERS—Boogie Fever (Capitol) 9-5
- WPGC—Washington**
  - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
  - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M)
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 28-20
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 14-9
- WCAO—Baltimore**
  - ★ BRASS CONSTRUCTION—Movin' (U.A.)
  - ★ CATE BROS.—Union Man (Elektra)
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 22-12
  - ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 24-15
- WGH—Newport News, Va.**
  - ★ DOROTHY MOORE—Misty Blue (Malaco)
  - ★ RICHARD COCCIANTE—When Love Has Gone Away (20th Century)
  - ★ WINGS—Silly Love Songs (Capitol) 30-20
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 22-14
- WYRE—Annapolis, Md.**
  - D• BILLY OCEAN—Love Really Hurts Without You (Ariola America)
  - ★ BROTHER SMITH—Big Foot (Big Tree)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 29-11
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 21-13
- WLEE—Richmond, Va.**
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA)
  - D• DIANA ROSS—Love Hangover (Motown)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 25-8
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 20-11

## Northeast Region

**TOP ADD ONS:**

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)  
ELVIN BISHOP—Foolled Around And Fell In Love (Capricorn)  
DOOBIE BROTHERS—Takin' It To The Streets (W.B.)

**PRIME MOVERS:**

PRATT & McCLAIN—Happy Days (Reprise)  
SYLVERS—Boogie Fever (Capitol)  
JOHN SEBASTIAN—Welcome Back (Reprise)

**BREAKOUTS:**

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)  
BAD COMPANY—Young Blood (Swan Song)  
ROLLING STONES—Fool To Cry (Rolling Stones)

- WABC—New York City**
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
  - D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
  - ★ SYLVERS—Boogie Fever (Capitol) 22-10
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 21-12
- WPIX-FM—New York City**
  - ★ NONE
  - ★ NONE
  - ★ NONE
- WBBF—Rochester, N.Y.**
  - ★ TED NUGENT—Hey Baby (Epic)
  - ★ BAD COMPANY—Young Blood (Swan Song)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 29-17
  - ★ SYLVERS—Boogie Fever (Capitol) 17-9
- WRKO—Boston**
  - ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)
  - D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
  - ★ CATE BROS.—Union Man (Elektra) 22-14
  - D★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 26-18

- WBZ-FM—Boston**
  - D• DONNA SUMMER—Could It Be Magic (Oasis)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ J. GEILS BAND—Where Did Our Love Go (Atlantic) 30-20
  - D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 13-8
- WVBF-FM—Framingham, Mass.**
  - ★ NONE
  - ★ NONE
  - ★ NONE
- WPRO—Providence**
  - ★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
  - ★ BAD COMPANY—Young Blood (Swan Song)
  - ★ PRATT & McCLAIN—Happy Days (Reprise) HB-17
  - ★ HEYETTES—The Fonz Song (London) 21-14
- WORC—Worcester, Mass.**
  - ★ DOROTHY MOORE—Misty Blue (Malaco)
  - ★ DON HARRISON BAND—Sixteen Tons (Atlantic)
  - ★ HENRY GROSS—Shannon (Lifesong) 11-6
  - ★ PRATT & McCLAIN—Happy Days (Reprise) 6-2
- WDR—Hartford**
  - ★ MARMALADE—Falling Apart At The Seams (Ariola America)
  - ★ NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ PETER FRAMPTON—Show Me The Way (A&M) 24-16
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 20-13
- WTRY—Albany**
  - ★ NONE
  - ★ NONE
  - ★ NONE
- WPTR—Albany**
  - ★ NONE
  - ★ NONE
  - ★ NONE

## Southeast Region

**TOP ADD ONS:**

CAPTAIN & TENNILLE—Shop Around (A&M)  
PRATT & McCLAIN—Happy Days (Reprise)  
GARY WRIGHT—Love Is Alive (W.B.)

**PRIME MOVERS:**

WINGS—Silly Love Songs (Capitol)  
HENRY GROSS—Shannon (Lifesong)  
JOHN SEBASTIAN—Welcome Back (Reprise)

**BREAKOUTS:**

CAPTAIN & TENNILLE—Shop Around (A&M)  
PRATT & McCLAIN—Happy Days (Reprise)  
ROLLING STONES—Fool To Cry (Rolling Stones)

- WQXI—Atlanta**
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA)
  - ★ BAD COMPANY—Young Blood (Swan Song)
  - ★ HENRY GROSS—Shannon (Lifesong) 19-8
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 18-9
- WFOM—Atlanta**
  - ★ NONE
  - ★ NONE
  - ★ NONE
- Z-93 (WZGC-FM)—Atlanta**
  - ★ STARBUCK—Moonlight Feels Right (Private Stock)
  - ★ SUNDOWN COMPANY—Norma Jean Wants To Be A Movie Star (Polydor)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 18-10
  - ★ FLEETWOOD MAC—Rhiannon (Reprise) 15-9

- WBBQ—Augusta**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ GARY WRIGHT—Love Is Alive (W.B.)
  - ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 26-10
  - ★ WINGS—Silly Love Songs (Capitol) 18-12
- WWSN—Birmingham, Ala.**
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ HENRY GROSS—Shannon (Lifesong) 17-9
  - ★ WINGS—Silly Love Songs (Capitol) 21-14
- WHHY—Montgomery, Ala.**
  - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
  - ★ GARY WRIGHT—Love Is Alive (W.B.)
  - ★ HENRY GROSS—Shannon (Lifesong) 19-8
  - D★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 29-21
- WTOB—Winston/Salem, N.C.**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - D• BILLY OCEAN—Love Really Hurts Without You (Ariola America)
  - ★ WINGS—Silly Love Songs (Capitol) 30-17
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 17-11
- WSGA—Savannah, Ga.**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ WINGS—Silly Love Songs (Capitol) 22-11
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 14-8
- WTMA—Charleston, S.C.**
  - D• DIANA ROSS—Love Hangover (Motown)
  - ★ NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 23-2
  - ★ WINGS—Silly Love Songs (Capitol) 24-8
- WKIX—Raleigh, N.C.**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ HENRY GROSS—Shannon (Lifesong) 18-3
  - ★ CATE BROTHERS—Union Man (Elektra) HB-24
- WORD—Spartanburg, S.C.**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ MARVIN GAYE—I Want You (Tamla)
  - ★ LARRY SANTOS—We Can't Hide It Anymore (Casablanca) HB-18
  - ★ BLACKBYRDS—Happy Music (Fantasy) 13-8
- WAYS—Charlotte, N.C.**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - D• DIANA ROSS—Love Hangover (Motown)
  - ★ DOROTHY MOORE—Misty Blue (Malaco) 24-12
  - ★ BLACKBYRDS—Happy Music (Fantasy) 13-8
- WNOX—Knoxville**
  - ★ OLIVIA NEWTON-JOHN—Come On Over (MCA)
  - ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 25-7
  - ★ HENRY GROSS—Shannon (Lifesong) 22-6
- WGOW—Chattanooga, Tenn.**
  - ★ PAUL DAVIS—Thinking Of You (Bong)
  - ★ WALTER ROCKITE—The Pet Rocks Are Coming (20th/Westbound)
  - ★ ROAD APPLES—Holding On (Polydor) 22-11
  - ★ BAD COMPANY—Young Blood (Swan Song) 24-16

- WHBQ—Memphis**
  - ★ OLIVIA NEWTON-JOHN—Come On Over (MCA)
  - ★ AL WILSON—I've Got A Feeling (Playboy)
  - D★ SILVER CONVENTION—Get Up & Boogie (Midland Int'l.) 27-14
  - ★ KISS—Shout It Out Loud (Casablanca) 29-18
- WMPS—Memphis**
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ NEIL SEDAKA—Love In The Shadows (Rocket)
  - ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 13-8
  - D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-15
- WMAK—Nashville**
  - ★ FLEETWOOD MAC—Rhiannon (Reprise)
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 17-10
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 21-15
- WLAC—Nashville**
  - ★ TED NUGENT—Hey Baby (Epic)
  - ★ JOHNNY CASH—One Piece At A Time (Columbia)
  - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 14-6
  - ★ WINGS—Silly Love Songs (Capitol) 30-25
- WLCY—St. Petersburg, Fla.**
  - ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol)
  - ★ PRATT & McCLAIN—Happy Days (Reprise)
  - ★ WALTER ROCKITE—The Pet Rocks Are Coming (20th/Westbound) 29-21
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 11-6

- WQAM—Miami**
  - ★ NONE
  - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 27-20
  - ★ HENRY GROSS—Shannon (Lifesong) 28-22
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
  - ★ NONE
  - ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 20-14
  - ★ JOHN SEBASTIAN—Welcome Back (Reprise) 8-3
- WQPD—Lakeland, Fla.**
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M)
  - ★ BILL COSBY—Yes, Yes, Yes (Capitol)
  - ★ WINGS—Silly Love Songs (Capitol) 29-9
  - ★ FRANKIE VALLI—Fallen Angel (Private Stock) 33-17
- WMFJ—Daytona Beach, Fla.**
  - ★ MARMALADE—Falling Apart At The Seams (Ariola America)
  - ★ ROLLING STONES—Fool To Cry (Rolling Stone)
  - ★ HENRY GROSS—Shannon (Lifesong) 18-9
  - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 17-10

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APRIL 24, 1976, BILLBOARD

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TO THE  
GOLD MINE!**



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# Billboard Album Radio Action

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

Based on station playlists through Thursday (4/22/76)

### Top Add Ons-National

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- MICHAEL PINDER—The Promise (Threshold)
- NAZARETH—Close Enough For Rock N' Roll (A&M)

### Top Requests/Airplay-National

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- THIN LIZZY—Jailbreak (Mercury)

### National Breakouts

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- MICHAEL PINDER—The Promise (Threshold)
- JOHN DAVID SOUTHER—Black Rose (Asylum)

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

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

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

#### KISW-FM—Seattle

- AMERICA—Hideaway (Warner Brothers)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)
- SEALS & CROFTS—Get Closer (Warner Brothers)
- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JESSE COLIN YOUNG—On The Road (Warner Brothers)

#### KOME-FM—San Jose

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- ETHOS—Ethos (Ardour) (Capitol)
- DON HARRISON BAND—(Atlantic)
- STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- BOBBY WHITLOCK—Rock Your Sox Off (Capricorn)
- AYRES ROCK BEYOND—(A&M)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ SANTANA—Amigos (Columbia)
- ★ DOOBIE BROTHERS—Takin' It To The Stage (Warner Brothers)

#### KLBJ-FM—Austin

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- FIREFALLS—(Atlantic)
- DON HARRISON BAND—(Atlantic)
- WEATHER REPORT—Black Market (Columbia)
- JOHN MILES—Rebel (London)
- STEVE FROMHOLZ—A Rumer In My Own Time (Capitol)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ GENESIS—A Trick Of The Tail (Atco)
- ★ THIN LIZZY—Jailbreak (Mercury)

#### WCOL-FM—Columbus

- OUTLAWS—Lady In Waiting (Arista)
- EARL SCRUGGS REVUE—Volume II (Columbia)
- BILLY COBHAM—Life & Times (Atlantic)
- STEVE GIBBONS BAND—Any Road Up (MCA)
- WEATHER REPORT—Black Market (Columbia)
- THIN LIZZY—Jailbreak (Mercury)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ SANTANA—Amigos (Columbia)

#### WKDA-FM—Nashville

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- MICHAEL PINDER—The Promise (Threshold)
- JOHN MILES—Rebel (London)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- ★ KINGFISH—(Round)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ LED ZEPPELIN—Presence (Swan Song)

#### WOUR-FM—Syracuse/Utica

- FIREFALLS—(Atlantic)
- MAN—Welsh Connection (MCA)
- MICHAEL PINDER—The Promise (Threshold)
- ROY BUCHANAN—A Street Called Straight (Atlantic)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ LES DUDEK—(Columbia)
- ★ SPANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- ★ SUTHERLAND BROTHERS & QUIVER—Reach For The Sky (Columbia)

### Western Region

#### TOP ADD ONS:

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)

#### ★ TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- SANTANA—Amigos (Columbia)

#### BREAKOUTS:

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

#### KLOS-FM—Los Angeles

- JOHN DAVID SOUTHER—Black Rose (Asylum)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ SANTANA—Amigos (Columbia)
- ★ FLEETWOOD MAC—(Reprise)
- ★ EAGLES—Their Greatest Hits 1971-1975 (Asylum)

#### KMET-FM—Los Angeles

- MARVIN GAYE—I Want You (Tamla)
- JOHN MILES—Rebel (London)
- TREMELOES—Shiner (DJM)
- MICHAEL PINDER—The Promise (Threshold)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ BAD COMPANY—Run With The Pack (Swan Song)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)

#### KSMF-FM—Lake Tahoe/Reno

- NO REPORT
- LED ZEPPELIN—Presence (Swan Song)
- ★ DAVE LOGGINS—Country Suite (Epic)

#### KGB-FM—San Diego

- THIN LIZZY—Jailbreak (Mercury)
- OUTLAWS—Lady In Waiting (Arista)
- SAILOR—Trouble (Epic)
- BILLY COBHAM—Life & Times (Atlantic)
- ROBIN TROWER—Live (Chrysalis)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ FLEETWOOD MAC—(Reprise)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ WINGS—At The Speed Of Sound (Capitol)

### Southwest Region

#### TOP ADD ONS:

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- NAZARETH—Close Enough For Rock N' Roll (A&M)

#### ★ TOP REQUEST / AIRPLAY:

- THIN LIZZY—Jailbreak (Mercury)
- WINGS—At The Speed Of Sound (Capitol)
- LED ZEPPELIN—Presence (Swan Song)
- NILS LOFGREN—Cry Tough (A&M)

#### BREAKOUTS:

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- NAZARETH—Close Enough For Rock N' Roll (A&M)

#### KSHE-FM—St. Louis

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- JOHN MILES—Rebel (London)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ OUTLAWS—Lady In Waiting (Arista)

#### KADI-FM—St. Louis

- ROLLING STONES—Black & Blue (Rolling Stone)
- RUSH—2112 (Mercury)
- POUSETTE DART BAND—(Capitol)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- FOOLS GOLD—(Morning Sky)
- GARY WRIGHT & SPOOKY TOOTH—That Was Only Yesterday (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ DAVE LOGGINS—Country Suite (Epic)

#### KZEW-FM—Dallas

- SEALS & CROFTS—Get Closer (Warner Brothers)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- AMERICA—Hideaway (Warner Brothers)
- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- HEAD EAST—Get Yourself Up (A&M)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ BAD COMPANY—Run With The Pack (Swan Song)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ WISHBONE ASH—Locked In (Atlantic)
- ★ PURE PRAIRIE LEAGUE—If The Shoe Fits (RCA)

### Midwest Region

#### TOP ADD ONS:

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- NAZARETH—Close Enough For Rock N' Roll (A&M)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)

#### ★ TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- THIN LIZZY—Jailbreak (Mercury)
- WINGS—At The Speed Of Sound (Capitol)
- GENESIS—A Trick Of The Tail (Atco)

#### BREAKOUTS:

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- NAZARETH—Close Enough For Rock N' Roll (A&M)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)

#### WABX-FM—Detroit

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ OUTLAWS—Lady In Waiting (Arista)

#### WMMS-FM—Cleveland

- ROY BUCHANAN—Street Called Straight (Atlantic)
- MAN—Welsh Connection (MCA)
- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- TUBES—Young & Rich (A&M)
- MODERN LOVERS—(Berserkey)
- ★ GENESIS—A Trick Of The Tail (Atco)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ WINGS—At The Speed Of Sound (Capitol)

#### WXRT-FM—Chicago

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- MICHAEL PINDER—The Promise (Threshold)
- BROTHERS JOHNSON—Look Out For #1 (A&M)
- PAT MARTINO—Starbright (Warner Brothers)
- JACO PASTORIUS—(Epic)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ ROBIN TROWER—Live (Chrysalis)
- ★ GENESIS—A Trick Of The Tail (Atco)

#### WZMF-FM—Milwaukee

- NAZARETH—Close Enough For Rock'n'Roll (A&M)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- LITTLE RIVER BAND—(Harvest)
- MICHAEL PINDER—The Promise (Threshold)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- STEVE GOODMAN—Words We Can Dance To (Asylum)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ HEART—Dreamboat Annie (Mushroom Records)

### Southeast Region

#### TOP ADD ONS:

- JOHN MILES—Rebel (London)
- LED ZEPPELIN—Presence (Swan Song)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)

#### ★ TOP REQUEST / AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- NILS LOFGREN—Cry Tough (A&M)

#### BREAKOUTS:

- JOHN MILES—Rebel (London)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- MICHAEL PINDER—The Promise (Threshold)
- JOHN DAVID SOUTHER—Black Rose (Asylum)

#### WMAL-FM—Washington

- MICHAEL PINDER—The Promise (Threshold)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- FIREFALL—(Atlantic)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- JOHN MILES—Rebel (London)
- ★ SANTANA—Amigos (Columbia)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ NILS LOFGREN—Cry Tough (A&M)

#### WTKM-FM—Baltimore

- LED ZEPPELIN—Presence (Swan Song)
- STEVE HACKETT—Voyage Of The Acolyte (Chrysalis)
- STEVE GIBBONS BAND—Any Road Up (MCA)
- STEVE MARRIOTT—Marriott (A&M)
- AL DIMEOLA—Land Of The Midnight Sun (Columbia)
- JOHN MILES—Rebel (London)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ HEART—Dreamboat Annie (Mushroom Records)

### Northeast Region

#### TOP ADD ONS:

- FIREFALL—(Atlantic)
- STEVE GOODMAN—Words We Can Dance To (Asylum)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)

#### ★ TOP REQUEST / AIRPLAY:

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

#### BREAKOUTS:

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- IAN LLOYD—(Polydor)
- MAN—Welsh Connection (MCA)

#### WNEW-FM—New York

- FIREFALL—(Atlantic)
- DON HARRISON BAND—(Atlantic)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- STEVE GOODMAN—Words We Can Dance To (Asylum)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- MODERN LOVERS—(Home Of The Hits)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ OUTLAWS—Lady In Waiting (Arista)

#### WBAB-FM—Babylon

- IAN LLOYD—(Polydor)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- JIM GILSTRAP—Love Talk (Roxbury)
- HARRY CHAPIN—Greatest Stories-Live (Elektra)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- STEVE GOODMAN—Words We Can Dance To (Asylum)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ LED ZEPPELIN—Presence (Swan Song)

#### WLIR-FM—New York

- FIREFALLS—(Atlantic)
- BOB SEGER & THE BULLET BAND—Live Bullets (Capitol)
- SHADOWFOX—Watercourse Way (Passport)
- IAN LLOYD—(Polydor)
- ★ LEON & MARY RUSSELL—Wedding Album (Paradise)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ LES DUDEK—(Columbia)
- ★ MICHAEL FRANKS—The Art Of Tea (Warner Brothers)

#### WHCN-FM—Hartford

- LEON & MARY RUSSELL—Wedding Album (Paradise)
- STEPPENWOLF—Skull Duggery (Epic)
- MAN—Welsh Connection (MCA)
- FIREFALLS—(Atlantic)
- LITTLE RIVER BAND—(Harvest)
- STEVE GOODMAN—Words We Can Dance To (Asylum)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ★ NILS LOFGREN—Cry Tough (A&M)

#### CHUM-FM—Toronto

- RETURN TO FOREVER—Romantic Warrior (Columbia)
- NAZARETH—Close Enough To Rock'n'Roll (A&M)
- ARGENT—Counterpoint (United Artists)
- SEALS & CROFTS—Get Closer (Warner Brothers)
- JONATHAN EDWARDS—Rockin' Chair (Warner-Reprise)
- OSIBISA—Welcome Home (Island)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ KISS—Destroyer (Casablanca)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ WINGS—At The Speed Of Sound (Capitol)

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# 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.

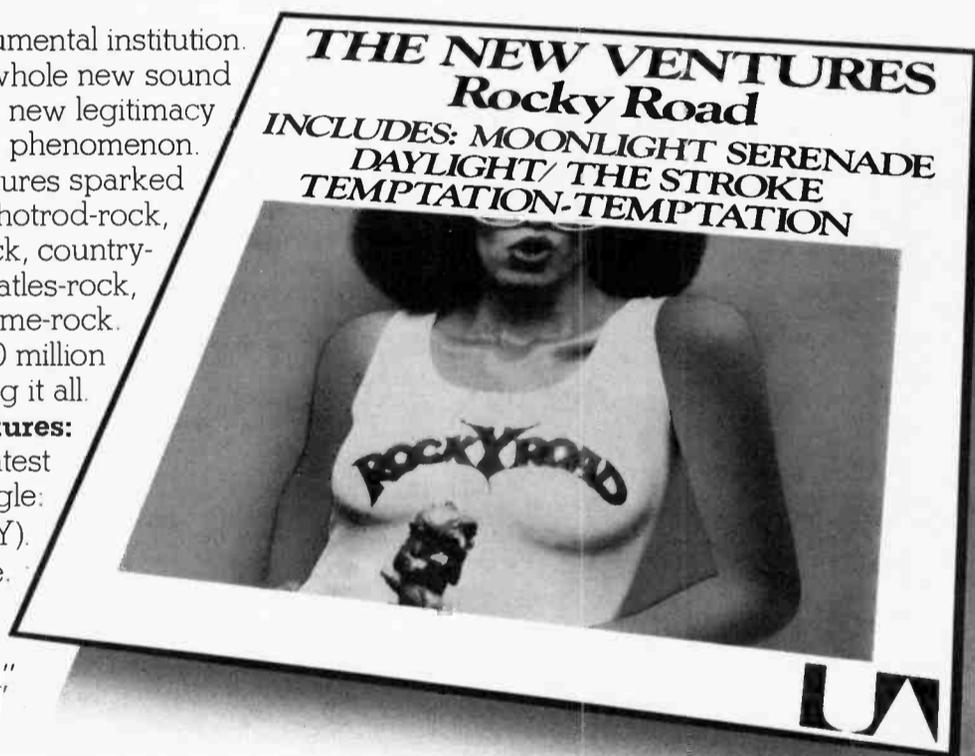
And it keeps you listening.

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.**

# Rock Singles Best Sellers

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As Of 4/12/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- |  |  |
|--|--|
| 1 <b>RIGHT BACK WHERE WE STARTED FROM</b> —Maxine Nightingale—United Artists 752 | 21 <b>TRYIN' TO GET THE FEELING AGAIN</b> —Barry Manilow—Arista 0172 |
| 2 <b>DECEMBER 1963 (Oh What A Night)</b> —Four Seasons—Warner Bros./Curb 8168    | 22 <b>LOVE ROLLERCOASTER</b> —Ohio Players—Mercury 73734             |
| 3 <b>BOHEMIAN RHAPSODY</b> —Queen—Elektra 45297                                  | 23 <b>I DO, I DO, I DO, I DO, I DO</b> —Abba—Atlantic 3310           |
| 4 <b>LONELY NIGHT (Angel Face)</b> —Captain & Tennille—A&M 1782                  | 24 <b>ACTION</b> —Sweet—Capitol 4220                                 |
| 5 <b>DREAM WEAVER</b> —Gary Wright—Warner Bros. 8167                             | 25 <b>STRANGE MAGIC</b> —Electric Light Orchestra—United Artists 770 |
| 6 <b>DISCO LADY</b> —Johnnie Taylor—Columbia 3-10281                             | 26 <b>LOVE MACHINE (Part 1)</b> —Miracles—Tamla 54262                |
| 7 <b>LET YOUR LOVE FLOW</b> —Bellamy Brothers—Warner Bros./Curb 8169             | 27 <b>ALL BY MYSELF</b> —Eric Carmen—Arista 0165                     |
| 8 <b>THERE'S A KIND OF HUSH (All Over The World)</b> —Carpenters—A&M 1800        | 28 <b>SHOUT IT OUT LOUD</b> —Kiss—Casablanca 854                     |
| 9 <b>DEEP PURPLE</b> —Donny & Marie Osmond—Kolob 14840                           | 29 <b>LOVE HANGOVER</b> —Diana Ross—Motown 1392                      |
| 10 <b>DREAM ON</b> —Aerosmith—Columbia 3-10278                                   | 30 <b>LOVE HURTS</b> —Nazareth—A&M 1671                              |
| 11 <b>SHOW ME THE WAY</b> —Peter Frampton—A&M 1795                               | 31 <b>SQUEEZE BOX</b> —Who—MCA 40475                                 |
| 12 <b>BOOGIE FEVER</b> —Sylvers—Capitol 4179                                     | 32 <b>SWEET LOVE</b> —Commodores—Motown 1381                         |
| 13 <b>ONLY SIXTEEN</b> —Dr. Hook—Capitol 4171                                    | 33 <b>WE CAN'T HIDE IT ANYMORE</b> —Larry Santos—Casablanca 844      |
| 14 <b>FOOLED AROUND AND FELL IN LOVE</b> —Elvin Bishop—Capricorn 0252            | 34 <b>THEME FROM "SWAT"</b> —Rhythm Heritage—ABC 12135               |
| 15 <b>MONEY HONEY</b> —Bay City Rollers—Arista 0170                              | 35 <b>GOOD HEARTED WOMAN</b> —Waylon & Willie—RCA 10529              |
| 16 <b>SWEET THING</b> —Rufus Featuring Chaka Khan—ABC 12149                      | 36 <b>SARA SMILES</b> —Daryl Hall & John Oates—RCA 10530             |
| 17 <b>WELCOME BACK</b> —John Sebastian—Warner/Reprise 1349                       | 37 <b>THE FONZ SONG</b> —Heyettes—London 232                         |
| 18 <b>LORELEI</b> —Styx—A&M 1786   | 38 <b>HEY BABY</b> —Ted Nugent—Epic 8-50197                          |
| 19 <b>RHIANNON (Will You Ever Win)</b> —Fleetwood Mac—Warner/Reprise 1345        | 39 <b>GOLDEN YEARS</b> —David Bowie—RCA 10441                        |
| 20 <b>SHANNON</b> —Henry Gross—Lifesong 45002                                    | 40 <b>FALLEN ANGEL</b> —Frankie Valli—Private Stock 45074            |

# Rock LP Best Sellers

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As Of 4/12/76

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- |   |  |
|---|--|
| 1 <b>THEIR GREATEST HITS 1971-1975</b> —EAGLES—Asylum 7E-1052                                 | 21 <b>STILL CRAZY AFTER ALL THESE YEARS</b> —Paul Simon—Columbia PC 33540                                  |
| 2 <b>FRAMPTON COMES ALIVE</b> —Peter Frampton—A&M SP 3703                                     | 22 <b>A NIGHT AT THE OPERA</b> —Queen—Elektra 7E-1053  |
| 3 <b>COME ON OVER</b> —Olivia Newton-John, MCA 2186   | 23 <b>AEROSMITH</b> —Columbia PC 32005   |
| 4 <b>SONG OF JOY</b> —Captain & Tennille—A&M SP 4570  | 24 <b>WINDSONG</b> —John Denver—RCA Asylum 7E-1039   |
| 5 <b>DESTROYER</b> —Kiss—Casablanca NBLP 7025   | 25 <b>K.C. &amp; THE SUNSHINE BAND</b> —TK 603   |
| 6 <b>HISTORY—AMERICA'S GREATEST HITS</b> —America—Warner Bros. BS 2894                        | 26 <b>EARGASM</b> —Johnnie Taylor—Columbia PC 33951  |
| 7 <b>WINGS AT THE SPEED OF SOUND</b> —Capitol SW 11525  | 27 <b>GREATEST HITS</b> —John Denver—RCA CPL1-0374   |
| 8 <b>LOVE WILL KEEP US TOGETHER</b> —The Captain & Tennille—A&M SP 3405                       | 28 <b>DONNY &amp; MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW</b> —Donny & Marie Osmond—Kolob PD 6068 |
| 9 <b>FLEETWOOD MAC</b> —Reprise MS2225  | 29 <b>FOOL FOR THE CITY</b> —Foghat—Bearsville BR 6959   |
| 10 <b>DESIRE</b> —Bob Dylan—Columbia PC 33893   | 30 <b>BEFORE THE NEXT TEARDROP FALLS</b> —Freddy Fender—ABC/Dot DOSD 2020                                  |
| 11 <b>RUN WITH THE PACK</b> —Bad Company—Swan Song SS 8416                                    | 31 <b>DREAM WEAVER</b> —Gary Wright—Warner Bros. BS 2868   |
| 12 <b>CHICAGO IX CHICAGO'S GREATEST HITS</b> —Columbia PC 33900                               | 32 <b>I WANT YOU</b> —Marvin Gaye—Tamla T6-342-S1  |
| 13 <b>OUTLAWS</b> —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 | 33 <b>ROCK'N'ROLL LOVE LETTER</b> —Bay City Rollers—Arista AL 4071   |
| 14 <b>GREATEST HITS</b> —Elton John—MCA 2128  | 34 <b>THOROUGHbred</b> —Carole King—Ode SP 77034   |
| 15 <b>ONE OF THESE NIGHTS</b> —Eagles—Asylum 7E-1039  | 35 <b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John—MCA 2133  |
| 16 <b>GRATITUDE</b> —Earth, Wind & Fire—Columbia PC PG 33694                                  | 36 <b>RUFUS FEATURING CHAKA KHAN</b> —ABC ABCD 909   |
| 17 <b>ALIVE!</b> —Kiss—Casablanca NBLP 7020   | 37 <b>THE SALSOU ORCHESTRA</b> —Salsoul SZS 5501   |
| 18 <b>TRYIN' TO GET THE FEELIN'</b> —Barry Manilow—Arista AL 4060                             | 38 <b>STATION TO STATION</b> —David Bowie—RCA APL1-1327  |
| 19 <b>HELEN REDDY'S GREATEST HITS</b> —Capitol ST 11467                                       | 39 <b>BRASS CONSTRUCTION</b> —United Artists UA-LA54-G   |
| 20 <b>MAIN COURSE</b> —Bee Gees—RSO SO 4807   | 40 <b>TAKIN' IT TO THE STREETS</b> —Doobie Brothers—Warner Bros. BS 2899                                   |

## 5-Hour Jazz Festival In S.F.

SAN FRANCISCO—A five-hour San Francisco New Jazz Festival is scheduled for noon to 5 p.m. at McLaren Park Amphitheater April 25 under the aegis of Andy Plesser Productions.

Admission will be free.

The headline act will be Listen, a two-year-old sextet featuring Mel Martin. Also billed are Art Lande's Rubina Patrol, soon to perform in Germany and Norway; Paul Poty's New Music Alliance, and Ledanjo, a youthful combo of five led by Jimmy Nadel.

# Radio-TV Programming

## A Second 'Fantasy Park' Air Fest

DALLAS—McLendon Programming Services here is launching the second installment of its "live concert" special, a return to the greatest imaginary music festival of all time—"Fantasy Park II."

Bart McLendon, general manager of KNUS here and in charge of overall production on the radio special, says that this return to Fantasy Park will be ready for broadcast the weekend of April 30, May 1-2 on his station. There is a strong possibility that it will be aired also on WNOE in New Orleans, which McLendon consults. Frank Nichols is producer of the 48-hour radio special.

The first "Fantasy Park" was hosted by the late Rod Serling and it was so realistic that scores of people drove aimlessly in every market it was aired, searching for Fantasy Park where the "live concert" was taking place. The show, of course, hinges on live LPs.

For the second special, McLendon is using guest hosts, each of whom will do six-hour segments, providing color commentary and intros. Talent slated so far to act as hosts include Olivia Newton-John, Chicago, Melissa Manchester, Neil Sedaka, the Beach Boys and Earth, Wind & Fire.

## Vox Jox

Continued from page 16

handed at the moment. Therefore our schedule is: program director Gary Wheelock 6-noon, Jerry (Mike Evans) Palmateer noon-6 p.m., and Schuyler In The Ozone 6-midnight. Vince (Vince Tyler) Vitale does weekends."

★ ★ ★

"News Blimps," three-minute features using rock music, actualities, comedy and sound effects, are now being featured on more than 50 radio stations according to Terrance McKeever of the Progressive Radio Network, Bronx, N.Y. If you're interested in using these little newsy reports, call PRN president Richard Barna at 212-585-2717 and ask for a demo. . . . Jimmy Rabbitt has a new LP out and it's on Capitol Records and is simply called "Jimmy Rabbitt And Renegade." A single called "Ladies Love Outlaws" has also been released. Nice to see an ex-disk jockey make good.

★ ★ ★

Mike Hagerty reports in from KUKI in Ukiah, Calif., where he's doing the 6-10 a.m. and production, adds, "I must add a special note of thanks to Tim Flood, a friend and coworker from back in 1972 at KIBS in Bishop, Calif., for spotting me in your column and calling it to the attention of the people here at KUKI."

★ ★ ★

LOS ANGELES—Former WIXY (Cleveland) staffer Dave Ross is the new president of CB Productions, a firm organized to produce CB Fairs in cities all over the nation. Shows will allow public to come in and see all of the latest CB equipment, rigs, antennas, etc. First show is set for Cincinnati, May 15-16. . . . Hoyt Smith has joined KIOI in San Francisco as the AM splits programming

from the FM except for the 6-10 a.m. period. There is a strong possibility that the AM station needs another air personality. While visiting the station this past week, I had a chance to talk with Jim Gabbert, the owner; Wayne Jordan, who's standing by to take over the management of Gabbert's station in Hawaii when the FCC gives approval; Mike Lincoln, station manager; and John Perry, director of engineering.

★ ★ ★

John Bremner, a part-time re-



KWIZ photo

MELLOW HELLO—Olivia Newton-John tells Australian and U.S. fans, via satellite broadcast, that she'll soon be making a television special from Australia as KWIZ promotion director Guy Heston presents her a plaque in honor of the broadcast. March 23, southern California listeners heard the Peter Graham show from 2GZ, New South Wales, for a half-hour over KWIZ and during the next half-hour Australia listeners over 2GZ were able to hear Charlie Fox, KWIZ, Santa Ana. Ms. Newton-John guested at KWIZ during the hour.



Tom Hill Photography

ELVIN AIRED—Capricorn Records artist Elvin Bishop (left), whose "Fooled Around And Fell In Love" has reached No. 1 at WQXI-AM, stops by the Atlanta station for an interview with J.J. Jackson. The studio audience includes road manager Al Pins (standing, left), Al Moss of Warner Bros.-Atlanta, WQXI's Rhett Walker and Don Benson, and Capricorn's Bill Davis.

porter at WJBC and WBNQ in Bloomington, Ill., has become program director of WBNQ, the FM operation, replacing Denny Adkins, now in programming for Drake-Chenault in Los Angeles. . . . Bruce Parker, program director of KANC in Anchorage, Alaska, writes: "As soon as the warm weather hits the frozen northland, a hang-glider proudly wearing a 'Top Of The Rock' T-shirt will glide off the largest rock in North America—Mt. McKinley. We'll send you a picture of the event."

★ ★ ★

Jim Denny, who operates the AFRS station on Kwajalein, Marshall Islands, was attending the AFRT convention in Chicago a couple of weeks ago. It's amazing the number of high quality radio men scattered around the world. Denny has been on the island for nine years, but previously worked at stations in Stockton, Patterson, and Lodi, Calif. Harv Angel has been at the island station two years; he worked in Minnesota and North Carolina. Ed Nishihara joined the station from Maui last July.

## Bubbling Under The HOT 100

- 101—SPANISH HUSTLE, Fatback Band, Event 229 (Polydor)
- 102—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 103—TIL I CAN MAKE IT ON MY OWN, Tammy Wynette, Epic 8-50196 (Columbia)
- 104—I GOTTA GET DRUNK, Willie Nelson, RCA 10591
- 105—SHE'S A DISCO QUEEN/PARTY HEARTY, Oliver Sain, Abet 9463 (Nashboro)
- 106—NIGHT WALK, Van McCoy, H&L 4667
- 107—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 108—SUNSHINE DAY, Osibisa, Island 053
- 109—GRATEFUL, Blue Magic, Atco 7046
- 110—MISSISSIPPI LADY, Jim Croce, Lifesong 45005

## Bubbling Under The Top LPs

- 201—SUTHERLAND BROTHERS & QUIVER, Reach For The Sky, Columbia PC 33982
- 202—ROGER WHITTAKER, RCA APL1-1313
- 203—STAIRSTEPS, 2nd Resurrection, Darkhorse SP 22004 (A&M)
- 204—JONATHAN EDWARDS, Rockin' Chair, Warner/Reprise MS 2238
- 205—THE JOAN BAEZ LOVESONG ALBUM, Vanguard VSD 79/80
- 206—LES DUDEK, Columbia PC 33702
- 207—DAVID ALLAN COE, Longhaired Redneck, Columbia PC 33916
- 208—DR. FEELGOOD, Malpractice, Columbia PC 34098
- 209—SCOTT JOPLIN'S TREEMONISHA/ORIGINAL CAST RECORDING, DGG 2707.083 (Polydor)
- 210—THE BEST OF W.C. FIELDS, Columbia CG 34144

## 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 I 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 Duna-way 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 Airtro, 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)

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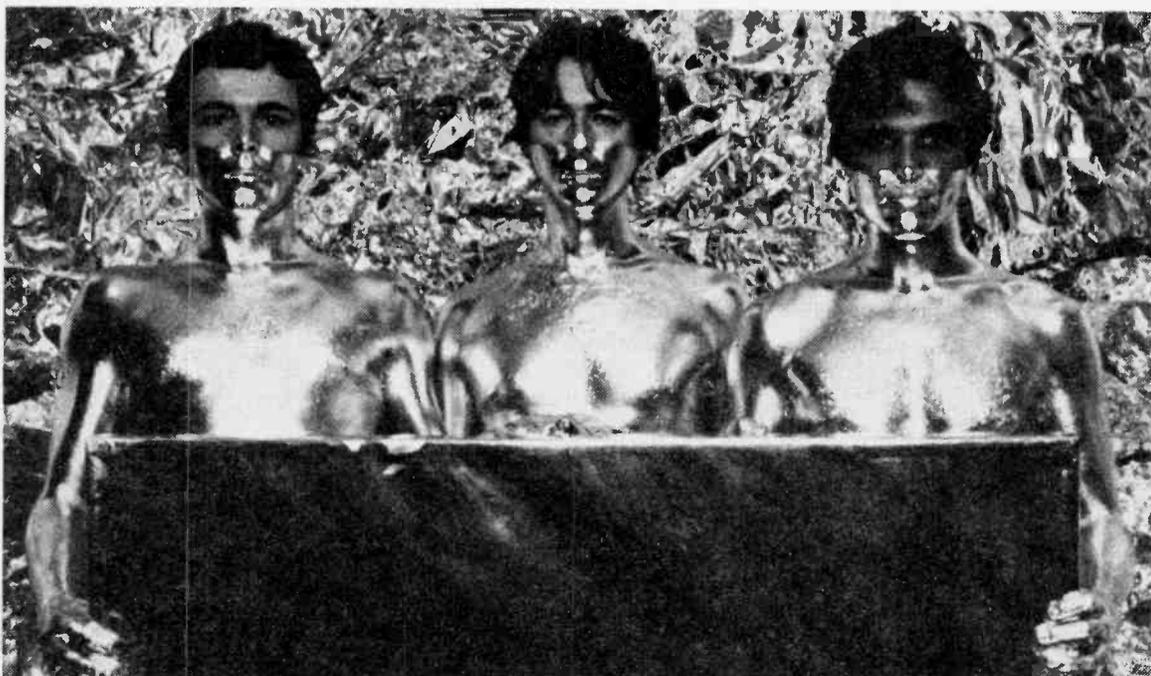
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# Talent In Action

## 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)*

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# Talent Vies In Yarrow's Competition

LOS ANGELES—Peter Yarrow, of Peter, Paul & Mary fame, is producing and hosting a new regional talent competition, the first Santa Monica Music Festival. It will be held May 8 at Lincoln Jr. High School in that beach city.

Yarrow, a founding board member of the Newport Folk Festival, is seeking to eventually expand his talent contests beyond Santa Monica.

All performers at the festival will split 50% of the admission receipts; the other half will be used for funding follow-ups to the first event. Tickets for the 600-seat hall will be \$1.50.

Tape auditions for 12 finalist slots were open to songwriters of high school and college age.

Represented on the music festival board are the Santa Monica YWCA, the Santa Monica Alternative School, McCabe's nightclub, Song Registration Service and the UCLA music department.

## Roxy Books Duo

LOS ANGELES — Singers/composers Ashford and Simpson with a new LP on Warner Bros., "Come As You Are," have been booked at the Roxy April 20-21. The duo is also scheduled for appearances on the Dinah Shore tv show and "Soul Train."

# Novel Niteries Debut On 2 Coasts

## Florida's Mr. Pip's: Club With Odd Concept

## Dane's Smokestack the Newest Club In S. Calif.

By SARA LANE

By FRANK BARRON

MIAMI—Bobby Van, owner of Bachelors III and Bachelors III West in Fort Lauderdale, opened Mr. Pip's Restaurant-Discotheque in Oakland Park in March with a new concept for Floridians—and possibly the entire U.S.

So far Mr. Pip's has cost Van and his partner, Mike Crocco, \$389,000 just for the location, plus another \$138,000 to get it in order.

Mr. Pip's has three separate rooms. The main room, seating 400, houses a live band, bar and dining area. A smaller room holds 200 and is outfitted with backgammon tables. The outdoor cafe will seat 75.

Van says, "We're trying to appeal to all age groups from the youngsters to older people who like to dance or play backgammon."

Mr. Pip's is on North Federal Highway, a main thoroughfare that divides Fort Lauderdale from Oakland Park. Lauderdale clubs have a 2 a.m. closing; Oakland Park clubs are licensed for 4 a.m. closing. From 11:30 p.m. on, Mr. Pip's is full of bartenders, waitresses, nightclub musicians and entertainers who've closed in Lauderdale.

"I think we're filling the need for people who work in the nightclub business. Now they have a place they can go until four in the morning. The operation is something like the old Reubens or Brasserie in New York where late-nighters could drop in for steak and eggs."

There is a dress code at Mr. Pip's—a loose one, but customers not wearing shoes nor appearing in ragged jeans are not allowed in.

Van is constantly on the lookout for new groups to feature at Mr. Pip's, but finds the trend is toward

the Top 40 market rather than pure disco.

"A Top 40 group has more opportunity to play in different clubs," he explains. "Disco groups are limited to disco clubs. Fort Lauderdale is becoming very specialized and we're going to stay strictly in the disco vein."

Currently the Magic Bloks is appearing at Mr. Pips. Starting next week Van has contracted a group called Rainy Day.

"We have to stay with disco music in order to be competitive," Van says. "Fort Lauderdale has so many superb rock clubs. Like the Playpen right next door, which has four excellent live rock bands playing every night. I don't think any other rock club in the country does better business than they do. I just left there 20 minutes ago, about 11 p.m. and they had 250 waiting to get in. There's another place in town, Pete and Lenny's, which features excellent Top 40 groups. It's also a well-run club with waiting lines."

Van feels it's too early to tell whether or not Mr. Pip's will be successful. "Give me 30 days and then ask me that question again," he smiles. "So far, we've been extremely successful in the backgammon room, the lunch hours and with the late night crowds. We're working toward building up our early evening business."

If Mr. Pip's indeed does become the success that Van and Crocco hope it will be, they will consider opening a Mr. Pip's in both Miami and Orlando. "And, I've been toying with the idea of doing something in California. I buy most of my talent from there. It seems to be where the acts are," says Van.

LOS ANGELES—Smokestack, the newest rock club in the beach area here, will officially open at the end of April with a name group, but has already been introduced to the public via an April 1 "semi-unofficial opening," according to owner-operator Svend Holm.

The Danish-born impresario, who opened a rock club in Edmonton, Alberta, back in 1951, kicked off his Redondo Beach nitery with the Walden-Olsen Band, comprised of members formerly with top rock groups.

The Smokestack, which seats 600, is open on Friday, Saturday and Sunday nights with two shows nightly at 7:30 and 10:45. There is no age limit for the first show; 18 and over for the second.

Admission is \$5, and the club will feature mainly rock. "We'll have country rock, jazz rock and heavy metal rock," explains Holm. As a novelty, he may present jazz concerts two or three nights a week every second week, to appeal to the older crowd.

The Smokestack offers parking for 450 cars, and is located in a shopping center near the Redondo Beach Pier, overlooking the ocean. Holm owns the building, plus a 5,000-square-foot building next door, and this summer he will redo the adjacent structure into one huge room and section it off into dressing rooms and then connect it to the Smokestack.

The new edifice will not be a disco, Holm says, but will be for persons 21 and over. It will be more of a night club, with live bands and comedy acts, and will have a full liquor license. Currently the Smokestack serves only wine and beer.

Holm sees no competition from either the Troubadour or Roxy in Hollywood, nor the Golden Bear in Huntington Beach. "We are located in between those two areas and have our own affluent crowd to cater to. We have expensive living here—no beach-bum types."

The former field engineer notes that several small recording studios are popping up in the beach area, and he eventually intends to have his own club available for recording sessions. To this extent, he has put up 20 huge sound baffles, shortly will install black carpeting on the walls and ceiling, plus heavy sound curtains. The room is equipped with a 16-channel Yamaha board and four Crown amplifiers.

The Smokestack contains a \$30,000 JBL sound system, a huge stage which can accommodate any size rock group, plus the 600 seats. But there is no dancing. "It's strictly a concert atmosphere. The accent is on how good the group sounds."

Holm says the club's main goal is to showcase not only groups which have made it, but also bands on the threshold.

The club is located next door to a bluegrass club, and near the famous Lighthouse jazz club, but Holm sees no competition from these. Rather, he says, "everything complements each other."

## NEW WINGS DATES SET

LOS ANGELES—Paul McCartney & Wings' U.S. tour will now start May 3 at the Fort Worth Convention center and finish June 21-22 at the Forum here, after a hasty rescheduling due to the recent hand injury of lead guitarist Jimmy McCulloch.

Tickets bought for Wings concerts originally set to start in April will be valid for the new dates. Local radio and newspaper advertising will make the announcements in the eight cities affected.

Due to unavailability of suitable facility openings in two cities, the Tempe, Ariz. and Vancouver dates have had to be cancelled. New cities such as Cincinnati and Kansas City have been added to the tour. There will now be 28 shows in 20 cities.

## Signings

Alex Harvey, country-pop writer-singer, to Buddah Records with Neil Reshen as manager and Ben Talent producing. . . . The Statler Brothers renew to Phonogram/Mercury.

Carol Townes & Fifth Avenue to RCA's Sixth Avenue label. . . . Songwriter-performer Petrina Lordan to Jerry Purcell of GWP Associates, for personal management. . . . City Magic, Tampa-based band, to JEMKL Record Corp. . . . John Payne Band to Arista/Freedom. The group's first release is reissue of its most recent LP on Bromfield, with a new studio album scheduled for June with Michael Cuscuna producing.

The Ramones, popular New York group, to ABC-distributed Sire Records. . . . Janice Lynde to Don Kirshner Music; she stars in a Kirshner NBC-TV pilot, "Roxy." . . . Willie Fong Young, writer-artist, to Epic. . . . Bloodstone to Regency Artists.

## Talent In Action

• Continued from page 27

band. The sometimes impatient, whistling crowd quickly forgot that the evening's events began a half-hour late once Deluxe got rolling, and was repeatedly won over with such songs as "Ships In The Night," "Blazing Apostles," "Made In Heaven," and "Fair Exchange," all from its Capitol "Sunburst Finish" album.

It's worth noting that the group has a nice opening touch. A crackling version of "When You Wish Upon A Star" is heard in the background before the lights go on and the band bursts into its first number.

In one of the high spots, lead singer-guitarist Bill Nelson delivered a highly evocative love song entitled "Sister Seagull" at the end of which he emulated with his guitar the sound of a wailing seagull. The crowd gave Deluxe a standing five-minute ovation and it responded with a 15-minute encore. **JIM McCULLAUGH**

### GENESIS

Beacon Theater, New York

Genesis is a group founded on an idea, and if that idea has been obscured by other aspects of its music and presentation over the years, it is still there and still central. This is a group of arrangers, occupied with the relationship between instruments and the extent of communication and power expressible in relationships alone. Up until now it has been the less fundamental traits of Genesis the rock group that seemed most visible and important.

Much attention was focused on former front man Peter Gabriel and his costumes. The music was performed with an inhuman precision that amounted to sterility. The feeling was one of overpowering intellect, very impressive but not the most desirable entertainment.

This tour shows Genesis in transition. It is reshuffling the elements of its music and image, filling in the gaps where Gabriel used to be and

trying out approaches that haven't fit them before. This is not a casual show—it's minutely rehearsed and accompanied by elaborate visuals—but that clockwork tension that often made Genesis music oppressive has been greatly relaxed. Group is incorporating the directness of an ordinary rock group into the scope of its admittedly extraordinary skills.

On April 8, Genesis gave a fine opening show in spite of a sellout audience that methodically broke every musical mood that couldn't drown them out. Wild-eyed drummer Phil Collins has taken over lead vocals and much of the spotlight, and he provided a splendidly lunatic focal personality. Visual effects came in the form of lights projected on the ceiling, film strips, slides, some brilliant animations and a brief appearance by two 30-foot dancing flowers. The effects were so neatly fitted to the music that nothing seemed gimmicky except the smelly chemical smoke that accompanied the encore.

The group drew material from all stages of Genesis history, including its current Atco album "A Trick Of The Tail." It was in the longer instrumental sections that Tony Banks, Michael Rutherford and Steve Hackett, a more cohesive team than ever, gave a hint of a revitalized Genesis. The urgency of its performance points not only toward some intriguing new sounds to come, but also sets the old material in a different perspective. **NANCY ERLICH**

### ANN PEEBLES SHELLEY PRYOR

Boarding House, San Francisco

The main item about the Peebles opening here Feb. 18 is really extraneous to her performance: her appearance here symbolically highlighted the fact that the city of San Francisco has no good soul club where a middle-level na-

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## 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.

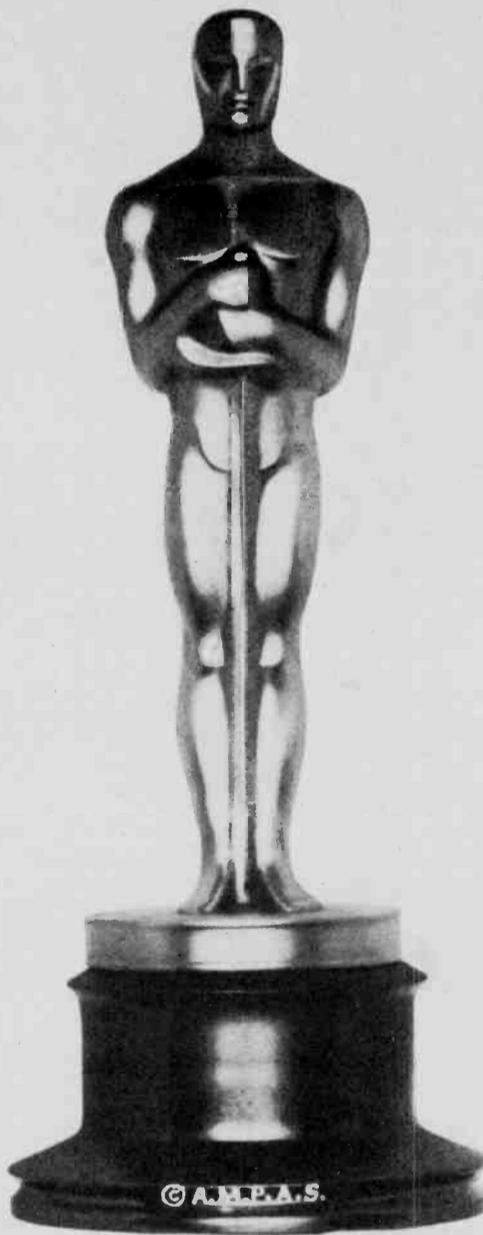
Special guest star Eubie Blake won a warm greeting. It clearly meant a great deal to the audience to be hearing a first-generation ragtimer, Blake, at 93, provides a link of continuity with past musical eras that's a little awesome to consider. When he plays (and sings) his own com-

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

## Talent In Action

• Continued from page 29

heard anywhere else. But the success of the "After the Ball" album and this triumphant concert show that there is an audience waiting for more. This could be the cue for some enterprising promoter: Bring back the music hall. The songs are worth it, and the time is right.

NANCY ERLICH

## BLOOD, SWEAT &amp; TEARS

Caribe Hilton, San Juan

Somehow blood, sweat and tears were exactly the ingredients missing from that famous group's first of seven nights Feb. 27 at the Caribe Hilton's Club Caribe.

It was too slick. Somehow, the vitality, the spontaneity that makes a concert not just a concert but a happening was missing. For all its technical and musical proficiency, Blood, Sweat & Tears didn't exactly turn me on.

It did seem to please, though, the large audience, mostly tourists, who turned out for the opening night performance.

And indeed it would be to sin against this undoubtedly fine group if one were not to comment on its splendid jazz-rock technique, as was evident time and time again throughout the nearly two-hour-long concert.

It featured nine individual pieces, some newer than others, but mostly compositions that have appeared in several of its LPs.

Among these were the very famous "Spinning Wheel" and "When I Die," "Life," and "Lucretia McEvil."

A particularly effective number sung by lead singer David Clayton-Thomas early in the concert was a gutsy spiritual, "Howdy How." The audience liked it so much that by the end it joined the singing.

Another highlight was a beautifully rendered flute composition interpreted by Bill Tillman. Backed by percussion instruments, Tillman deftly played his way through a particularly complex piece. It was a tour-de-force which made evident the first-class musical training of the group.

Still another piece to be noted was "Witness To A War," interpreted by Clayton-Thomas. A commentary on the war in Vietnam, the song had good lyrics and an engaging score. But Clayton-Thomas sang it with little real feeling and the song lost some of its impact.

While technical proficiency is laudable, feeling is a much more subtle accomplishment. Somehow this ingredient was largely missing from Blood, Sweat & Tears' performance.

As a spectator commented, the group played to the audience, not for the audience. Which is all too bad. Maybe Blood, Sweat & Tears is not entirely to be blamed, for the Caribe doesn't seem like the most appropriate place for a rock concert by one of the most enduring rock groups on the Mainland.

LORRAINE BLASOR

## TONY ORLANDO &amp; DAWN SHIELDS &amp; YARNELL

Riviera Hotel, Las Vegas

Orlando returned to the Riviera March 4, past scene of his summer debut, and gave a musically inferior show compared to his June 12 appearance where he and Dawn delivered a strong entertainment package. Seemingly riding his tv popularity, Orlando strained his way through a long 11-song, 90-minute segment with a weak vocal interpretation. Dawn, composed of Telma Hopkins and Joyce Wilson, supplied the music.

Burdened with what seemed endless sing-alongs gone hokey, Orlando managed to score well on a rhythmic "Look What They've Done To My Song," "Nothing From Nothing" and a salute to Bobby Darin on "Mack The Knife." But Orlando's scratchy, irritated voice fell apart on the magical "I Write The Songs" which everybody seems to include in his act. Dawn provided velvet harmony on the theme from "Mahogany" and engendered the desire for more solos from the talented duo.

Mimes Shields & Yarnell, in their robot-gesturing act, showcased their amazing gifts of imagery in a too brief, 15-minute segment of 11 short, intertwined sketches. As regulars on the new NBC-TV Mac Davis show, the husband-wife team's fresh material was a pleasant change from the usual second-billing acts.

HANFORD SEARL

SUPERTRAMP  
GREG KIHN BAND

Univ. of California, Berkeley

Supertramp, making its first appearance in the Bay Area April 9, played over an hour's worth of artistic, interesting and fairly sophisticated music to a crowd of about 1,500 here who responded well all evening and who called the band back enthusiastically for an encore.

Supertramp can be intense without being insistent. Its music has constantly shifting centers of balance and texture in which good-natured sleight-of-hand takes place. The sound is dominated by keyboards and can be compared to 10cc in some respects. On the hit, "Lady," for instance, three of the players—Roger Hodgson, Richard Davies and Jon Helliwell—manned electric keyboards and synthesizers "Another Man's Woman" is marked by an excellent grand piano solo from Davies played against a funky underthrob from the bass and guitar. The shifts in many of the songs are marked by blurs, stabs, accents and attacks from the synthesizers. This sharpness is leavened by the sax and woodwind work of Helliwell, who acted the part of properly eccentric English host.

The songs have titles and what could be called hook lines, but both get lost within the larger canvas. The vocals, shared by Hodgson and Davies, who write all the material, lean sometimes toward the wordless high-pitched excursions practiced by Zeppelin's Robert Plant. There are all sorts of momentary diversions

around the fringes—an appearance by a hat-tipping gorilla, blasts of backlight from behind the drums, sound shifts from right to left bank. A film clip run during the encore ended with the powerful image seen on their first LP, "Crime Of The Century,"—hands gripping a cell window in outer space.

Kihn, reviewed here Dec. 22 (shortly before his Beserkley/Playboy set went on the racks) was making his first concert stage appearance after working the clubs zealously. He and the three pieces behind him make for a sympathetic unit and offered clean, vibrant versions of about a dozen of Kihn's clever, well-hooked tunes.

JACK McDONOUGH

## HOLLY PENFIELD

Keystone, Berkeley, Calif.

Singer/pianist Penfield has played around the Bay Area for several years but recently moved to L.A. to pursue her fortune there. She was making her first foray back Feb. 23 to a club that has been a favorite spot of hers. A fair-sized crowd of Penfield devotees was on hand, among them a handful of shrieking women.

A dynamic, belty performer, Penfield presents a dramatic picture onstage with her tall, lean figure and Joni Mitchell hair falling against her black suit. With just a bass and drums backing her piano work (the two players provided good harmony vocals also) she sang various upbeat, lusty songs—an appeal to her man, a torchy song about their being "no dishonor in surrender," a heavily rhythmic number about "banging on my piano."

Most of the songs she performed with a sexy, wide-legged straddle of the piano bench, often moving on it as if she were in the midst of foreplay. Later in the set she got up to dance around in abandoned fashion on a few tunes.

JACK McDONOUGH

## RAY GRIFF

Palomino, Los Angeles

It's been quite a few years since Griff played this club. In fact, the last time he was here the country singer was under contract to Dot Records, but the fans at the April 3 shows gave him a resounding welcome, and he responded with two good, solid sets. Best part of the composer-performer's act is that he was able to get people up to dance to his likable, rhythmic tunes.

Besides his "You Ring My Bell" and "If I Let Her Come In" singles hits, Griff does a workmanlike job at the piano, backed by a competent group of friends. The Capitol artist has a pleasant personality, works hard for his audience and doesn't let up for a moment on stage.

Briefly he was plagued by mike and sound problems, but this was overcome. How far Griff will go as an entertainer is a moot question, but he's got the looks, the savvy and the material.

FRANK BARRON

Rob Heller Now  
Busier Than Ever

• Continued from page 26

ducci plus the Mystic Knights of the Oingo Boingo.

Through the upcoming weeks, Heller also is presenting Count Basie in Pacific Northwest concert dates, along with Cheech & Chong in California shows, and Hamilton, Joe Frank & Reynolds in several Utah college appearances.

The company has set concert dates also for Ronnie Laws and Tim Weisberg in California colleges, and signed Dr. Hook plus Brian Auger for an outdoor festival at Daytona Beach. Earlier, Heller had Electric Light Orchestra in Canada and Janis Ian in college engagements.

Heller is aided by Norm Luxembourg, formerly with Boston concert promoter Don Law. The new aide is working on college concert packages, mainly.

Heller is heavily involved in packaging shows with various promoters nationwide, and working with various organizations including schools, clubs and fund-raising groups.

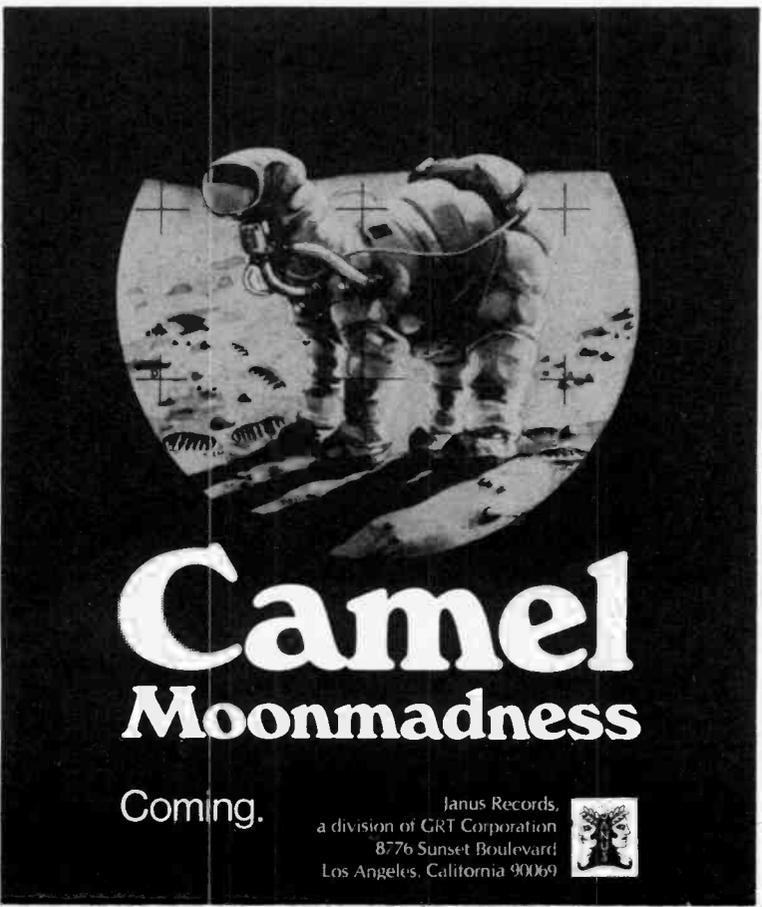
Two Heller alumni are agent Dan Spellens, now a vice president with Fun Productions here, and Rick Bloom, talent booker for the local Troubadour nightclub.

FRANK BARRON

Billboard  
Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELL OUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>BAD COMPANY/WET WILLIE</b> —Electric Factory Concerts, Spectrum, Philadelphia, April 10	19,500	6.50	\$126,032*
2	<b>NEIL DIAMOND</b> —Northwest Releasing, Coliseum, Seattle, April 8	14,315	6.00-8.00	110,200
3	<b>NEIL DIAMOND</b> —Northwest Releasing, Coliseum, Vancouver, April 9	15,000	6.00-8.00	108,000*
4	<b>TONY ORLANDO &amp; DAWN</b> —Electric Factory Concerts, Spectrum, Philadelphia, April 11	12,000	6.50-8.50	96,668
5	<b>NEIL DIAMOND</b> —Northwest Releasing, Coliseum, Portland, April 10	12,000	6.00-8.00	90,000*
6	<b>DOOBIE BROTHERS/BOB SEGER</b> —Satellite, Fairgrounds Arena, Oklahoma City, April 10	12,821	6.00	76,212
7	<b>BACHMAN-TURNER OVERDRIVE/WISHBONE ASH/PARIS</b> —Fun Productions, Arena, Longbeach, April 9	11,670	4.50-6.50	71,074
8	<b>ROBIN TROWER/HEAD EAST</b> —Gulf Artists, Civic Center, Lakeland, Fla., April 9	10,880	6.00-6.50	68,580*
9	<b>PETER FRAMPTON/J. GEILS BAND</b> —Cornucopia, Civic Center, Springfield, April 6	10,000	6.50	65,000*
10	<b>KISS/ARTFUL DODGER</b> —Sunshine Productions, Coliseum, Fort Wayne, April 11	9,650	6.00	57,900*
11	<b>NEIL DIAMOND</b> —Northwest Releasing, Performing Arts Center, Pullman, Wash., April 11	10,000	4.50-6.50	56,700
12	<b>FOGHAT/MONTROSE/STAMPEDEERS</b> —Entam, Coliseum, Greensboro, April 10	7,093	5.50-6.50	46,725
13	<b>BACHMAN-TURNER OVERDRIVE/WISHBONE ASH</b> —Pacific Presentations, Swing, San Bernardino	5,363	6.50-7.00	35,135
14	<b>RUSH/TED NUGENT/SUTHERLAND BROS. &amp; QUIVER</b> —Sunshine Productions, Coliseum, Indianapolis, April 9	5,531	5.50-6.50	32,076
15	<b>FOGHAT/MONTROSE/STAMPEDEERS</b> —Entam, Civic Center, Salem, April 11	4,834	5.50-6.50	29,346
16	<b>FOGHAT/MONTROSE/STAMPEDEERS</b> —Entam, Memorial Field House, Huntington, April 9	4,655	5.50-6.50	20,009
<b>Auditoriums (Under 6,000)</b>				
1	<b>GENESIS</b> —Ron Delsener, Beacon Theater, New York, April 8 & 9 (3)	7,941	6.50-7.50	\$55,000*
2	<b>LYNYRD SKYNYRD/OUTLAWS</b> —Ron Delsener, Beacon Theater, New York, April 10 & 11 (2)	5,294	5.50-6.50	32,000*
3	<b>MARSHALL TUCKER BAND/EDDIE BOY BAND</b> —Pacific Presentations, Palladium, Hollywood, April 9	4,131	6.50	30,000
4	<b>MARSHALL TUCKER BAND/LITTLE FEAT</b> —Pacific Presentations, Old Spanish Days, Santa Barbara, April 11	4,000	6.50-7.50	27,000
5	<b>MARSHALL TUCKER BAND/LITTLE FEAT</b> —Pacific Presentations, Civic Theater, San Diego, April 10	5,000	6.50-7.50	21,485*
6	<b>GOLDEN EARRING/BE BOP DELUXE</b> —Pacific Presentations, Civic Auditorium, Santa Monica, April 9	3,000	5.50-7.50	20,500*
7	<b>JERRY GARCIA</b> —Alex Cooley, Fox Theater, Atlanta, April 5	3,000	6.50	20,000
8	<b>VALERIE &amp; GALINA PANOV BALLET</b> —Sound 70, Grand Ole Opry House, Nashville, April 7	2,400	6.50-10.00	19,000
9	<b>BOZ SCAGGS</b> —Pacific Presentations, Civic Theater, San Diego, April 9	3,000	5.50-6.50	18,559*
10	<b>URIAH HEPP/SKYHOOKS</b> —Monarch, Capitol Theater, Passaic, April 10	2,823	5.50-6.50	17,770
11	<b>GOLDEN EARRING/SLADE/BE BOP DELUXE</b> —Bill Graham, Winterland, San Francisco, April 10	3,000	5.00-6.00	15,000
12	<b>CHICK COREA</b> —Daydream, Performing Arts Center, Milwaukee, April 10	2,331	5.50-6.50	13,805*
13	<b>AMERICA/STEVE FERGUSON</b> —Pacific Presentations, Warner Theater, Fresno, April 11	2,101	6.50	13,551*
14	<b>KENNY RANKIN/TOM RUSH</b> —Bill Graham, Community Theater, Berkeley, April 10	2,135	4.50-6.50	13,261
15	<b>GIL SCOTT HERON/FLORA PURIM</b> —Electric Factory Concerts, Tower Theater, Philadelphia, April 10	2,000	5.00-7.00	12,979



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# Ray Charles & His Special Concerts

## 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.

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**

# Discos

## San Juan Clubs Suffer Decline But Leonardos Is An Exception

By LORRAINE BLASOR

SAN JUAN—The popularity of discos here as one manager puts it, "is on the decline."

At present there are fewer than 10 discos in the entire metropolitan area of San Juan, a city of more than two million persons. Most of them are located in the old city chiefly because that is where local youth converges on the weekend.

Except for Leonardos, the most luxurious of them all, with an investment of \$250,000, the one club able to attract a more selective clientele of monied youths and middle-aged people, the rest are less elitist and generally more modest.

Take Karim, for example. Aside from the bar, the disco comprises two small, dimly lit rooms where people sit, talk and drink and a dance room that lies in-between and is just as small. Manager Vladimir Collazo points out, "A dance floor shouldn't be too big or else the place looks empty and people leave."

The comment is especially true these days when Karim is going through a slow period. In an effort to

bolster things, the disco began sponsoring a weekly dance contest with a first prize of \$50. "Without it things would be worse," comments Collazo.

The disco also sponsors a ladies' night when girls are allowed in free. Admission to Karim is \$5 which includes two drinks.

The average age of disco clientele here is between 18 and 24, definitely a school crowd. Which explains why Saturday would be the best night for Karim and all other discos.

The young crowd that frequents Karim Thursday through Sunday dances to a potpourri of soul, salsa and bolero music. The records played, which a disk jockey interchanges with taped selections throughout the night, are purchased at the Discobolo, a favorite retailer for the discos.

At Charlie's, which combines a disco with a restaurant and a game room in a restored, three-story colonial building, things are going well, according to owner-manager Charles Garr.

"It's been good," he says. "There's competition but it's helpful to be in San Juan and have two or three other places open. It gives the scene a swinging mood."

Charlie's disco is rather unpretentious. While there is a small dance area on the ground floor, the main dance room is on the second floor. It's fairly large, decorated with carpeted bleachers, balloons and a huge mirror plus overhead strobe and flashing lights.

The music program at Charlie's is mostly records coming directly from the states.

Open every night, Charlie's business is generally slow during weeknights which is why Carr is now trying to get local tour directors and hotels to recommend his place to tourists. Otherwise, on weekends he claims to get an average of 700 persons. Admission is \$6, including two drinks.

Although discos will continue to be a "hang-out," Carr comments that discos are more prone to be  
(Continued on page 33)

## MARRIOTT DRAWS 1,300 AT \$4

### Chicago Greet Detroit Mobile

By ALAN PENCHANSKY

CHICAGO—Have discotheque will travel—that's the theme of Detroit-based Disco Happening Productions, which brought its party on wheels to the grand ballroom of Chicago's O'Hare Marriott Hotel, April 9.

Billed as "Chicago's Biggest Disco-Dance Party," the singles bar atmosphere drew 1,300 through the \$4 gate, according to Bob Sipkovsky, Marriott catering service manager. The hotel's seven portable bars did brisk trade at \$1.35 per drink, Sipkovsky says.

This was Disco Happening's second foray into the Marriott ballroom. A slightly smaller crowd attended a near-identical event March 20. "Not enough people came the

first time to make a profit," says Tom O'Toole, co-principal of Disco Happening. "We figure the turnout's got to get bigger with each repeat." O'Toole and partner Steve Pyykkonen will try again April 23, at the Sheraton Chicago downtown.

The two began Disco Happening in August 1975, and have staged 15 disco events to date, according to O'Toole, mostly in and around Detroit. A scheduled production at the New Orleans Sonesta during Mardi Gras was cancelled, O'Toole says, because the hotel feared the gathering would be uncontrollable. According to O'Toole, plans are underway for disco happenings in Atlanta and Toronto.

Backbone for their productions is

a customized light-sound package, "Sounds Great," by Media 2 of Troy, Mich., complete with custom transport van. The system employs Russco Studio Pro turntables and a Meteor disco mixer. The entire package, including two turntable consoles, a sound and light control board and four speakers, is mounted on casters.

O'Toole and deejay Nick Russel drove the "Sounds Great" van from Troy, endured two hours of afternoon commuter traffic, and arrived with time to spare to set-up for the 9 pm. opening.

The affair had been promoted with hand-bills, ads in Chicago's Reader, the counter-culture weekly,  
(Continued on page 33)

## Disco Mix

By TOM MOULTON

NEW YORK—Sam Records releases the Monster Orchestra album next week. The funkier sounding cut on the LP is "I Can't Stop," which runs 5:25 and has a similar feel, horn and rhythm-wise, to something from the Brass Construction. Other strong numbers on the disk are: "I've Got You Under My Skin," which is in the same vein (with the exception of strong horns) as the group's "Night & Day" hit; "I Get A Kick Out Of You;" "You Do Something To Me" and "In The Still Of The Night," with a nice Latin flavor. Overall, the LP is campy and fun and seems earmarked for solid club play.

Being released this week is Ralph Carter's "Young And In Love" LP (Mercury). In addition to his last two hits, the album has several strong cuts in "A Song In My Heart," very up and melodic, "Love Is Like An Itching In My Heart," a re-make of the Supremes hit, "Higher & Higher," another re-make, "Love Doesn't Grow On Trees," the shortest but most melodic on the disk, and "As Long As There's Love," which was written by local DJ Alfie Davison.

The recently reactivated Cotillion label (Atlantic) has a very funky number as its first release with Luther's "It's Good For The Soul (part 1 & 2). There's an exciting rhythm that makes you want to move, as well as a good drum break. Scepter has just released Jesse Green's "Nice & Slow" (vocal & instrumental). The single, already available as an import from England, has added a flute and voice. The remixed was super-

vised by the label's Mel Cheren, who was responsible for the good break in the instrumental side. The sound is very reminiscent of Bobby Moore.

Sonny Casella does it again by combining his two named artists Dooley Silverspoon & Jeanne Burton for a duet on "American Music." The version will be a part 1 & 2, with Cotton using the release for its first 12-inch disco disk. The time on the long version: 7:40. The record will be available in two weeks.

Motown has just released the new Supremes' "High Energy" LP. There are two strong cuts: "I'm Gonna Let My Heart Do The Walking," the strongest, and the title cut. Overall, it's more of a concept record with the orchestra doing the first half and the girls doing the latter. This LP should put the Supremes right back on the charts.

Ronald Coles, disco promotion man for Atlantic, says the label is rush releasing the German single "Treat Me Like A Woman" by Jackie Carter. There is a strong funky rhythm hook that makes it slightly different and more commercial to the German sound now so popular.

BADDA is the name of the newly formed DJ assn. in San Francisco. It stands for Bay Area Disco DJ Assn. There are now 50 members and the address is BADDA, Fox Plaza, Room 908. San Francisco, Calif. 94102. They're asking for 50 LPs and 100 singles for disco releases.

# Disco Action

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## Top Audience Response Records In N.Y. Discos

- This Week**
- 1 LOVE TRILOGY—Donna Summer—Oasis (entire LP)
  - 2 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (title cuts entire LP)
  - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
  - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
  - 5 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
  - 6 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
  - 7 THIS IS IT—Melba Moore—Buddah
  - 8 GET UP AND BOOGIE/NO, NO, JOE—Silver Convention—Midland Intl (LP)
  - 9 BROTHERS THEME/UNDER MY SKIN/MAKE LOVE—The Brothers—RCA (LP)
  - 10 NIGHT & DAY—The Monster Orch.—Sam Records
  - 11 I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
  - 12 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
  - 13 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
  - 14 MY LOVE SUPREME—Milton Hamilton—TH
  - 15 RAIN FOREST—Biddu Orchestra—Epic

## Colony Records (New York) Retail Sales

- This Week**
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
  - 2 THIS IS IT—Melba Moore—Buddah
  - 3 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
  - 4 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
  - 5 DON'T STOP NOW—The Brothers—RCA (LP)
  - 6 NIGHT & DAY—The Monster Orch.—Sam Records
  - 7 LOVE HANGOVER—Fifth Dimension—ABC/Diana Ross—Motown (LP)
  - 8 MORE, MORE, MORE—Andrea True Connection—Buddah
  - 9 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
  - 10 I LOVE TO LOVE—Al Downing—Polydor
  - 11 GET OFF YOUR AHHH! AND DANCE—Foxy—Dash
  - 12 GET UP AND BOOGIE—Silver Convention—Midland Intl
  - 13 MOONLIGHT SERENADE—The Ventures—UA
  - 14 WET WEEKEND—Rock Gazers—Pilgrim
  - 15 MORE—Carol Williams—Salsoul

## Downstairs Records (New York) Retail Sales

- This Week**
- 1 DON'T STOP NOW—The Brothers—RCA (LP)
  - 2 EL-COCO—El-Coco—AVI (LP)
  - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
  - 4 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
  - 5 YOU GOT WHAT IT TAKES—Silver Convention—Midland Intl (LP)
  - 6 LOVE TRILOGY—Donna Summer—Oasis (LP)
  - 7 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
  - 8 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
  - 9 MA-MO-AH—Tony Valor Sounds Orch.—Brunswick
  - 10 FLIGHT—David Sanborne—WB
  - 11 GET OFF YOUR AHHH AND DANCE—Foxy—Dash (TK)
  - 12 LOVE HANGOVER—Fifth Dimension—ABC
  - 13 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
  - 14 THIS IS IT—Melba Moore—Buddah
  - 15 MAKE LOVE TO ME—Fire & Rain—20th Century

## Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 TIME MOVES ON—Strutt—Brunswick (LP)
  - 2 LOVE HANGOVER—Fifth Dimension—ABC—Diana Ross—Motown (LP)
  - 3 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
  - 4 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
  - 5 HIGH ENERGY/I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown (LP)
  - 6 LOVE TRILOGY—Donna Summer—Oasis (LP)
  - 7 THIS IS IT/BRAND NEW—Melba Moore—Buddah (LP)
  - 8 JET SETTING/PARTY—Van McCoy—AVCO (LP)
  - 9 BROTHERS THEME—The Brothers—RCA (LP)
  - 10 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
  - 11 YOUNG HEARTS RUN FREE—Candi Staton—WB
  - 12 MAKE LOVE TO ME—Fire & Rain—20th Century
  - 13 MOONLIGHT SERENADE—The Ventures—UA (LP)
  - 14 WET WEEKEND—Rock Gazers—Pilgrim
  - 15 A FIFTH OF BEETHOVEN—Walter Murphy—Private Stock

## Top Audience Response Records In San Francisco Discos

- This Week**
- 1 TRY ME I KNOW WE CAN MAKE IT—Donna Summers—Oasis (LP)
  - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
  - 3 TURN THE BEAT AROUND/COMMON THIEF—RCA (LP)
  - 4 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
  - 5 GET UP AND BOOGIE—Silver Convention—Midland Intl
  - 6 I HEAR A SYMPHONY—Hank Crawford—Rudu
  - 7 SPIRIT OF 76—Leroy Hudson—Curton
  - 8 CHANGIN'/MOVIN'—Brass Construction—UA (LP)
  - 9 TEMPTATION—The Ventures—UA (LP)
  - 10 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
  - 11 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
  - 12 STREET TALK—BGG—20th Century
  - 13 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
  - 14 MIGHTY HIGH—The Mighty Clouds Of Joy—ABC
  - 15 DANCING FREE—Hot Ice—Rage

## Top Audience Response Records In L.A./San Diego Discos

- This Week**
- 1 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
  - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
  - 3 GET UP AND BOOGIE/SAN FRANCISCO HUSTLE—Silver Convention—Midland Intl (LP)
  - 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
  - 5 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
  - 6 LET US ENTERTAIN YOU/AIN'T HE BAD—First Choice—Warner Bros.
  - 7 THIS IS IT—Melba Moore—Buddah
  - 8 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
  - 9 I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
  - 10 TUBULAR BELLS—Champs Boys Orchestra—Janus
  - 11 LA VITA—Fussy Cussy—Aquarius
  - 12 TEMPTATION, TEMPTATION/SUNRISE SERENADE—New Ventures—United Artists
  - 13 MORE, MORE, MORE—Andrea True Connection—Buddah
  - 14 SOUL MAN—Calhoon—Warner/Spector
  - 15 SHACK-UP—Banbarra—United Artists (LP)

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## 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., Buddha, 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 discogers.

tel Flamboyant 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 Wednesdays 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% Leonardo's 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 headquarter 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.

## THE GERNHARD STORY

# A Producer Who Is His Own Man

LOS ANGELES—What do Maurice Williams & the Zodiacs, the Royal Guardsmen, Dion, Lobo, Jim Stafford and the Bellamy Brothers have in common?

Two things. One, all have enjoyed top 10 singles at one time or another over the past 16 years. Two, all of these top 10 singles have been produced by Phil Gernhard.

Gernhard today has come a long way from the 18-year-old who "hitchhiked to New York with a recording of 'Stay' by Maurice Williams, sold the master and thought 'this is easy.'"

Today, Gernhard is still producing hits (Jim Stafford, the Bellamy Brothers), but he is also involved in management, promotion and has a solid production deal with Mike Curb and Warner Bros. Records, a situation unique to the production business.

Back to 1960 for a moment, however, and Williams' No. 1 recording of "Stay." "Like I said, I thought the production business was very easy," Gernhard smiles. "But the label went bankrupt and I really wasn't much of a producer anyway. We'd cut 'Stay' in a tv studio in Florida and I was sent back down from New York with an audio meter diagram because I'd undercut it. Anyway, I quit the business."

Gernhard then went on to college, later to law school in St. Petersburg, Fla., resigned to the student life. He did, however, begin running local dances to pick up extra money, and wound up cutting records again to try and help promote local bands. Sitting in class one day in 1966 he came up with a new version of an old song, as a joke, he says today. The song, "Snoopy Vs. The Red Baron," was cut by the Royal Guardsmen and ended up in the No. 2 slot on the national charts.

For the next three years, he says, "I played golf, made Snoopy records and got fat, up to 250 pounds. But in 1969 I was given a song to produce by writer Dick Holler whom I work with now. I spent seven months looking for the right singer before bumping into Dion on the street in Miami. And there was another hit."

Three hit singles in nine years do not a full-time producer make, however. But two years later he cut "Me And You And A Dog Named Boo" with Lobo, a top five record that began a string of Lobo top 10 hits.

Shortly thereafter he began working with Jim Stafford and this year he is currently in the top five with the Bellamy Brothers' "Let Your Love Flow."

One thing Gernhard has come up with is a reputation for being a fine singles producer. "The singles thing aggravates me a bit," he says, "but there isn't a great deal you can do about it except to keep making records. Part of the reason I have that reputation is that I had no real act in the early days. I had a song and a singer and we did good singles and there was no real reason to make an LP except that the labels wanted one. Stafford was the first real working act I had a chance to get into."

How does Gernhard produce? "I spend more time in preproduction than I do in production," he answers, "and I don't go into the control room in the studio. I sit on the floor with the band. I've been working with the same rhythm section for two years and the same engineer, Mike Lietz. He knows exactly what I want on tape, at what levels and so on and he is technically excellent."

"I try and get the basic track I want and then start doing harmonics. I'm very harmonics oriented, like stacking eight guitars on 'Let Your Love Flow.' As for the technical end, I try not to get too into it because it's distracting. I mix myself and I know enough about all the modern devices. I can't tell you how they work

(Continued on page 51)

## Frankfort Fair Attracts Kustom

NASHVILLE—Kustom Electronics, the Kansas-based manufacturer of sound systems, was represented at the German Trade Fair in Frankfort recently by Roy Head, sales representative.

Kustom equipment is used heavily by artists and musicians, particularly in the country field, and the company has received some 32 awards for its efforts. The newest addition to the Kustom family from the country field is Melodyland recording act T. G. Shepard, who will be using Kustom equipment exclusively.

Head met with several industry officials and distributors in Europe in an effort to keep up with the growing music industry abroad.

## Telefunken

• Continued from page 1

Wermuth points out that while the useable dynamic range of a condenser microphone may be about 100 dB, studio tape recorder limitations require that this range be restricted to about 65 dB.

At one end of the useable dynamic range, tape hiss begins to mask very low-level signals, while at the other, magnetic tape saturation causes severe distortion of recorded high-level signals. Wermuth feels that as far as tape and tape recorders are concerned, only minor improvements may be expected in the future, and notes that supplemental compander systems will provide only 10 to 15 dB of dynamic range improvement.

The term compander—a contraction of compressor and expander—describes the method of operation of most studio quality noise-reduction systems. Such as Dolby and dbx.

In both, the signal is compressed before it is recorded, and expanded during playback. In the process, tape hiss is expanded downwards during the playback, resulting in a reduction of recorded tape noise, as low-level signals are restored to their prerecorded levels.

Though neither system is mentioned by name in the Telefunken paper, the Dolby system does offer 10 to 15 dB improvement in noise reduction (and therefore in available dynamic range). The paper may not have taken the dbx system into account, since dbx claims a useable dynamic range of about 100 dB, for an improvement that is more than twice that cited by Wermuth as available from existing companders.

Wermuth contends that the traditional companders perform rather imperfectly, a statement that may be puzzling to the many studios that have been using one or both of the available noise-reduction systems for years.

In describing the disadvantages of existing companders, the paper notes that high-frequency tape hiss will cause a noticeable "breathing" noise if the compander is fed a low-frequency signal, and that distortion is unavoidable in a misaligned system.

To eliminate these and other disadvantages, the Telefunken compander divides the audio signal into four separate frequency bands, each of which is processed independently.

This technique has been used successfully for years in the Dolby noise reduction system, and was described by its inventor, Dr. Ray Dolby, in a 1967 AES paper. The Telefunken compander appears to follow the same general concept, although the frequency bands are not quite identical to those used in the Dolby system.

In fact, the Telefunken system seems to incorporate principles found previously in both the Dolby and the dbx systems. Dolby's original philosophy was that noise reduction is required only when program levels are relatively low, for when the program gets louder, the level masks the noise anyway. Accordingly, the system only functions at low levels, and medium-to-high level signals pass through the system unaffected.

On the other hand, the dbx system compresses the entire program; that is, high levels are reduced, while low levels are raised. This allows the engineer to feed a higher signal level to the tape recorder.

Although the Dolby system affects only a small portion of the dynamic range, tape recorder gain errors within this range may not be

(Continued on page 51)

## Studio Track

By BOB KIRSCH

LOS ANGELES—Crystal Studios here has been busy with Brian Holland and L.T. Horn of Holland-Dozier-Holland Productions in working on a new Supremes LP. The pair have also been working with Jr. Walker, laying down tracks for his next.

Jermaine Jackson did some work with producer Frank Wilson. Kevin Beamish handled the board. The Sylvers cut vocal tracks with Freddie Perren and engineer Larry Miles. Jeff Sanders handled mastering. Another Motown act, the Originals, were in with Frank Wilson again working on an album.

Severance cut with Arthur Rappaport and War has been producing themselves as they work on the soundtrack for their "River Niger" movie. Jerry Goldstein of Far Out Productions was in helping out and Ed Barton engineered. Redbone was also in for Far Out, with Goldstein producing and Chas Huston engineering. Vernon Burch worked on a new project and Minnie Riperton had an LP mastered with Andrew Berliner doing the disk cutting.

The Miracles, coming off a No. 1 single, are back working on a new album with group members Pete Moore and Bill Griffin producing. Quincy Jones, who produced Lesley Gore's biggest hits, is back at work with her again. Last but not least, Stevie Wonder produced himself with John Fischback and Gary Olazabol engineering.

\*\*\*

Jerry Inman, leader of the award-winning Palomino house band and one of the nicer people in the business, heads into Larrabee Sound shortly to cut an album with Snuff Garrett. Mostly new material on this one, but fans will be happy to know he's going to rearrange a couple of standards (Remember Jerry's Beatles' LP a few years back?).

\*\*\*

At Criteria Sound in Miami, engineer Steve Klein is finishing up the mix on Mother's Finest, new group being produced by Tom Werman. Klein leaves for California shortly to handle the quad mix on a new Outlaws LP. Rod Stewart was in the studio, helping Mike Lewis arrange strings for his next LP. Tom Dowd is doing production, The Bee Gees were also in, finishing an album with producer Albhy Galutin and engineer Karl Richardson.

Neil Young and Stephen Stills were also in working on their respective albums. Dowd helped in production and Don Gehman did some engineering. Copeland Davis was in the studios, as were Bob Marley & the Wailers. The reggae aces cut with Chris Blackwell of Island producing. Alex Sadkin did the engineering. Mike Lewis, who has handled arranging duties for K.C. & the Sunshine Band, is arranging strings and horns for Bill Seighman's album.

\*\*\*

Ken Mansfield took Waylon Jennings' new LP to San Francisco recently (Ken and Waylon co-produced) and Graham Nash added backup vocals to Waylon's remake of his Grammy winning "MacArthur Park." Barry Rudolph and Don Gooch were along to handle engineering chores in Graham's studio at his home.

\*\*\*

Ike & Tina Turner did some of the work on their first new project together in several years at the RCA Studios in Los Angeles. John Ryan

produced. Richard Simpson was at RCA's new mastering console.

At Jewel Studios in Cincinnati, Pat Nelson produced a project with newcomer Birch Denny and Trudi, who was once on 20th Century, flew in to help with vocal arrangements. Lenny Frierson produced a disco/soul session for Python. Jazz guitarist Wilbert Longmire finished up an LP, with Mel Hermann handling production. Joe Kelly, disk jockey at WLW-AM, cut a single at the studio.

\*\*\*

A busy month at Kendun Records in Burbank, reports Kim Paladino, who handles publicity for the studio among scores of things.

Ian Matthews, one of the best of the folk/rockers and a consistent trendmaker for the past decade, wrapped up an LP which was mastered by John Golden. Glen Spreen produced. Glen also produced a single for Rusty Weir. Former Moody Blues member Michael Pinder wrapped up his just released LP, "The Promise," and Ta Ta Vega is working with producer Winston Monseque and co-producer Iris Gordy. Ed Michel is in for A&M's latest work. Baker Bigsby engineered.

Dana Vallery is in with producer Tony Scotti cutting a single. Humberto Garcia and John Calder are working the boards. ABC-Impulse chief Esmond Edwards is in readying releases for John Handy, Keith Jarrett and Jimmy Ponder. Jackie DeShannon is in working on her next, with Glen Spreen producing and Dave Hassinger (who engineered some of the better Stones' LPs) at the boards. Joe Cocker cut with Rob Fraboni producing and Baker Bigsby engineering. John Madera produced the latest Wayne Newton single. Albert Lee (ex-Heads, Hands & Feet and one of rock's finest, most under-rated guitarists), has finished an LP with Digger Smith producing.

\*\*\*

In notes from around the country: Brain Gardner and Allen Zentz have finished up projects for the Fifth Dimension, Ray Charles, Parliament, Flash Cadillac, John Fogery and Roberta Kelly at Allen Zentz Mastering in Los Angeles.

Mason Daring and Jeanie Stahl cut a single at Music Designers in Boston with Richard Greene producing and Jeff Gilman at the boards. Adrian Barber has been mixing the Incredible Two-Man Band and Orchestra Luna have been cutting tracks with Joe Chiccarelli at the console. The John Payne Band has also been cutting, as has Jo Misso. The Blend have been doing a single and Matthew Wiener has been working on new material. Jeff Gilman and Joe Chiccarelli have been handling a lot of the production and engineering duties.

\*\*\*

Ian Hunter, former leader of Mott the Hoople, has wrapped up his second solo set, dubbed "All American Allen Boy." Chris Stainton, Jaco Pastorius, Aynsley Dunbar and Freddie Mercury among the illustrious guests.

Blue Oyster Cult cut at New York's Record Plant, with Murray Krugman and Sandy Perlman producing. Also in the studio, Jack Douglas has been producing Aerosmith, Bob James is guiding Blood, Sweat & Tears, Ray Baker is producing Moe Bandy, Eddie Kramer tackling Mott and Katy Moffatt is working with Weather Report.

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# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	24	<b>CITY LIFE</b> Blackbyrds, Fantasy F 9490
2	2	26	<b>FEELS SO GOOD</b> Grover Washington Jr., Kudu 24 S1 (Motown)
3	3	8	<b>THE LEPRECHAUN</b> Chick Corea, Polydor PD 6062
4	20	3	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
5	7	6	<b>OPEN YOUR EYES YOU CAN FLY</b> Flora Purim, Milestone M 9065 (Fantasy)
6	6	24	<b>TOUCH</b> John Klemmer, ABC ABCD 922
7	5	24	<b>PLACES AND SPACES</b> Donald Byrd, Blue Note BN-LA549-G (United Artists)
8	4	15	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity, Polydor PD 6057
9	28	3	<b>ROMANTIC WARRIOR</b> Return To Forever, Columbia PC 34076
10	10	11	<b>BACK TO BACK</b> Brecker Brothers, Arista AL 4061
11	9	34	<b>PRESSURE SENSITIVE</b> Ronnie Laws, Blue Note BN-LA452-G (United Artists)
12	12	28	<b>KOLN CONCERT</b> Keith Jarrett, ECM 1064/65 (Polydor)
13	15	8	<b>LAND OF THE MIDNIGHT SUN</b> Al DiMeola, Columbia PC 34074
14	8	21	<b>NEW YORK CONNECTION</b> Tom Scott, Ode SP 770033 (A&M)
15	11	8	<b>I HEAR A SYMPHONY</b> Hank Crawford, Kudu KU 26 S1 (Motown)
16	14	26	<b>JOURNEY TO LOVE</b> Stanley Clarke, Nempor NE 433 (Atlantic)
17	13	11	<b>SECOND CHILDHOOD</b> Phoebé Snow, Columbia PC 33952
18	30	3	<b>REFLECTIONS OF A GOLDEN DREAM</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA)
19	<b>NEW ENTRY</b>		<b>BLACK MARKET</b> Weather Report, Columbia PC 34099
20	25	3	<b>PRIMAL SCREAM</b> Maynard Ferguson, Columbia PC 33953
21	33	3	<b>LIFE &amp; TIMES</b> Billy Cobham, Atlantic SD 18166
22	18	21	<b>TRIDENT</b> McCoy Tyner, Milestone 9063 (Fantasy)
23	23	6	<b>ODYSSEY</b> Charles Earland, Mercury SRM-1-1049 (Phonogram)
24	22	21	<b>BELLAVIA</b> Chuck Mangione, A&M SP 4557
25	<b>NEW ENTRY</b>		<b>LOOK OUT FOR #1</b> Brothers Johnson, A&M SP 4567
26	32	3	<b>AURORA</b> Jean-Luc Ponty, Atlantic SD 18163
27	17	12	<b>TROPEA</b> Marlin 2200 (TK)
28	16	8	<b>AGHARTA</b> Miles Davis, Columbia PG 33967
29	29	61	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
30	24	8	<b>HOUSE OF THE RISING SUN</b> Idris Muhammad, Kudu KU 27 S1 (Motown)
31	19	15	<b>BEFORE THE DAWN</b> Patrice Rushen, Prestige P 1098 (Fantasy)
32	34	6	<b>WARM &amp; SONNY</b> Sonny Criss, ABC/Impulse ASD 9312
33	27	6	<b>THAT IS WHY YOU'RE OVERWEIGHT</b> Eddie Harris, Atlantic SD 1683
34	<b>NEW ENTRY</b>		<b>JACO PASTORIUS</b> Epic PE 33949 (Columbia)
35	35	6	<b>SILVER 'N WOOD</b> Horace Silver, Blue Note BN-LA581-G (United Artists)
36	31	8	<b>L A EXPRESS</b> Caribou PZ 33940 (Columbia/Epic)
37	<b>NEW ENTRY</b>		<b>STARBRIGHT</b> Pat Martino, Warner Bros. BS 2921
38	38	3	<b>BLACK MIRACLE</b> Joe Henderson, Milestone M 9066 (Fantasy)
39	39	3	<b>KENTON '76</b> Stan Kenton, Creative World ST 1076
40	<b>NEW ENTRY</b>		<b>FOOTPRINTS</b> Pat Martino, Muse MR 5096

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# Jazz

## MILWAUKEE SCENE *It's No Longer a Beer And Polkas Metropolis*

By MARTIN HINTZ

MILWAUKEE—The jazz scene here is improving. That's how one jazz man describes conditions in a town of 500,000 which has long been saddled with a beer and polka image. "If you know where to look and want it enough, you can find it," he says.

There's no such thing as closet jazz in Milwaukee. Any week night, local clubs feature either a commercial or a purist brand of the art. The wandering musician can get into a jam session in several spots.

But opinions as to the strength of jazz power in Milwaukee vary. "I'd say it's healthy," remarks James Higgins, field representative for Local 8 of the musicians' union.

While Higgins admits the jazz field was hard hit when Teddy's, a showcase for local and national jazz and blues talent, recently went disco, he still says, "it evens out. You lose one club and gain another."

He cites several lounges in Milwaukee that exclusively feature jazz, either commercial or progressive, or which often have jazz musicians on stage, such as the new Riverboat, the Eldorado, Monreal's West, the Club Garibaldi, Sardino's, the Bullring and others.

"Jazz in Milwaukee has advanced 1,000 miles compared to 10 or 15 years ago," says pianist Sig Millonzi, one of the more popular locals who holds sway at the Garibaldi with a 17-piece rehearsal band.

"I think that the image of Milwaukee as beertown is even fading," Millonzi says. He toured the U.S. jazz circuit for eight years and has recorded on Capitol, MGM, Decca and once had his own label.

"There are not that many places for a jazz musician around here but there are a lot of young guys popping up who are presenting a high caliber of music. And people are starting to ask for it," says Manty Ellis, a native Milwaukeean.

Former lead guitarist for Stanley Turrentine, Ellis came back to his

home town several years ago to gig, teach and operate a music center. "It may take Milwaukee a little time, maybe a couple of years, but if places like the Riverboat can make it, then I'm optimistic," he says.

Berkeley is trying to do something about the lack of trained jazz players. One of the strongest supporters of jazz education in the state, he teaches improvisation and jazz combo at the Wisconsin College-Conservatory and has participated in numerous local and outstate workshops on various grade levels. He is also a music aide at a Milwaukee high school.

"There was none of this a few years ago. Now there are more instructors and more young people are enrolling in jazz programs. I think as more musicians are turned out,

### Kansas City Mayor Into Hall Of Fame

KANSAS CITY—Mayor Charles B. Wheeler Jr. has been inducted into the Kansas City Jazz Hall of Fame.

In a proclamation by Sherman Gibson, president of Kansas City Jazz Inc., the mayor was honored as "one of the foremost supporters of a revolutionary style of music." Wheeler responded by noting many of the leading artists in the field of jazz had their beginnings here "and Kansas City is fortunate even today in being the home of artists who share their talent for this interesting and unusual form of entertainment throughout the nation."

The ceremony was tied into the 13th annual Kansas City Jazz Festival which featured Marian McPartland, Clark Terry, John Park and the Art Smith Kansas City Jazz Band which features the leader on drums, George Salisbury, piano: Milt Abel on drums and Leon Brady, trumpet.

they'll be hired. The scene here has got to change," Fudge says.

He adds that the Milwaukee jazz musicians are hurt by the lack of much studio work: "This is basically a nightclub place," he says. "But just the other day a guy up from Chicago told me that we've got more going here in that line than they have down there. That was a surprise."

"The potential for this town is always good," agrees Buddy Montgomery, one of the city's stellar pianist/vibist performers who performs nightly at the Bombay Bicycle Club at the Marc Plaza Hotel.

Montgomery has recorded on Pacific, Fantasy, Milestone, Liberty and numerous other labels, either alone or with his late brother Wes.

"I don't think we're behind anybody," says Lou Freidman, concert manager for the Edgewood Agency. "All our concerts do well and Chicago jazz clubs close out at an alarming rate. There's not a tremendous audience here, nor is there one for classical music but there's enough to support the style. It kind of still has the air of a special event," he says.

Daydream Productions, Milwaukee's top rock promotion firm, is expanding into the jazz field with recent bookings including Ramsey Lewis, Grover Washington Jr., Herbie Hancock, the Crusaders and others. "I think jazz is getting back to a broader appeal, it's not just a purist art any more," says Randy McElrath, Daydream president.

Milwaukeeans have long turned out for the big names in jazz, especially at festivals such as the city's Summerfest. Last year Woody Herman, Maynard Ferguson and Cannonball Adderley were sponsored by the Miller Brewery in a jazz oasis; along with the local Riverboat Ramblers, Ray Tabs and Penny Goodwin, and Chicago's Al Capone Jazz Band.

The city's June Lakefront Festival of the Arts always has jazz artists on

(Continued on page 39)

## Jazz Beat

LOS ANGELES—The Jazz Scene organization in Santa Barbara, Calif., has put together two concerts for inmates of the Lompoc federal prison at Lompoc, Calif. The series began, writes Kenny Titleman, with Willie Bobo and his nine pieces March 20 and was followed by Eddie "Cleanhead" Vinson April 3. Next up is the Harold Land-Blue Mitchell quintet. The shows are at two-week intervals.

Tom Campbell, owner of Disc 'N' Tape in Terre Haute, Ind., writes that his wife Pat is in the process of setting up a jazz department in their retail shop in Indianapolis. "She will have not only the most complete but the only jazz department in Indianapolis," says Campbell.

Retailer claims Indianapolis has not been much of a jazz city promotion-wise. "There is a very good station, WTLC-FM which has a good listening audience, but nowhere to purchase the records and tapes."

Keystone Korner in San Francisco raised more than \$1,000 for medical and therapy expenses of multi-reedman Raasaan Roland Kirk, stricken by a paralyzing stroke last Thanksgiving. Kirk, who is not yet able to play any music, produced saxophonist Vi Redd's recent Warner Bros. LP. . . . Stan Getz and Joao Gilberto have cut a new LP for Columbia, "The Best Of Both Worlds" featuring sidemen Albert Dailey, Airto, vocalist Heloisa Gilberto and Billy Hart.

Tulane's campus station WTUL programs "World Of Jazz" every weekday afternoon from 4-7 p.m. "This is the only program of its type during drive-time," writes Robert Dabney Jr., program manager. Show features contemporary as well as progressive music. "Music director Bryan Melan has instituted a merit album section which rotates the station's 25 albums," Dabney says.

WEGL, Auburn Univ. station, is blending jazz

LPs with its regular programming, writes A.J. Wright, station music director. "We're also block programming almost 10 hours of jazz per week, primarily on the Wednesday jazz nights. That block includes 'Jazz Primer,' National Public Radio's 'Jazz Revisited' and 'Inner Visions.' Each Wednesday we also feature a recent jazz release."

WVIA-AM-FM, noncommercial station covering Scranton/Wilkes-Barre/Hazleton, Pa., area, has added "All That Jazz" with George Graham week nights at 10 p.m. Graham is the station's contemporary arts director, who adds that the show is in addition to his jazz and jazz-rock flavored "Mixed Bag" show which airs from 7:30-10 p.m. week nights. Graham says his new show was added by popular request.

The Associated Students of the Univ. of Cali-

### Portland's KQIV Tees Jazz Stanza

PORTLAND, Ore.—A new specialized jazz program, "60 Minutes Until Tomorrow," has been added to the format of KQIV here. The one hour show will be aired six nights per week, Monday through Saturday, with the debut of a new jazz LP each night.

The program is a follow-up to the station's "All That Jazz" show, and in both cases listeners are invited to request their favorite jazz artists.

Artists featured during the debut week, March 29-April 3 were Chick Corea, Cal Tjader, Merle Saunders, Flora Purim, Joe Henderson and Joe Thomas.

fornia at Berkeley present their 10th annual Berkeley Jazz Festival May 28-30 at the school's Greek Theater. Theme is the history of jazz in America. . . . Chicago's Museum of Contemporary Art in collaboration with the Chicago Jazz Assn. has been presenting a series of eight Sunday afternoon concerts under the banner "An Overview Of Chicago Jazz." Sunday's (18) concert presented the Von Freeman Quartet with Mihal Richard Abrams' big band slated for Sunday (25). Already having played the series are Richard Evans and the Chicago seven; Bunky Green Quintet, Synthesis, Fred Anderson Sextet, Larry Luchowski Trio, Seance, and Geraldine De Haas with the Ken Soderblom Quartet.

Prestige has released a single, "Kickin' Back," from Patrice Rushen's new LP "Before The Dawn." Label has also cut a 12-inch disco version of the LP for clubs. Pianist is getting more in-person dates and upcoming are the American High School Jazz Festival in Mobile, Ala. Wednesday-Saturday (21-24), Wichita Jazz Festival Sunday (25), Pilgrimage Theater, L.A., May 2 and the Berkeley Jazz Festival, May 29.

The Bill Holman orchestra played the King Arthur club in Canoga Park, Calif., Friday (16). . . . Jack Sheldon, Buddy Collette, Richie Kamuca, John Rinaldo, Ashley Alexander, Henry Franklin and Duffy Jackson worked Sunday's (11) Jazz at Eagle Rock High School concert. . . . The Monterey Jazz Festival's 19th annual bash Sept. 17-19 will be themed "Jazz Since World War I." . . . Herbie Mann and his band back in the U.S. after concerts in Australia. . . . Buddy Rich and his band worked Disneyland during last week's Easter vacation recess. . . . Hungry Joe's, in Huntington Beach, Calif., has two steady house bands: the Orange County Rhythm Machine on

(Continued on page 39)



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

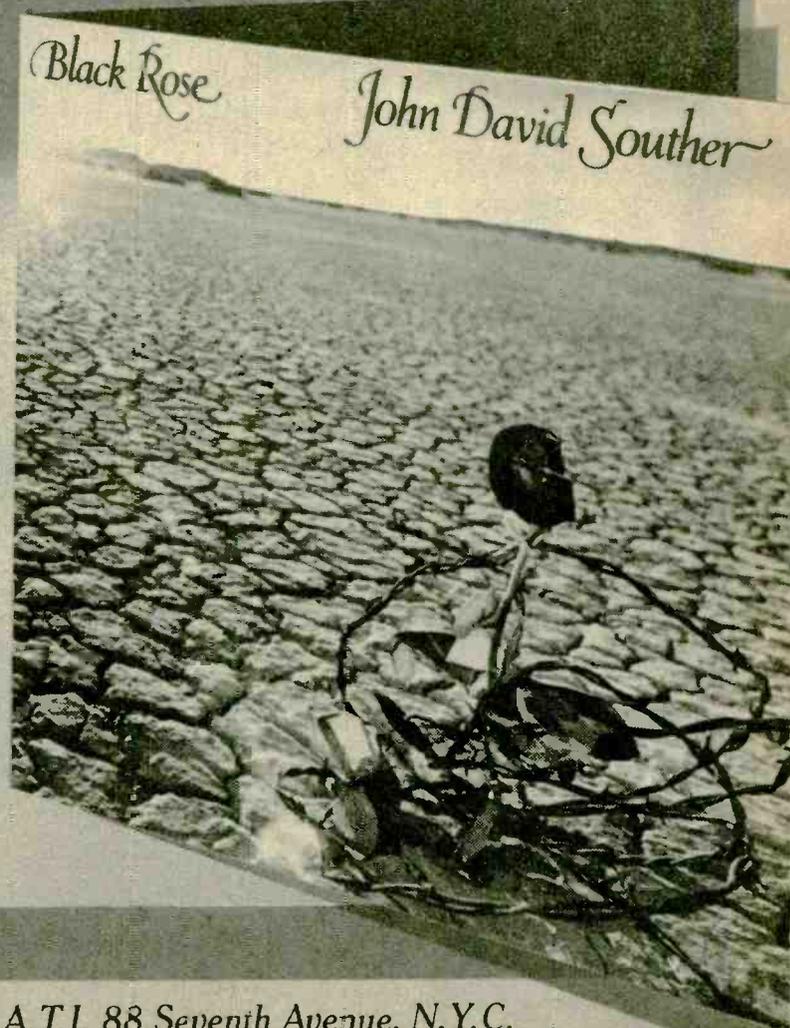


Produced by Peter Asher.  
On Asylum Records and Tapes.

7E-1059 

### Spring Tour Itinerary

- May 3-5 Paul's Mall  
Evanston, Minn.
- May 7-9 Holton Lane  
New York, N.Y.
- May 10-11 The Bijou  
Philadelphia, Pa.
- May 13 Kent State University  
Kent, Ohio
- May 14-15 Quiet Night  
Chicago, Ill.
- May 18 Exit In  
Nashville, Tenn.
- April 22-25 Gellar Door  
Washington, D.C.
- April 27 Four Corners  
Baltimore, Md.
- April 28-29 My Father's Place  
Rosalyn, N.Y.
- April 30 Unicorn  
Ithaca, N.Y.
- May 1 Broome County Mem. Arena  
Finghamton, 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 7-9 Ebbet's Field  
Denver, Colo.
- June 11-13 Roxy  
Los Angeles, Calif.



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

# Soul Sauce

## Louisville Church Into Recording

By JEAN WILLIAMS

LOS ANGELES—It seems that churches across country are eying moving into the recording industry. Lu-Sound Productions, a new recording studio in Louisville, is being financed by Greater House of Truth Church of the same city.

Unlike Gahlorie Recording Studio, owned by the Tabernacle of Holiness Church of God in Christ in Los Angeles that services only gospel acts, Lu-Sound was built to not only service gospel but jazz, country and rock performers.

The new studio is equipped to produce jingles, radio and television commercials and record acts.

Copyrighting and producing demos and tapes are also provided by the studio which is open to the general public.

To date, the operation has produced three LPs and two singles with sessions lined up for gospel, rock, jazz and country recording acts.

According to church sources, the owners, Bob Davis, Bishop Cliff Butler and Clinton Coleman opened the studio to help others in the field of songwriting, singing, arranging and recordings break into the disk industry.

Butler, a former musician, singer and air personality of WLOU, in Louisville, is also pastor of the Greater House of Truth Church.

Davis, builder of the studio, is its chief engineer and Coleman brings his production/arranging talents to the group.

In addition to Lu-Sound recording studio, Lu-Sound Records has also been formed.

★ ★ ★

After a nine-year absence, Chico Sesma returns to KALI, a Latin oriented station in Los Angeles.

Sesma is hosting a salsa/rock show 6-10 p.m. Monday-Friday.

United Broadcast, owners of the

(Continued on page 39)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	7	LIVIN' FOR THE WEEKEND/ STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	34	39	6	HEAVEN ONLY KNOWS—Love Committee (R. Pison, M. Frazier) Ariola America 7608 (Capitol) (U.S. Arabella, BMI)	68	78	3	LOVE REALLY HURTS WITHOUT YOU—Alex Brown (B. Findon, L. Charles), Roxbury 2024 (Black Sheep/Common Good/Pocket Full Of Tunes, BMI)
2	1	13	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	35	35	16	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	69	69	5	LOVE WILL KEEP US TOGETHER—Wilson Pickett (N. Sedaka, H. Greenfield), Wicked 8102 (TK) (Don Kirshner, BMI)
3	4	9	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	37	44	7	DANCE WIT ME—Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Mocrip, ASCAP)	70	NEW ENTRY	NEW ENTRY	TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)
★	5	10	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	38	61	4	DO YOU WANNA DO A THING—Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)	71	89	2	OPEN—Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamaia 54267 (Motown) (Jobeta/Bertram, ASCAP)
5	2	11	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	39	51	4	LOVE HANGOVER—5th Dimension (P. Sawyer, M. McLeod), ABC 12181 (Jobete, ASCAP)	72	57	11	IT'S BEEN A LONG TIME—Stiff 'N Ramiett (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)
★	6	12	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	40	38	9	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	73	71	7	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)
★	7	9	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI)	41	33	11	MIGHTY HIGH—Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	74	NEW ENTRY	NEW ENTRY	FRIEND OF MINE—Little Milton (J. Lewis, J. Puckett, M. Campbell), Gladys 1734 (TK) (Malaco, BMI)
8	8	8	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	42	41	14	(Call Me) THE TRAVELING MAN—Masqueraders (D. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson), Hot Buttered Soul 12157 (ABC) (Incense, BMI)	75	77	5	MIDNIGHT LADY Pt. 1—David Morris Jr. (E. Smith, J. Tindel), Buddah 518 (Lone Wolf, BMI)
★	9	10	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	43	37	19	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	76	81	3	(Fallin' Like) DOMINOES—Donald Byrd (S. H. Clayton/Mbaji), Blue Note 783 (United Artists) (Blue Brothers, BMI/Airuby, ASCAP)
★	10	21	LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	44	54	4	THIS IS IT—Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)	77	87	2	NIGHT WALK—Van McCoy (V. McCoy), H & L 4667 (Van McCoy/Warner-Tamerlane, BMI)
★	11	16	GET UP AND BOOGIE—Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA)	45	60	5	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)	78	NEW ENTRY	NEW ENTRY	COULD IT BE MAGIC—Donna Summer (B. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)
12	14	5	CAN'T HIDE LOVE—Earth, Wind & Fire (S. Scarborough), Columbia 3-10309 (Alexscar/Unichappell, ASCAP)	46	40	7	CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI)	79	86	2	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)
13	13	7	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI)	47	59	3	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	80	84	3	HIS HOUSE AND ME—Dionne Warwick (L. Creed, T. Bell), Warner Bros. 8183 (Mighty Three/Blackwood, BMI)
14	7	11	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgij, BMI)	48	47	13	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)	81	88	4	SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)
15	6	12	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tama 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	49	42	8	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)	82	NEW ENTRY	NEW ENTRY	FOXY LADY—Crown Heights Affair (F. Randolph, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)
★	16	23	SPANISH HUSTLE—Fatback Band (G. Thomas), Ewent 229 (Polydor) (Citta/Sambo, BMI)	50	70	2	I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidadu/Goulgris, BMI)	83	83	10	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (IAMF/Lov-Fun)
17	19	7	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Alco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)	51	53	8	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)	84	85	3	IT'S THE MUSIC—Natural Four (L. Hutson, F. Harris), Curtom 0114 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
18	11	10	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	52	62	4	LOVE ME RIGHT—Gary Toms Empire (G. Toms), PIP 6517 (Bammar/Blackwood, BMI)	85	90	2	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)
19	20	9	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	53	63	4	JEALOUSY—Major Harris (J.B. Jefferson, C.B. Simmons), Atlantic 3321 (WIMOT/Sacred Pen, BMI)	★	NEW ENTRY	NEW ENTRY	WANNA MAKE LOVE—Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)
★	20	26	YOU SEE THE TROUBLE WITH ME—Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)	54	58	5	I WISH YOU WELL—Bill Withers (B. Withers), Columbia 3-10308 (Golden Withers, BMI)	87	79	5	HOW ABOUT LOVE—Chocolate Milk (A. Castenell Jr., E. Dabon, R. Dabon, J. Smith III, E. Richard, D. Richard, M. Tio, K. Williams), RCA 10569 (Marsaint, BMI)
21	15	9	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	55	66	4	IN A GOOD GROVE/CHILD OF MINE—Joneses (G. Dorsey, D. Psalidas), Mercury 73776 (Phonogram) (Landy/Unichappell, BOI/Dolphin, ASCAP)	88	95	2	I GET LIFTED—Sweet Music (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sheryl, BMI)
★	22	31	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	56	56	5	DO WHAT YOU FEEL—Atlanta Disco Band (E. Young), Ariola America 7616 (Capitol) (DaAnn, ASCAP)	89	82	4	WHAT ABOUT LOVE—Brief Encounter (Brief Encounter), Capitol 4229 (Ashley Hall, BMI)
★	23	29	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)	57	73	2	WINNERS TOGETHER OR LOSERS APART—George & Gwen McCrae (G. Reid, R. Martinez), Cat 2002 (TK) (Sheryl, BMI)	★	NEW ENTRY	NEW ENTRY	GET OFF YOUR AH! AND DANCE (Part 1)—Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sheryl, BMI)
★	24	30	ALL IN THE FAMILY—General Johnson (General Johnson), Arista 0177 (Music In General, BMI)	58	34	10	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	91	91	3	MAKE ME TWICE THE MAN—Notations (T. McQueen), Gemico 0506 (Warner Bros.) (Pocket Full Of Tunes, BMI)
★	25	32	YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	59	36	19	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	92	97	2	ZONE—Rhythm Makers (Rhythm Makers), Vidor 1726 (PIP) (Delightful, BMI)
26	22	10	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	★	74	2	DON'T STOP IT NOW—Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finchley, ASCAP)	93	NEW ENTRY	NEW ENTRY	I LIKE TO DANCE—Shirley & Company (W. Morris, A. Goodman, H. Ray, S. Robinson), Vibration 542 (All Platinum) (Gambi, BMI)
27	17	9	LET'S GROOVE (Part 1)—Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	61	67	6	EASY LOVIN'/WE GOT THE RECIPE—Bo Kikland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)	94	94	6	LET YOUR MIND BE FREE—Brother To Brother (B. Jones), Turbo 045 (All Platinum) (Gambi, BMI)
28	27	8	QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sheryl, BMI)	★	80	2	ROCK ME EASY BABY—Isaac Hayes (I. Hayes), Hot Buttered Soul 12176 (ABC) (Incense, BMI)	95	98	2	I'M NOT IN LOVE—Dee Dee Sharp (G. Gouldman, E. Stewart), Tsop 4778 (Columbia/Epic) (Man-Ken, BMI)
29	18	9	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	★	NEW ENTRY	NEW ENTRY	I WANT YOU—Marvin Gaye (L. Ware, T.B. Ross), Tama 54264 (Motown) (Almo/Jobete, ASCAP)	96	96	2	INSTANT LOVE—Main Ingredient (L. Hilliard, L. Ware), RCA 10606 (Better Half, ASCAP)
★	30	43	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	★	75	3	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	★	NEW ENTRY	NEW ENTRY	IF HE HADN'T SLIPPED & GOT CAUGHT—Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)
31	25	22	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	65	65	5	THANK YOU BABY Part I & II—Leone Thomas (L. Thomas), Don 102 (ITT) (Nuwaupu/Lloyd Price, ASCAP)	98	99	2	AMERICA THE BEAUTIFUL—Ray Charles (Adapted By R. Charles), Crossover 985 (Tangerine, BMI)
32	28	10	YOU ARE BEAUTIFUL—Stylists (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	★	76	3	HEY WHAT'S THAT DANCE YOU'RE DOING—Choice Four (V. McCoy), RCA 10602 (Van McCoy/Warner-Tamerlane, BMI)	99	100	2	SING A HAPPY FUNKY SONG—Miz Davis (P. Pollit), New 10 (Original Sound) (Drive-In, BMI)
33	24	12	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	67	72	5	SUNSHINE DAY—Osibisa (Osei, Tontoh, Amarfo), Island 053 (Warner Bros., ASCAP)	100	NEW ENTRY	NEW ENTRY	AIN'T NO PITY IN THE NAKED CITY/LET'S GET DOWN TO BUSINESS—Pat Lundy (Scott & Medley), Pyramid 8001 (Big Seven/Natasha/New Regime, BMI)

APRIL 24, 1976, BILLBOARD

## Gladys Knight & The Pips

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# SOUL SEARCH *Disk Contract, Newport Gig Prizes In KGFJ's Contest*

By JEAN WILLIAMS

LOS ANGELES—KGFJ here is offering professional and amateur acts an opportunity to obtain a recording contract with Epic (with a guaranteed national release) and a chance to perform at New York's Newport Jazz Festival.

The awards will come through the station's "Soul Search '76" contest, according to Cal Milner, operations manager of Tracy Broadcasting Co.

Milner points out that the event, to be held over three weekends, May 22, 29 and June 5, at the Shrine Auditorium here, will feature Eddie Kendricks, Blue Magic and Rufus featuring Chaka Khan.

He explains that the idea of "Soul Search" is to tie the station closer to the community which it serves.

The contestants will be judged by persons in the entertainment industry. Hal Davis, noted producer at Motown Records, is senior judge.

Columbia Records, Hiedi Music Machine and a number of smaller labels will send in judges, according to Milner.

From more than 300 contestants, 14 will be selected to compete in the semi-finals, of which 10 will be chosen to compete in the finals.

\$2,100 in prize money ranging from \$1,000 to the first place winner to \$100 to the fifth place winner.

He notes that the recording contract and the Newport Jazz concert awards will not necessarily go to the winners of the contest.

The companies will make their own choice of recipients for their awards from participating contestants.

Joseph Schlitz Brewing Co., underwriter of the Newport Jazz Festival, is also underwriting "Soul Search '76."

The event which originated 10 years ago has moved from local high schools to the 6,500-seat Shrine Auditorium because of its growth, says Milner.

Major recording acts are featured to bolster interest in the event.

Milner points out that the acts are donating their services with proceeds going to several local charities including high schools.

There is a \$2 admission fee with reserved seating arrangements. "We only charge \$2 because many persons who may want to see these acts perform simply cannot afford the price of a ticket to a regular concert. And we want them to see these acts," he says.

Milner claims that not only has the interest from the recording industry been overwhelming, but 1976 applicants for participation in the show have increased dramatically.

## Los Angeles Rage Label Leans On 12-Inch Disks

By JEAN WILLIAMS

LOS ANGELES—Rage Records, a disco-oriented label, releases 12-inch disks first in order to break the record and gain radio airplay, according to Bobbi Webb, national promotion director.

She notes that once the 12-inch record has gained acceptance, a single with a disco and radio version is released.

"Disco people are into more music. If you stop the record at three minutes, the groove is just getting started," she says.

Webb, former bandleader of QRS Complex, explains that the label has gone after the disco market because "We have found that we can break our product faster through discos."

Rage looks to disco deejays for product and mixing suggestions. "We have a three-minute single release "Quri Quri," which is an African dance, popular in Nigeria. The deejays in New York, Boston, Washington and Philadelphia advise us that the record is a good disco tune but they want more of it. This is the reason we have gone to releasing our records first on a 12-inch disk," says Webb.

Hot Ice, a new group signed to the label, is the first act to be produced on the 12-inch disk with the tune "Dancing Free."

Webb points out that from now on, most product will be released in this form first. "We believe that if we can satisfy the disco deejays' needs,

"There are several acts performing professionally who were "Soul Search" winners. The most recent being Bo Kirkland and Ruth Brown recording now for Claridge Records and Gentlemen's Quarterly on Whitman May and Sal Watts newly formed Marsel Records.

KGFJ personalities Bill McKinney, Gene West, Buster Jones, Alvin John Wapels, Larry Joe Williams, Bill Chapell and Rich "Brother" Robin will be masters of ceremonies for the shows.

we can sell records to the general market."

She says the 12-inch record was an immediate success with the disco crowd.

The label was formed three years ago by Dr. Sylvester Sailes, who is also its president.

Sailes, composer of the tune "Dancing Free," feels that when an act signs to Rage, he or she must have knowledge of production and the kind of tunes they want to record.

Webb claims Sailes gives his acts "total studio freedom."

The label, distributed by International Record Distributing Assn., (IRDA) of Nashville, has signed Diety, a rock group; Greg Murphy Band and Sweet Lorraine.

## Al Bell Trial Set July 6 In Memphis

MEMPHIS—U.S. District Judge Harry W. Wellford has set July 6 as the trial date of Al Bell, chairman of defunct Stax Records and Joseph P. Harwell, former Union Planters National Bank vice president, on fraud charges.

A Federal grand jury has indicted Bell and Harwell on charges of conspiracy to obtain some \$18 million in loans on fraudulent representations.

Harwell at present is serving a five-year sentence after pleading guilty last year to another indictment. Bell is free on bond.

## Milwaukee Scene

Continued from page 35

its programs, featuring such performers as Charlie Byrd.

Local musicians get more of a chance to show their talents when the Unlimited Jazz Ltd. organization, a group of 100 or so local fans, sponsors its annual Riverside Jazz Festival. The first program in 1974 drew 400 spectators; the 1975 show attracted 1,000; and promoters are expecting more growth for the June 27, 1976, date.

The club has also started a Friday night jazz show on the Univ. of Wisconsin-Milwaukee radio station WUWM. The 9 to 10 p.m. program adds to the nightly Ron Cuzner program from midnight to dawn on WZMF-FM and Prof. John Grams' "Grams On Jazz" show from 9 p.m. to 2 a.m. Saturdays on WTMJ.

## Jazz Beat

Continued from page 35

Monday nights and the Gene Harris Quartet Tuesday through Sunday. . . . A dixieland jubilee takes place in Sacramento May 28-31 featuring Jess Stacy, Billy Butterfield, Nappy Lamare, Winy Manone, Peanuts Hucko and George Van Eps.

Send items to Jazz Beat, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Continued from page 38

station, are also owners of soul stations WJMO in Cleveland and WOOK in Washington plus several outlets including WOOK-TV in Washington.

Philadelphia International's Weldon McDougal, head of the label's a&r department, has recently produced his first comedy album, "Dap Sugar Willie From North Philly Live."

He points out that this LP is different because it's a disco/comedy venture.

McDougal contends that comedy LPs are played in discos, but the spinners must blend music to fit the records. He claims he has produced a comedy LP complete with music.

The music is dramatized and minimized for special effects throughout the album, thus making for easy listening and releasing the burden of the deejays blending comedy and music.

Louella Johnson, the new presi-

dent of Booman/Cherri Records, contends that in order to make a small label a major outlet, the trick is to establish breaking acts. She adds that a small label cannot break a large roster of acts at one time.

Therefore the label, which recently signed three new acts, will concentrate on breaking these acts before attempting to increase its roster.

Dave Jordan, an independent producer, has joined the label as a&r director. Johnson notes that regional promotion representatives are being screened to work in 15 areas nationally.

Releases by Brooklyn People and Rare Pleasure on Cherri are due this month and "No More Mr. Nice Guy," by Davis Lample on Booman is set for a May release.

Boo Frazier, former president of the label, resigned to devote more time to Brendi Music, a new marketing/consultant firm owned by Frazier.

Remember . . . we're in communications, so let's communicate.

# Soul Sauce

Billboard

# Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	11	BRASS CONSTRUCTION United Artists UA-LA545-G	32	29	7	DISCO-FIED Rhythm Heritage, ABC ABCD 934
2	1	6	EARGASM Johnnie Taylor, Columbia PC 33951	33	32	8	BACK TO BACK The Brecker Brothers, Arista AL 4061
★3	4	3	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	34	31	11	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)
4	5	8	DIANA ROSS Motown M6-861 S1	★35	55	2	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
5	3	22	CITY LIFE Blackbyrds, Fantasy F 9490	36	30	12	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653
6	6	21	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	37	35	7	FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
7	7	22	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	★37	48	2	IT'S GOOD TO BE ALIVE D.J. Rogers, RCA APL1-1099
8	8	11	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	39	36	6	THE LEPRECHAUN Chick Corea, Polydor PD 6062
9	10	5	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	★39	49	3	TROPEA Marlin 2200 (TK)
★10	19	4	WINGS OF LOVE Temptations, Gordy GG-971 S1 (Motown)	41	46	3	SAFETY ZONE Bobby Womack, United Artists UA-LA544-G
★11	15	7	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	42	41	14	RAISING HELL Fatback Band Event EV 6905 (Polydor)
12	11	22	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	43	47	3	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
13	13	21	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	★43	52	3	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920
14	12	6	FULL OF FIRE Al Green, Hi HSL 32097 (London)	44	50	2	LEE OSKAR United Artists UA-LA594-G
15	14	23	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	46	50	2	ON TOP OF CLEAR Choice Four, RCA AP 1-1400
★16	24	3	SILVER CONVENTION Midland International BKL1-1369 (RCA)	47	37	7	2ND RESURRECTION Stairsteps, Darkhorse SP 22004 (A&M)
17	16	38	INSEPARABLE Natalie Cole, Capitol ST 11429	48	40	7	FEEL THE SPIRIT Leroy Hutson, Curtom CU 5010 (Warner Bros.)
18	21	4	A LOVE TRILOGY Donna Summer Oasis OCLP 5004 (Casablanca)	49	22	7	CONCERT IN BLUES Willie Hutch, Motown M6-854 S1
19	9	7	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)	★50	51	4	HOLLYWOOD HOT Eleventh Hour, 20th Century T 511
20	20	12	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	51	51	4	WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312
21	17	9	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)	52	39	24	MOVIN' ON Commodores, Motown M6-848 S1
22	18	6	CHOCOLATE MILK RCA APL1-1399	53	53	5	I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311
23	23	12	LET THE MUSIC PLAY Barry White, 20th Century T 502	54	44	5	THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
★24	45	2	BREEZIN' George Benson, Warner Bros. BS 2919	55	42	5	COLONIAL MAN Hugh Masekela, Casablanca NBLP 7023
25	25	9	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	56	56	23	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
26	26	7	TRUCKLOAD OF LOVIN' Albert King, Utopia BUL1-1387 (RCA)	★57	60	2	THIS IS IT Melba Moore, Buddah BDS 5657
★27	34	6	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)	58	60	2	SO LET US ENTERTAIN YOU First Choice, Warner Bros. BS 2934
28	28	13	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	59	59	2	LADY BUMP Penny McLean, Atco SD 36-130
★29	38	3	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith, Flying Dutchman BDL1-1460 (RCA)	60	58	20	THE SALSOUL ORCHESTRA Salsoul SZS 5501
★30	43	2	AMIGOS Santana, Columbia PC 33576				
31	27	18	ARCHIE BELL & THE DRELLS Tsoop PZ 33844 (Epic/Columbia)				

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## Crossover Action Courted For 'Treemonisha' By DG

• Continued from page 3

chart last week at number five, and at the same time began bubbling under the Top LPs & Tape chart at an initial slot of number 209.

At least part of the crossover action can be attributed to the pop-oriented promotion the label has given the package while also sustaining a more traditional classical profile.

The album has been mailed to some 2,000 radio stations, a quantum jump over the 300 normally sent classical product by DG. The difference represents MOR stations.

But now an even wider radio exposure is about to be courted. Next week, says Jim Frey, DG chief, a promotional 45 r.p.m. single will go out to all radio stations across the country except for country and r&b airers.

This phase of the promotion campaign will be under the direction of pop promotion staffers at Polydor. Featured on the single will be three tunes from the opera—"Real Slow Drag," "Goin' Round" and "Aunt Dinah," the latter the tune that won the most audience response during live performances of the show.

## Study Aid Split To Arts Groups In Budget Slash

NEW YORK—The New York State Council on the Arts is engaged in a study on how best to distribute its diminished funds during the 1967 fiscal year in view of an expected record number of requests for aid from arts groups in the state.

For the year beginning April 1 the state legislature has voted a grants budget to the council of \$27.35 million, a decrease of \$2.65 million from the \$30 million recommended by Gov. Hugh Carey. The council's administrative budget has also been cut nearly 10%, with seven professional jobs slated for elimination.

Joan K. Davidson, council chairperson, notes that the new grants budget is \$5.7 million under appropriations for the prior fiscal year, and is down \$6.8 million from the figure two years ago.

Policy changes that may result from the council's study will be made known at a later date, she adds.

## 29TH AWARDS

### French Cite Top '75 Disks

PARIS—The major prizes in the 29th Academie Charles-Cros record awards—the Prix du President de la Republique—have gone to "Elliott Carter," by the Juilliard Quartet (CBS), "Les Meslanges" by Roland de Lassus, by the Polyphonic Ensemble of France conducted by Charles Ravier (Astree), and "Chants de la Resistance" (Ades).

The awards were presented in the Paris Palais des Congres at a ceremony presided over by Andre Fosset, the French Minister of the Environment.

Other awards were:

Prix Marc Pincherle: "Concerti d'Albinoni" by I Solisti Veneti (Erato); "String Quintets by Boccherini" (Ensaye-Discodis); "Complete Piano Works of Haydn" by Rudolf Buchbinder (Telefunken).

In Memoriam: "Shostakovich Quartets" (Oiseau Lyre); "Trio of G. Migot" (Harmonia Mundi); "Ravel

An earlier facet of the two-pronged push was the distribution of about 10,000 four-color posters, a marked departure from the album covers normally shipped to classical outlets for window display.

Advertising for the album has been heavier than usual for a classical package too, says Frey, and has figured in publications rarely exploited to push more standard DG fare.

The DG executive adds that other pop-styled promotional assists are being mapped in a series of steps that will follow further market penetration of the package.

More than 30,000 albums have been moved out to the field to date, two-thirds of which represent re-orders, according to Frey.

"Our aim is to keep up the momentum in both markets," he adds.

## Vanguard Plans Brahms Set By Utah Symphony

SALT LAKE CITY—Following a grueling tour of the Midwest that keeps them on the road almost all of April, Maurice Abravanel and the Utah Symphony return here in May for Vanguard recording sessions that will require two weeks of almost constant taping.

Scheduled to be recorded during the marathon sessions are all four symphonies of Brahms, the composer's "Variations on a Theme by Haydn" and the "Tragic" and "Academic Festival" overtures.

Harold L. Gregory, Utah executive director, describes the project as one of the most ambitious ever undertaken by Abravanel and the Utah musicians. Next year marks Abravanel's 30th year as the orchestra's musical director and chief conductor.

## EXTENDED SEASON

### Hollywood Bowl Mixes Old With New In '76

By DAVE DEXTER

LOS ANGELES—A new programming concept and the extension of its season from 10 to 11 weeks highlight the Hollywood Bowl's Summer Festival '76 starting July 6.

Emphasis on repertoire will center around noted historical figures and 20th Century giants with one of each slated to be featured each week, says Ernest Fleischmann, general director.

And so the opening program will couple Beethoven's Ninth Symphony with Copland's "The Tender Land."

Zubin Mehta is currently music director of the Los Angeles Philharmonic, which serves as the Bowl's resident orchestra throughout July and August. Guest conductors this year will include Eugene Ormandy, Alexander Gibson, Rafael Fruhbeck de Burgos, Daniel Lewis, Judith Somogi, Pinchas Zukerman, Gennady Rozhdestvensky, Jean-Pierre Rampal, Andre Kostelanetz and others.

Soloists will include Alicia de Larrocha, Andre Watts, Van Cliburn, Michael Beroff, Christop Eschenbach, Itzhak Perlman, Isaac Stern, Sidney Harth, Silvia Marcovici and numerous others.

The Bowl enjoyed its most suc-

cessful season in 1975, establishing new attendance marks.

The Cleveland Orchestra under Lorin Maazel is booked for three concerts this summer and the Israel Philharmonic, conducted by Mehta, its musical adviser, will perform at a Tchaikovsky Spectacular (with fireworks) on Aug. 28, Fleischmann reports. The Scottish National Orchestra Chorus, touring the U.S. in 1976 as a British salute to the nation's bicentennial, also is slated for two Bowl appearances.

Mehta and the L.A. Philharmonic will continue to record the London label throughout 1976. But additional sessions will also be held for a number of other labels under a new union formula that allows for payment only to musicians actually playing the date.

Relaxation of the union rules will enable the orchestra to double the number of LPs recorded during the year, according to Fleischmann.

## Concert Wages To Rise In N.Y.

NEW YORK—Pay scales for musicians performing casual symphonic, opera and ballet dates here will increase an average of approximately 15% June 15, the first rise in union scale in the past 3½ years.

Concert minimums will go to \$52, an increase over the past \$46, according to the new table of scales issued by Local 802, AFM. Rehearsal rates move to \$11 an hour from \$9, and concerts starting at midnight or later rise to \$60 from \$52. Overtime provisions show equivalent increases.

## Peabody Award To 'Stravinsky '75'

CHICAGO—WFMT, Chicago's fine arts station, has received the George Foster Peabody Award for "Stravinsky '75," a daily series that ran for two months beginning in April of 1975.

With commentary and analysis from music critics Robert C. Marsh of the Chicago Sun-Times and Karen Monson of the Chicago Daily News, the program presented all of Stravinsky's recorded music. This is WFMT's third Peabody.

# Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	<b>COME ON OVER</b> Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
2	1	8	<b>LOOKING FOR SPACE</b> John Denver, RCA 10586 (Cherry Lane, ASCAP)
3	5	6	<b>TRYIN' TO GET THE FEELING AGAIN</b> Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
4	3	8	<b>THERE'S A KIND OF HUSH (All Over The World)</b> Carpenters, A&M 1800 (Glenwood, ASCAP)
5	7	4	<b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE</b> Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)
6	9	4	<b>ANYTIME (I'll Be There)</b> Paul Anka, United Artists 789 (Spanka, BMI)
7	4	6	<b>I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)</b> Diana Ross, Motown 1387 (Jobete, ASCAP)
8	10	8	<b>RIGHT BACK WHERE WE STARTED FROM</b> Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
9	25	2	<b>WELCOME BACK</b> John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)
10	6	11	<b>LET YOUR LOVE FLOW</b> Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
11	8	11	<b>I DO I DO I DO I DO I DO</b> Abba, Atlantic 3310 (Countless, BMI)
12	15	5	<b>I HOPE WE GET TO LOVE IN TIME</b> Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI)
13	18	3	<b>EVERYDAY WITHOUT YOU</b> Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI)
14	13	7	<b>HERE, THERE AND EVERYWHERE</b> Emmylou Harris, Warner/Reprise 1346 (Maclen, BMI)
15	12	10	<b>ONLY LOVE IS REAL</b> Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
16	14	8	<b>CONCRETE &amp; CLAY</b> Randy Edelman, 20th Century 2274 (Saturday, BMI)
17	24	4	<b>FALLEN ANGEL</b> Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)
18	11	10	<b>CUPID</b> Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
19	19	7	<b>GOOD HEARTED WOMAN</b> Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
20	29	3	<b>HURT</b> Elvis Presley, RCA 10601 (Miller, ASCAP)
21	21	5	<b>SHANNON</b> Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
22	32	2	<b>LOVE IN THE SHADOWS</b> Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
23	27	4	<b>WORDS (Are Impossible)</b> Donny Gerrard, Greedy 101 (ATV, BMI)
24	17	12	<b>DREAM WEAVER</b> Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
25	20	11	<b>JUST YOU AND I</b> Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
26	30	3	<b>WE CAN'T HIDE IT ANYMORE</b> Larry Santos, Casablanca 844 (Groovesville, BMI)
27	16	12	<b>CARA MIA</b> Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
28	22	12	<b>THE CALL</b> Anne Murray, Capitol 4207 (Beechwood, BMI)
29	39	3	<b>GET CLOSER</b> Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
30	42	2	<b>MOONLIGHT SERENADE</b> Bobby Vinton, ABC 12178 (Robbins, ASCAP)
31	26	10	<b>ONCE A FOOL</b> Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
32	28	9	<b>YOU'LL LOSE A GOOD THING</b> Freddy Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
33	34	7	<b>AS TIME GOES BY</b> Tony Bennett, Improv 712
34	35	4	<b>FOREVER LOVERS</b> Mac Davis, Columbia 3-10304 (Tree, BMI)
35	23	13	<b>LONELY NIGHT (Angel Face)</b> Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
36	NEW ENTRY		<b>SILLY LOVE SONGS</b> Wings, Capitol 4256 (MPL Communications, BMI)
37	44	5	<b>STRANGE MAGIC</b> Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI)
38	38	9	<b>SWAY</b> Bobby Rydell, PIP 6515 (Peer International, BMI)
39	NEW ENTRY		<b>HAPPY DAYS (From The Paramount TV Series)</b> Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
40	40	6	<b>SUNDAY KIND OF LOVE</b> Kenny Rankin, Little David 732 (Atlantic) (MCA, ASCAP)
41	45	5	<b>STREET TALK</b> B.C. Generation, 20th Century 227 (Heart's Delight/Gooserock, BMI)
42	43	2	<b>SARA SMILE</b> Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)
43	49	3	<b>MY THRILL</b> Al Martino, Capitol 4241 (Barton/Greenbar, ASCAP)
44	46	5	<b>RHIANNON (Will You Ever Win)</b> Fleetwood Mac, Warner/Reprise 1345 (Rockhopper, ASCAP)
45	37	8	<b>YOU ARE BEAUTIFUL</b> Stylistics, Avco 1664 (Avco Embassy, ASCAP)
46	NEW ENTRY		<b>AFTERNOON DELIGHT</b> Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
47	NEW ENTRY		<b>THE HUNGRY YEARS</b> Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
48	50	3	<b>THE GRASS KEEPS RIGHT ON GROWING</b> Perry Como, RCA 10604 (September, ASCAP)
49	47	5	<b>STRANGERS IN THE NIGHT</b> Bette Midler, Atlantic 3319 (Champion/Screen Gems-Columbia, NMI)
50	NEW ENTRY		<b>BARETTA'S THEME</b> Sammy Davis Jr., 20th Century 2282 (Leeds, ASCAP/Duchess, BMI)



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.



PC-76  
'Hi-Lites'  
First CB expo pulls many autosound firms.

Billboard photos by Jim McCullaugh



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, Musonic/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 would 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.

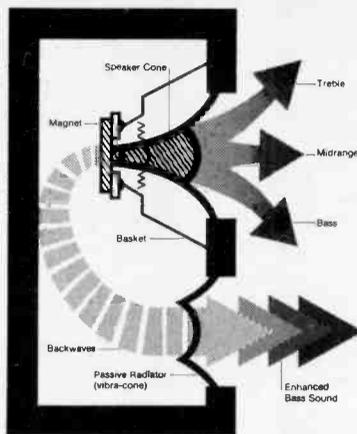
In Los Angeles, the AES standards committee will get a progress report from its two "working groups" on sound reinforcement components and test & calibration tapes. The report will be disseminated to the ElectroTechnical group which Isom and other AES members believe will help create a more workable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

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USED KING  
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CASSETTE WINDERS

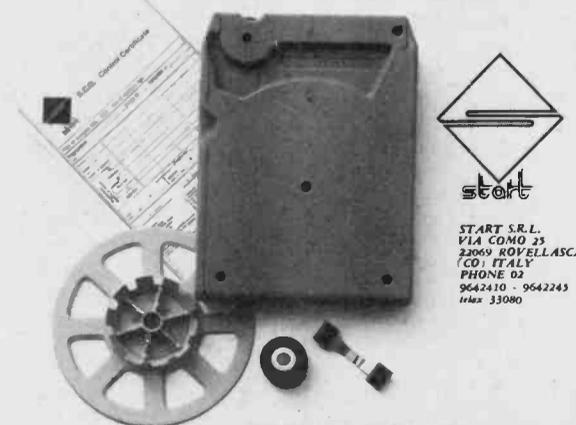
Must be able to load both blank and pre-recorded product. Will consider machines in any condition.

BOX 852

Billboard

1515 Broadway  
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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** and we are the first do it in our field.

START S.R.L.  
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22069 ROVELLASCA  
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PHONE 02  
9642410 - 9642243  
Telex 33080Computer cassettes for digital use  
All types audio Compact cassettes Lear Jet 8 track cartridges  
Norelco style boxes for automatic inserting machine All spare parts.

## 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-

## 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.

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).

# 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

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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.

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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 *Kommercheskii 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.

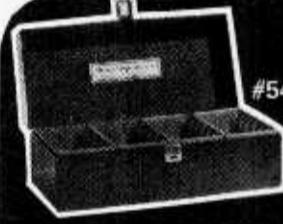
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Billboard's  
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Issue

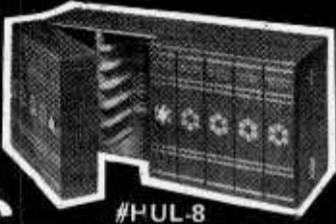
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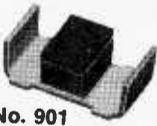
No. 570  
FULL-FOAM SHIELD



No. 208  
8 TRACK CARTRIDGE SPRING PAD



No. 901  
SPECIAL FOAM SHIELD



No. 302  
CASSETTE PINS



No. 508  
8 TRACK FOAM PAD



SPECIAL DESIGNS ON REQUEST



## 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-

## 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 Amram.

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 Amram.

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.

ned 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)

APRIL 24, 1976, BILLBOARD



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.**

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**ED BRUCE**

**"The Littlest Cowboy Rides Again"**

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**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**

# Nashville Scene

By COLLEEN CLARK

Bill Anderson spent a week with the Atlanta Braves baseball team during their spring training in West Palm Beach, Fla., recently. He went through all their exercises, batting practices and was given a Braves uniform. . . . Don Williams made his debut on "Dinah" Monday (19). He performed his current ABC-Dot single, "Till The Rivers All Run Dry" plus "Amanda."

Bruce Fitzpatrick, of Hilltop Auto Sales in Nashville, made a "Cadillac" for Johnny Cash in coordination with his new release "One Piece At A Time." The "car" was built using various parts that span over a decade. . . . Leon Russell has been set for the first guest entertainer for the Willie Nelson Fourth of July Picnic. . . . The Texas Playboys, organized by the late Bob Wills, is now under the guidance of his wife, Betty Wills. They are set to perform at a folk festival in San Antonio the weekend before the Fourth of July. The Group has been invited to perform as the Bicentennial Band Of The Southwest in August at the Smithsonian Institution, featuring David Allan Coe.

May 2 is the date for the first music festival to be held in conjunction with the East Tennessee Strawberry Festival in Dayton, Tenn. Artists set for the date are writer/singer Hank Riddle, J.B. James & The Hamilton County Cut-Ups, Al Harvey and the Down Home Edition, a country/rock group and the gospel sounds of One In The Spirit. . . . Tanya Tucker's newest MCA release, "You've Got Me To Hold On To," was written by David Loggins and has been entered in the Tokyo Music Festival. Tanya will perform the tune at the Imperial Theater in Tokyo June 27 in the international contest. . . . Little David Wilkins has acquired a new Cadillac limousine that he will travel in during his spring tour. He is currently off on his third West Coast tour. . . . MCA Records is paying tribute to Loretta Lynn during the month of April, her birthday month. She is the first woman in country music to receive a gold record and now has two. She has recorded 32 albums for MCA over the years including her duets with Conway Twitty.

Jerry Wallace in town for recording sessions last week. . . . Granite artist Stu Stevens has recorded his second album for the label using material he took back to England with him from his last visit to Nashville and Los Angeles. The Nottinghamshire native plans a return trip to the U.S. in the late spring or early summer.

Newly signed RCA group, the Heckles, has joined the Johnny Russell road show. . . . Johnny Tillotson set for three weeks as the Landmark Hotel's headliner. This marks his first Las Vegas main room headlining stint and his first Vegas dates this year. . . . Roy Clark, the proverbial dieter, has become involved with a new weight control food line, Roy Clark's Dieter's Choice.

## 'Outlaws' Stars

Continued from page 46

tional and merchandising extravaganza and sparked consumer oriented sales contests and radio contests such as the one staged by WSLR, Akron, where listeners guessed the location of hidden albums and the winner received a trip to the hiding place: Merrimac Caverns in Missouri—the original hideout of Jesse James.

Billboard

# Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
Rank	Star	Change	Rank	Star	Change		Rank	Star	Change	Rank	Star	Change	Rank	Star	Change		Rank	Star	Change	
1	★	2	3	★	4	8	10	10	34	★	48	4	★	81	2	★	81	2	I GOTTA GET DRUNK—Willie Nelson (W. Nelson, RCA 10591 (Tree, BMI))	
2	★	3	4	★	5	9	9	9	35	★	40	9	★	80	3	★	80	3	MERCY—Jean Shepard (B. Anderson, United Artists 776 (Stallion, BMI))	
3	★	4	5	★	6	7	7	7	36	★	44	5	★	86	2	★	86	2	WITHOUT YOU—Jesse Colter (J. Colter, Capitol 4252 (Baron, BMI))	
4	★	5	6	★	7	7	7	7	37	★	41	6	★	72	5	★	72	5	HERE COME THE FLOWERS—Dottie West (T. Wine-C. Moman, RCA 10553 (Baby Chick, BMI))	
5	★	6	7	★	8	12	12	12	38	★	42	7	★	73	11	★	73	11	PLAY THE SADDEST SONG ON THE JUKE BOX—Carmel Taylor (C. Taylor, L. McGraw, Elektra 45299, (Algee/AI Gallico, BMI))	
6	★	7	8	★	9	7	7	7	39	★	17	13	★	84	2	★	84	2	(Here I Am) ALONE AGAIN—Billy Walker (R. Pennington, RCA 10613 (Show Biz, BMI))	
7	★	8	9	★	10	6	6	6	40	★	53	4	★	85	3	★	85	3	LOVE STILL MAKES THE WORLD GO 'ROUND—Stoney Edwards (A. Allen, Capitol 4246 (Babcock North/Charlie Fitch, BMI))	
8	★	9	10	★	11	9	9	9	41	★	56	3	★	76	NEW ENTRY	★	76	NEW ENTRY	ALL THESE THINGS—Joe Stampley (N. Neville, ABC/Dot 17624 (Minit, BMI))	
9	★	10	11	★	12	9	9	9	42	★	47	6	★	77	88	★	77	88	KENTUCKY MOONRUNNER—Cledus Maggard & The Citizen's Band (J. Huguley, J. Kenaedy, Mercury 73789 (Phonogram) (Unichappell, BMI))	
10	★	11	12	★	13	11	11	11	43	★	64	2	★	78	89	★	78	89	UNDER YOUR SPELL AGAIN—Barbara Fairchild (D. Rhodes, B. Owens, Columbia 3-10314 (Central Songs, BMI))	
11	★	12	13	★	14	12	12	12	44	★	60	3	★	79	63	★	79	63	A MANSION ON THE HILL—Michael Murphy (M. Johnston, Epic 8-50184 (Columbia) (Milene, ASCAP))	
12	★	13	14	★	15	9	9	9	45	★	49	6	★	80	58	★	80	58	ONLY SIXTEEN—Dr. Hook (S. Cooke, Capitol 4171 (Kags, BMI))	
13	★	14	15	★	16	9	9	9	46	★	51	5	★	81	59	★	81	59	OH, SWEET TEMPTATION—Gary Stewart (W. Carson, RCA 10550 (Rose Bridge, BMI))	
14	★	15	16	★	17	9	9	9	47	★	57	5	★	82	90	★	82	90	LET ME LOVE YOU WHERE IT HURTS—Jim Ed Brown (G. Paxton, RCA 1619 (Acoustic, BMI))	
15	★	16	17	★	18	9	9	9	48	★	52	5	★	83	87	★	83	87	YOUR WANTING ME IS GONE—Vernon O'Rand (J.R. Cochran, RCA 10595 (Tree, BMI))	
16	★	17	18	★	19	9	9	9	49	★	18	18	★	84	NEW ENTRY	★	84	NEW ENTRY	AMERICA THE BEAUTIFUL (1976)—Charlie Rich (K. Goell, B. Sherrill, Epic 8-50222 (Columbia) (Julet, BMI))	
17	★	18	19	★	20	9	9	9	50	★	26	13	★	85	71	★	85	71	TO SHOW YOU THAT I LOVE YOU—Brian Collins (J. Rushing/M. Chapman, ABC/Dot 17613 (Tree, BMI))	
18	★	19	20	★	21	6	6	6	51	★	43	7	★	86	NEW ENTRY	★	86	NEW ENTRY	T FOR TEXAS—Tommy (J. Rodgers, Polydo 14314 (Peer, BMI))	
19	★	20	21	★	22	5	5	5	52	★	54	6	★	87	92	★	87	92	I'M KNEE DEEP IN LOVING YOU—Jim Mundy (S. Throckmorton, ABC/Dot 17617 (Tree, BMI))	
20	★	21	22	★	23	13	13	13	53	★	25	13	★	88	NEW ENTRY	★	88	NEW ENTRY	WHEN SHE'S GOT ME (Where She Wants Me)—David Allan Coe (D.A. Coe, Columbia 3-10323 (Window, BMI))	
21	★	22	23	★	24	14	14	14	54	★	23	14	★	89	NEW ENTRY	★	89	NEW ENTRY	TRYIN' LIKE THE DEVIL—James Talley (J. Talley, Capitol 4218 (Hardhit, BMI))	
22	★	23	24	★	25	14	14	14	55	★	67	4	★	90	NEW ENTRY	★	90	NEW ENTRY	HOME MADE LOVE—Tom Bresh (R. Mainegra, Farr 304 (Unart, BMI))	
23	★	24	25	★	26	12	12	12	56	★	33	12	★	91	95	★	91	95	50 WAYS TO LEAVE YOUR LOVER—Bob Taylor (P. Simon, Music Mill IRDA 186 (Paul Simon, BMI))	
24	★	25	26	★	27	9	9	9	57	★	36	16	★	92	93	★	92	93	SWEET DREAMS—Troy Seals (D. Gibson, Columbia 3-10303 (Acuff-Rose, BMI))	
25	★	26	27	★	28	7	7	7	58	★	76	2	★	93	NEW ENTRY	★	93	NEW ENTRY	AIN'T NO HEARTBREAK—Dorsey Burnette (D. Burnette, S. Stone, Melodyland 6031 (Motown) (Brother Karls, BMI))	
26	★	27	28	★	29	4	4	4	59	★	37	13	★	94	96	★	94	96	I WANNA LIVE—Eddy Raven (J.D. Loudermilk, ABC/Dot 17618 (Acuff-Rose, BMI))	
27	★	28	29	★	30	7	7	7	60	★	39	12	★	95	97	★	95	97	IT'S SO EASY LOVIN' YOU—Tibor Bros. (G. Tibor, Ariola America 7615 (Capitol) (Smile-A-White/U.S. Arabella, BMI))	
28	★	29	30	★	31	5	5	5	61	★	72	3	★	96	NEW ENTRY	★	96	NEW ENTRY	I LOVE A BEAUTIFUL GUY—Connie Cato (J. Lebeck, Capitol 4243 (Lebeck Country, BMI))	
29	★	30	31	★	32	7	7	7	62	★	73	2	★	97	100	★	97	100	SHE'LL THROW STONES AT YOU—Jacky Ward (G. Soule, A. Cartee, V. Dana, Mercury 73783 (Phonogram) (AI Carree, BMI))	
30	★	31	32	★	33	8	8	8	63	★	75	3	★	98	99	★	98	99	SINCE I MET YOU—Jeannie Seely (J. Cochran, C. Cochran, MCA 40528 (Tree, BMI))	
31	★	32	33	★	34	3	3	3	64	★	35	13	★	99	NEW ENTRY	★	99	NEW ENTRY	WILD SIDE OF LIFE/ROLLIN' IN MY SWEET BABY'S ARMS—Maury Finney (W. Warren, A.A. Carter/J. Frank, Soundwaves 4531 (Travis, BMI/Music Craftshop, ASCAP))	
32	★	33	34	★	35	5	5	5	65	★	77	2	★	100	NEW ENTRY	★	100	NEW ENTRY	THINK I FEEL A HITCHHIKE COMING ON—Larry Jon Wilson (R. Whitley, Monument 8-8692 (Columbia/Epic) (Low-Twi, BMI))	
33	★	34	35	★	36	3	3	3	66	★	83	2	★			★				
									67	★	70	5								
									68	★	78	3								

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 4/24/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	5	6	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
2	2	7	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
3	1	13	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
4	3	12	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★	9	5	COME ON OVER—Olivia Newton-John, MCA 2186
6	7	10	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
7	4	8	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
8	8	9	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
9	6	10	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, D0SD-2050
★	14	5	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
11	11	10	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
12	12	7	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
★	17	5	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
14	16	5	LONGHARIED REDNECK—David Allan Coe, Columbia KC-33916
15	15	14	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
★	25	2	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
★	21	3	MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520
★	26	3	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
19	10	9	NARVEL THE MARVEL—Narvel Felts, ABC/Dot, D0SD 2033
★	24	4	PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
★	31	2	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
22	20	11	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
23	13	8	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
24	19	24	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
★	45	2	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
26	23	21	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
27	32	3	SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)
28	29	5	ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
29	34	4	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
★	36	3	MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)
31	33	3	DON'T CALL ME ... I'LL CALL YOU—Jerry Jordan, MCA 2174
32	27	12	JESSI—Jessi Colter, Capitol ST-11477
33	28	13	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
34	18	9	JASON'S FARM—Cal Smith, MCA 2172
★	NEW ENTRY		FOREVER LOVERS—Mac Davis, Columbia PC 34105
36	37	4	STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088
37	22	16	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
38	39	3	FEARLESS—Hoyt Axton, A&M SP 4571
39	41	4	THE BATTLE—George Jones, Epic KE 34034 (Columbia)
40	40	4	INDEPENDENCE—Nat Stuckey, MCA 2184
41	47	2	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
42	43	3	ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
43	30	11	STEPPIN' OUT—Gary Stewart, RCA APL1-1225
44	44	5	THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
45	35	6	TEXAS COUNTRY—United Artists, UA-LA574-H2
★	NEW ENTRY		THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
47	50	20	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
48	48	28	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
★	NEW ENTRY		TRYIN' LIKE THE DEVIL—James Talley, Capitol ST 11494
50	38	8	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914

★ Star Performer—LPs registering proportionate upward progress this week.

TITLE—Artist, Label & Number (Distributing Label)

## 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.

## 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."

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**Telefunken Compander**

• Continued from page 34

corrected later on, and this causes some dynamic range distortion on playback when some part of the system is improperly aligned. The dbx system is more tolerant of overall gain errors, although deviations in frequency response will be doubled. With either system, proper alignment procedures reduce such errors.

The most interesting aspect of the Telefunken system appears to be the combination of a companding action across the entire program dynamic range (as in the dbx), together with a split of the program into four

frequency bands (as in the Dolby system). The new system uses a 1:5:1 compression ratio—slightly less than the 2:1 ratio of the dbx.

Since there are advantages (and disadvantages) to both approaches to noise reduction, a system that incorporates the advantages of both methods should attract some interest, provided that it does not also possess the disadvantages of both.

Other factors that will no doubt influence the success of the Telefunken system are price and the willingness of the marketplace to tolerate yet another noncompatible system.

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**Phil Gernhard**

• Continued from page 34

but I can tell you how they can work for me."

So, the fact that Gernhard is a knowledgeable and successful producer is undeniable. What about his business acumen, a quality often sadly lacking in the record industry?

"My biggest problem in the record business had always been making a deal with an individual at a label, that individual leaving and me finding myself at the bottom instead of the top of the priority list," he says.

"I finally decided that the only solution would be to have my own label. A lot of headaches for sure, but what can you do? When Ben Scotti left MGM I realized that he was one of the best promotion executives in the business and that by working with him we could build our own promotion staff.

"Mike Curb and I sort of joined forces around this time and we went looking for a deal with one of the major labels with good distribution. The problem was that most of these labels are LP oriented and my singles reputation was hurting me. But we kept the promotion thing together and Tony Scotti joined us in the production and administrative end. His brother Freddie also joined in promotion."

Eventually, Curb put a deal together with Warner Bros., and Gernhard's deal is with Warner Bros., through Warner/Curb Records. Management is also a part of the current office setup, with Gernhard and partners (including Bullets Durgom) currently managing Stafford, the Bellamys and Janice Lynn.

"I jumped into management out of desperation," Gernhard says. "Jim did not have what I feel is proper management until Bullets came along, and now we co-manager him. But my involvement became so heavy that I was out of the record business.

"When Jim needed hits I was burdened down arguing with networks and tv producers and I wasn't doing my job as a producer, which hurt him. I don't like that particular end of the business much anyway. You get too close to an act and lose your objectivity as a producer.

As for the future, Gernhard will continue to work in the studio with the Bellamys, Stafford and newcomer Chuck Colin.

"I don't make many records," he says, "but I hit on 85 or 90% of what I do make. And the reason I don't make many is that I really have to like the song. Unless I'm locked into a song, I really don't know what the hell I'm doing in a studio."

BOB KIRSCH

**Name Change Vote**

• Continued from page 33

for seminars and other exposition activities. However, the board approved a \$50 increase in the fee charged exhibitors for extra booths. Manufacturers pay \$500 for their first exhibition booth and now \$300 for each additional one.

Maynard C. Hopkins, Ohio, and James I. Mullins, Florida, were selected co-chairmen for the 1976 convention and trade show. The following committee chairmen were also selected: James Stevens, West Virginia, committee on committees; Wesley S. Lawson, Florida, registration committee; Gilbert Sonin, New York, exhibits committee; Fred A. Zemke, Michigan, membership committee; Norman Pink, Minnesota, evaluation committee; A.L. Litt, South Carolina, banquet committee; P.J. Storino, New Jersey, public relations committee; Robert E. Nims, Louisiana, seminar committee; D. Ronnie DeHaven, West Virginia, awards committee; Dexter C. Joyner, North Carolina, stage show committee; John W. Strong, Illinois, activities committee.

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## 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 Armstrong, 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 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

## U.K. Papers Keep On Pop Diskounting

• Continued from page 6

the recommended retail price, instead of only one record per coupon. And the offer would also extend to singles and prerecorded tapes.

The historical background to the "battle" shows that the Sun published its first Pop Shop feature in January 1973. Using the reporting talents of Bob Hart, the paper has been publishing this regularly on Fridays—and has included other major pop features on a different day each week.

Haggerty for the Mirror says that before the Mirror's recent increased involvement in pop the Sun was giving much better coverage in this area. "I don't think that holds true any more, but I do think they have copied us.

"For example, only a few days after we introduced WOW—our What's On Where column—the Sun brought out its Good Gig Guide."

The Sun has a large youth readership which accounts for its long-time interest in pop. Bob Coole, features editor, says: "We felt rather sorry for the Mirror when the Pop Club was set up, because it was so restrictive. If they had genuinely decided to fight us for the readership and entrusted the club to someone young who could have given us a run for our money, it would have been a different story.

But Haggerty says: The point of the Pop Club is to build circulation. Obviously we hope we are attracting readers. If our next readership figures are up we will say it is due to the pop club."

Coole admits imitating Mirror ideas like the concert guide and the pop popularity poll. But he also points out that the Mirror has done its own share of imitating.

The Sun was the first paper to offer reductions on ticket prices for concerts, for example, with the last Elton John tour when 30,000 tickets were sold through the paper.

He says: "The Mirror then did the same kind of thing with David Essex."

Last week the Sun offered substantial savings on prices of tickets for the Who tour.

## Saga Enters Distrib Pact

LONDON—Following the distribution agreement between Selecta here and the B&C and Trojan labels, parent company Saga has entered into a deal with the distribution company to handle the 5000 classical range, the 6000 jazz range and the 7000 operatic range.

It is the first time in Saga's 20-year history that the company has gone into a distribution agreement with a wholesaler. And it is part of Saga plans to move out of budget records into the mid-price and full-price field. It is thought there will be price increases to absorb the recent increase in raw material prices.

Marcel Rodd, Saga managing director, describes the move as a streamlining for the group so Saga could now concentrate on investing in product, promotion and in developing the potential of its pressing plant. The plant has two new single presses capable of 16,000 7-in. records a day and the Saga 12-in. bay, with 20 presses, should be fully automated by September.

Clive Stanhope, general manager

## International Turntable

Following the reorganization of WEA, a number of staff changes have been announced.

One main one has **Moir Bellas**, director of publicity for the company, take control over an assistant (**Dave Walters**) and three press officers assigned to work primarily on specific labels, though also on hand to answer general WEA inquiries. They are **Brian Munns** (Warners), **Franco Chen** (Atlantic) and **Steve Brendell**, formerly in charge of college promotions, for Elektra/Asylum, replacing **Bill McAllister**, who has left.

**Bill Fowler**, director of promotions, also has a new team. Based in London are promotion men for each label—**Rick Savage** (Warners), **Steve Payne** (Atlantic) and **Paul McNally** (Elektra/Asylum). They will concentrate on BBC Radio 1, Luxembourg, Capital, Orwell and Thames Valley.

Also reporting to Fowler is **Don Stone**, responsible for Radio 2, Radio London and London Broadcasting.

**Geoff Grimes** has been made regional promotion manager, reporting to Fowler. And reporting to Grimes will be a four-man team for regional promotions—**Steve Dunn**, **Ian Mannering-Smith**, **Andy Ferguson** and **Pat Phelan**.

Also reporting to Grimes is **Fred Dove**, disco promotion manager. Press and promotion departments have been moved to former Warner Bros. offices and the managerial, sales, marketing and administrative offices are now all located at WEA headquarters, 69 New Oxford Street. Accommodation is temporary, however, as all departments will be rehoused in one building once suitable premises have been found.

**David Munz** has been appointed marketing manager of EMI's U.K. pop division in London. He was previously senior EMI label manager. He will be responsible for all label offices, promotion and press within the division, reporting to general manager **Paul Watts**.

**Ian Groves** becomes senior label manager for all EMI label and **Beattles** product and was formerly marketing manager of EMI's U.S. **mor** product.

**Peter Hunsley**, formerly a&r controller of EMI's **mor** department, has been appointed repertoire and marketing manager of the new U.K. **mor** division. He will be responsible directly to **Vic Lanza**, general manager, for all a&r marketing and promotion. **David Lale**, previously personal assistant to Lanza, is now a&r controller, with responsibility for all new and reissued repertoire.

**Teddy Holmes** has been appointed director of exploitation for Chappell, London. His deputy is **Mike Batory**, formerly with Chappell International and reporting to him is the promotion team of **Stan Bradbury**, **Lou Hart**, **Jimmy Henney**, **George Smith** and **Roy Squires**.

**Mike Edwards**, field sales manager with United Artists in the U.K., has been promoted to sales manager, a new position. Sales previously have been handled by **Cliff Busby**, general manager, to whom Edwards reports. Edwards joined UA in 1971, having been import manager at

of B&C and Trojan, says: "We can now offer small labels a pressing and distribution agreement as well as introducing new house labels and signing on new acts. We're not aiming to stay solely in the world of reggae and hope soon to sign our first rock acts since the demise of the old companies."

CBS. Replacing Edwards is **Andy Trotter**.

**Max Needham** has joined Charley Records as promotions and publicity manager reporting to **Joop Visser**, managing director. He is to handle press, radio and tv promotion. Needham has handled publicity for a number of artistic and was press officer for Line Records.

**Sally Ormsby**, former head of telephone sales at Trojan, has returned to the company. She has joined the promotion department of B&C/Trojan, with special responsibility for discotheques. She has recently been working with President Records.

**Nita Carter**, previously with Rocket, has joined Island Records as secretary/personal assistant to **Clive Banks**, head of U.K. promotion for the company.

Polydor U.K. has undergone a series of staff changes at senior level, signalling the departure of pop marketing manager **Dave Chapman** and export manager **John Wilks**, and changes of responsibilities for other executives.

In the new structuring, deputy managing director **Tom Parkinson** takes on the additional role of marketing director. He already has overall marketing responsibility.

**Gareth Harris**, who masterminded the "Specials" tape launch in March this year, becomes marketing campaigns manager from campaigns manager. **Roger Holt**, formerly artists relations manager, is promoted to head of promotion, a position previously held by **John Howson**, who becomes promotions manager, special projects.

**Eddie Webster** continues as head of the operations department, but now takes over responsibility for international exploitation, an area previously covered by Wilks. **Mike Hitches** moves from general marketing and sales manager to sales manager, where he will concentrate on activities of the sales force.

**Ray Jenks** and **Bill Lamb**, recently promoted to field sales manager and national sales manager respectively, return to the field again, working in the north and south. Parkinson says this is necessary to specialize the dealer services.

He adds that the promotional side of the company is constantly re-considered.

With Holt taking over as head of promotion, Howson will be free to concentrate on other promotional activities in the regions. "The restructuring will give Polydor greater flexibility," says Parkinson.

RCA has realigned responsibility for sales and distribution in London with financial controller **Edward J. Byrnes** taking on the distribution function in addition to existing responsibilities.

At the same time **Lionel Burdge** is appointed national sales manager while relinquishing marketing responsibilities in order to concentrate his efforts on the key task of achieving new sales objectives. A new marketing executive will be announced soon.

The RCA changes follow the resignation of sales and distribution manager **Basil Margrave** who leaves RCA after six years.

**Tommy Sanderson**, BUK Records promotions manager, has left the company to go into management. He is to assist **Michael de Vere** in the management of **Child**, a new band signed to BUK, whose first single was out last week. Both Sanderson and de Vere are based in Leeds, Yorkshire.

## Anchor Promotion Offers Sampler

By ADAM WHITE

LONDON—Anchor has unveiled an ambitious promotion campaign under the name 'Superkicker' to capitalize on this year's Eighth International Festival of Country Music, being held at London's Empire Pool, Wembley, over the Easter weekend. The centerpiece of the push is a full-price, 16-track sampler featuring ABC/Dot repertoire. Retailers are being offered one free copy of this for every 25 albums they order from Anchor's country music catalog. Point-of-sale and display material, such as leaflets and posters, is also being made available to the trade.

Superkicker, the name of the sampler as well as the campaign, represents the first time such an album of ABC/Dot country repertoire has been issued on either side of the Atlantic. The contents include the latest U.S. singles from two recent signings, Roy Head and Barbara Mandrell, in addition to tracks from Don Williams, Roy Clark, B.J. Thomas, Freddy Fender, Jimmy Buffett and Hank Thompson. A Superkicker leaflet, detailing Anchor's c&w album releases, has been inserted in every copy of the sampler itself.

Its efforts to tie in with the Wembley Festival apart, country music is now one of Anchor's top marketing priorities. It has worked closely with ABC/Dot in America in devising the Superkicker promotion and in the attempt to break away from the

'hick' image which country music has in many quarters.

The company is putting great effort behind Don Williams, whose sixth and latest ABC album, Harmony, is being rush-released in Britain. The singer will appear at Wembley.

The Superkicker album was compiled in the U.S. specially for the British market, but it may be released there as well. A second such compilation, meanwhile, is being planned for U.K. availability later this year.

## N.A. Rights Org.

NEW YORK—A new performing rights society has been formed in the Netherlands Antilles with the assistance, both technical and financial, of the Dutch rights society BUMA.

Jan Verhagen, general manager of BUMA, here following an organizational trip to Willemstad, Curacao, says that it is expected that the new society will gross some \$50,000 in performance collections in its first year, and build to an estimated annual take of \$500,000 within five years.

The society will become the collection facility for such users as the Holland-American line, and other ship firms which fly the Netherlands Antilles flag. Reciprocal agreements with rights societies in other countries will be negotiated at a later date, says Verhagen.

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# Ednita Nazario Breaks Intl Act

By LORRAINE BLASOR

SAN JUAN—For Ednita Nazario, one of Puerto Rico's most promising young talents already making a name for herself in the international night-club circuit, things couldn't be going better.

The 20-year-old performer may soon sign a contract with an independent U.S. producer to make a record in English for eventual release on the mainland. But that's the future.

The present is full of plans and commitments. Nazario just returned from Monaco where she performed during two weeks in February at "Le Cabaret," the Casino of Monte Carlo's nightclub.

This was her second engagement at the Casino and still a third engagement is scheduled for July. This time, though, she'll perform at the famous Sporting Club, which is open only in the summer and has seen the likes of Liza Minnelli, Frank Sinatra and Charles Aznavour.

"It is considered the most important hall in Europe," she comments with excitement. And, of course, Monaco is terribly exciting, according to Nazario.

For one thing, the audience she sang to in four languages is not the typical audience she is accustomed to in her frequent performance at the top hotels here in San Juan.

"It is a much more demanding, more sophisticated public that demands the best, always," she says vivaciously. "One is scared about whether they are going to like you. Something that works here may not be liked elsewhere."

Nazario, who started out a few years ago as one of the six members of The Kids from Ponce and then branched out on her own, has developed her talent mainly in the island's nightclubs.

However, unlike other artists who are most comfortable performing before local audiences, Nazario has sought to go beyond the boundaries of Puerto Rico.

"I've never tried to get rid of my Latin personality. I do not hide the fact that I'm from here. But I don't cling to that or use it to justify everything I do," she says.

Her track record is truly international by now. Besides singing all over the island, she has done shows in New York, at the exclusive Persian Room of the Plaza Hotel, has been at the Hyatt-Regency in Houston four times and was invited to inaugurate the Four Seasons Sheraton hotel in Toronto, Canada.

Quite a record for a girl her age. But it is one she has worked hard to achieve, although, as she readily admits she has had all the breaks one could possibly think of.

After her engagement at the Hilton's Club Caribe, Nazario plans to travel to Mexico, Venezuela, and Santo Domingo. Then it will be time for her appointment in Monaco. All the while, she's also busy with her

(Continued on page 55)

# 'Caliente El Sol' Still Hot

By MARVIN FISHER

MEXICO CITY—"Cuando Caliente El Sol" is really one standard out of Mexico that is getting as hot as the sun. According to the latest statistics received by the authors of the 15-year-old song, Mario and Carlos Rigual, it has now jumped to more than 1,300 different recorded versions. The latest is an arrangement by Jean Paul, etched last month by Rosalba for Discos Melody.

What is the strange phenomena of "Cuando Caliente," which never had instantaneous success in this country? "It's a mystery to us," say the Rigual brothers, who actually were born in Cuba. "After we cut the song in 1961 for RCA International," they reminisced, "we just passed it off as another entry in our catalog."

But things started to happen when RCA prepared a tape for Italy at the turn of the last decade. An artist by the name of Momo Jang was commissioned to cut it, and the song exploded in that market like a Mexican-born song had never done before.

"In 1963, when Trini Lopez was at his peak, the song really took off," lyricist Mario Rigual recalled. "After that, PHAM-EMMI here and

Peer-Southern in New York really started the big push in getting performances." The Ray Charles Singers and Petula Clark were amongst the big sellers, the former's rendition estimated to have sold into the millions all over the world. In toto, throughout the U.S. there were some 100 recordings of the song.

The Riguals claim there have been so many versions recorded that it would take almost an entire issue of Billboard to document where and how many were done in each country. "We do know that besides the U.S. and Europe, the song has had sensational acceptance in Japan," cites composer Carlos Rigual, who reveals more than 70 different recordings were done in that language.

Although the Riguals (including a third brother, Pedro) have had success with other originals, one of them being another bonanza, "Corazon De Melon," they are quick to admit "Cuando Caliente El Sol" has been the leader for them in the world. They have performed wherever the song has been recorded, and that's been in practically every country of the Western World plus some behind the Iron Curtain.

# Fania Victim In Tape Sale

Continued from page 4

time, then began to peddle them to local retailers for \$1 to \$1.50 each.

Suddenly, a few months ago, the defective tapes began showing up in the returns to Fania distributor, R. & J. Records.

"Here I was having to pay these guys \$3 for product I never sold them but there was no way I could do anything about it," says Joe Banner of R.&J.

"The only thing I could do was pass on the defectives as returns to Fania and get credit," Banner says.

After a time, Gallo began noting the unusual number of returns and, with Banner's help, started investigating the matter. Sure enough the tapes were traced back to the lot that Goldisc had sold for scrap.

"Goldisc really can't be blamed for what happened," says Gallo. "They made a good faith business deal trying to recoup some of their material costs on the defective tapes. It is just that the guy who bought them was shrewd enough to wait before putting them back into the market, otherwise we would have caught on sooner."

"All of it was product recorded in 1974 so that enough time had gone by for us to legitimately take back the return product. I'm just glad the whole thing is over now and that we weren't hurt worse than we were. You can bet we'll be keeping a closer eye on these things in the future," Gallo says.

Some time back, according to Banner, there was a similar matter involving Fania product which cut into sales. It seems that some 8-track cartridge labels were pilfered from the printing plant and used in the illegal duplication of a number of Fania titles. However, Banner quickly ran down the source and had the duplicating operation shut down.

## NEW YORK

Felipe Luciano, popular local radio personality, bringing the concept of his old Latin Roots radio show in concert form to Leviticus on alternate Monday nights. The first show, which starred **Mongo Santamaria** (Vaya), even had Felipe reading some of his poetry which denotes a level of intellectual integrity and sensitivity most people were unaware he had. . . . **Bobby Rodriguez & Co.** (Vaya) hottest young group in town in demand for all social and civic functions. Recently opened the Fania All-Stars concert at the garden, played for the huge gala following the world premiere of **Jerry Masucci's** movie "Salsa" and headed the Latin contingent at the "Inner City Jam" at the Beacon Theater which was a benefit for the Committee for Voter Education.

**Georgina Granados** (Vico) and **Alberto Roche** (Vico) in concert at Lincoln Center (18) in personal appearance promo for recent releases. Manager **Victor del Corral** gave huge cocktail party to celebrate both releases and concert and took the occasion to confirm that **Rafael Diaz Gutterrez** of Audiorama Records will be distributing the Vico product. . . . All sorts of feelers out by charlatans as well as legitimate promoters trying to set up concert here by Puerto Rican superstar **Danny Rivera** (Graffiti) but **Sam Goff** and **Harvey Averde** looking for right venue and first-rate promotional and production talent to showcase Danny who is anxious to work New York.

Larry Harlow (Fania) continuing 10th anniversary tour with appearances in Ohio, Connecticut, Detroit, Chicago, Milwaukee, San Juan, Santo Domingo and Curacao. . . . **Eddie Palmieri** (Coco) virtually shattered the timbers at the Beacon Theater in his first concert appearance since winning the Grammy. . . . **Celia Cruz**

(Vaya) and **Cheo Feliciano** (Vaya) filled ballroom at the Americana here on Holy Saturday for promoters **Rafi Mercado** and **Ray Aviles** whose nickname, the Dynamic Duo, is catching on in local circles.

**Orchestra Tipica Novel** just signed to Fania causing quite a rumble in the Latin music scene here. . . . But, it looks as if **Eddie Drennon**, Novel's violinist and sometimes arranger, will not be with them, preferring to write, produce and record for **Joe Banner's** Friends & Co. label. His first effort for Friends & Co., "Let's Do The Latin Hustle," made the trade charts here and is riding high in Europe.

**Marcio Jose** (RCA Brasil) just recorded Spanish version of the **Eric Carmen** hit "All By Myself" under the title "Jamás Se Olvida Un Gran Amor" and it appears destined to be a smash with the same haunting quality the English language song has. . . . **Emilio Jose** (AI) breaking big locally after recent promo tour.

**Camilo Sesto** (Pronot) did remarkably well in his two appearances at Felt Forum recently for **Rinel Sousa** who has joined the ranks of promoters in addition to his duties as Latin production head for Caytronics. . . . **Raul Matas**, Hispavox of Spain's new U.S. promo representative, advises that **Raphael** (Caytronics) set for local appearance in May.

RUDY GARCIA

## MIAMI

The **Conjunto Universal** and **Orchestra Tipica Tropical** drew huge crowds to the Salon Sofia one recent Saturday night. They attributed the success to airing commercials on WQBA and WCNQ offering to allow chaperons in free. . . . Miami is a heavily Cuban town with traditional mores still holding strong sway so that the freebie offered was a productive gimmick. Look for more of the same as summer approaches and youngsters out of school opt for going out to dance.

**Camilo Sesto** (Pronto) also drew heavily to two recent concerts, one at the Miami Beach Theater of the Performing Arts and the other at the Gusman Cultural Center. Promoters **Abdon Grau** and **Eddie Martinez** happy with impact concerts had in this area and are planning more such presentations soon. . . . Speaking of Camilo, most observers noted improved stage presence and a looser, less inhibited style this year as compared with last year's performance in Miami. His LP "Amor Libre" doing big sales figures here.

**Alvarez Guedes'** (Gema) new album "Numero Dos" doing land office business here. He cut the LP while preparing to make a movie which was filmed three weeks later. As far as the movie is concerned, the title has been changed three times and no more news has been forthcoming from Spain. Hope it doesn't turn out to be one of those pictures that stays in the can.

# Latin Scene

**Miquelito Valdez**, now in Colombia, concluded recent successful engagement here at Club Venecia. . . . **Celia Cruz** and **Johnny Pacheco** (Vaya) albums still topping local charts with the favorite sound in town. . . . **Charo**, queen of the Latin cooch dancers, recently appeared with Argentine superstar **Sandro** (Caytronics) on the popular **Omar Marchand** Show on local tv Channel 23. Sandro's eyes almost popped out when

Charo virtually undressed Omar on the air but the viewers loved it.

Much anticipation in the Miami area as dealers and consumers keep hearing about the soon to be released LP by Spain's **Raphael** (Caytronics). To be called "Con El Sol De La Manana" it will be his first album since returning to Hispavox after a short absence.

(Continued on page 55)

Billboard SPECIAL SURVEY For Week Ending 4/24/76

## Billboard Special Survey Hot Latin LPs

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>COSTA AZUL</b> Te Quiero Dejiste, NV 312	8	<b>LOS CHACHOS</b> Los Chachos, GC 123
2	<b>LATIN BREED</b> (Jimmy Edwards), Memories, GC 119	9	<b>ROYAL JESTERS</b> The Band, GC 118
3	<b>TORTILLA FACTORY</b> Made In America, Falcon 4073	10	<b>VICENTE FERNANDEZ</b> Para Recordar, Caytronics Cys 1450
4	<b>MONSANTO</b> In The Mood, CHI 5001	11	<b>LOS UNICOS</b> Todavia, UN 1006
5	<b>TIGRES DEL NORTE</b> Contrabando Y Traicion, Fama 528	12	<b>LOS KASINOS</b> El Poderoso, UNI 1007
6	<b>RENACIMIENTO '74</b> Renacimiento '74, RAM 1004	13	<b>LITTLE JOE &amp; LATINAIRES</b> Brown Stuff, Buena Suerte, BSR 1054
7	<b>LOS TERRICOLAS</b> En Mexico, Disco 8240	14	<b>CARLOS GUZMAN</b> Volume IV, Falcon 4072
		15	<b>CARLOS GUZMAN</b> La Costumbre, Falcon 4075

### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CAMILO SESTO</b> Amor Libre, Pronto Pts 1014	8	<b>JUAN GABRIEL</b> Con El Mariachi, Arcano 3283
2	<b>YOLANDA DEL RIO</b> Se Me Olvido Otra Vez, Arcano 3283	9	<b>HECTOR LAVOR</b> La Voz, Fania XSLP-00461
3	<b>VICENTE FERNANDEZ</b> Vicente Fernandez, Caytronics 1450	10	<b>CELIA &amp; JOHNNY</b> Tremendo Cache, Vaya XVS-37
4	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco Clip-120	11	<b>LOS DIABLOS</b> Mexico Es, Latin International Diis-2037
5	<b>ANGELICA MARIA</b> Before The Next Teardrop Falls, Sonido Internacional SI-8014	12	<b>FREDDY'S</b> Freddy's, Peerless 10027
6	<b>ROSENDA BERNAL</b> A La Edad De 14 Anos, Latin International 5036	13	<b>JULIO IGLESIAS</b> El Amor, Alhambra 23
7	<b>LOS PASTELES VERDES</b> Vol II, Gema 5027	14	<b>BOBBY RODRIGUEZ</b> Lead Me To The Beautiful Band, Vaya XVS-43
		15	<b>CORTIJO</b> El Bochinche, Coco Clip-117



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Record producer Bobby Marin, trombonist Willie Colon, comedian Monte Rock III and publisher Izzy Zanabria



Gonga genius Ray Barreto turns to greet vocalist Cheo Feliciano



MC Anibal Vazquez greets pianist/arranger Larry Harlow



Guitarist Yomo Toro greets the crowd



Movie narrator 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 Kirchschlager, 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**

## Olympic Song Contest On

• Continued from page 3

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."

## 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).



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 MELHUISE**

## 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.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

This Week	Last Week	SINGLES
1	1	SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)
2	4	FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)
3	3	MUSIC—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
4	2	YOU SEE THE TROUBLE WITH ME—Barry White (20th Century)—(Barry White)
5	7	JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)
6	6	I'M MANDY FLY ME—*10cc (Mercury)—St. Annes (10cc)
7	10	DO YOU KNOW WHERE YOU'RE GOING TO—Diana Ross (Tamlam/Motown)—Screen Gems/Columbia (M. Masser)
8	20	LOVE ME LIKE I LOVE YOU—*Bay City Rollers (Bell)—Bay City Music/Carlin (Muff Winwood)
9	14	GIRLS GIRLS GIRLS—*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes)
10	8	PINBALL WIZARD—*Elton John (DJM)—Fabulous (Gus Dudgeon)
11	19	DON'T STOP IT NOW—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
12	18	HEY JUDE—*Beatles (Apple)—Northern (George Martin)
13	9	YESTERDAY—*Beatles (Apple)—Northern (George Martin)
14	11	FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay)
15	13	I WANNA STAY WITH YOU—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
16	12	HELLO HAPPINESS—*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)
17	25	DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes)
18	41	S'S'S' SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kenny Young)
19	5	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon)
20	29	LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade)
21	26	GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Merridian/Siegel (Butterfly Prod.)
22	24	THERE'S A KIND OF HUSH—Carpenters (A&M)—Donna (R&K Carpenter)
23	28	MOVIN'—Brass Construction (United Artists)—RAK (J. Lane)
24	15	PEOPLE LIKE YOU PEOPLE LIKE ME—*Glitter Band (Bell)—Rock Artists (Mike Laender)
25	43	HONKY TONK TRAIN BLUES—*Keith Emerson (Manticore)—Peter Maurice
26	46	ALL BY MYSELF—Eric Carmen (Arista)—Campbell Connelly (Jimmy Ienner)
27	23	PAPERBACK WRITER—*Beatles (Apple)—Northern (George Martin)
28	30	GET BACK—*Beatles (Apple)—Northern
29	22	I LOVE TO LOVE—Tina Charles (CBS)—Mautoglad (Biddu)
30	39	YOU SEXY SUGAR PLUM—Rodger Collins (Fantasy)—Parker/BMI (Rodger Collins)
31	37	ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)
32	17	TAKE IT TO THE LIMIT—Eagles (Asylum)—Warner Brothers (Bill Szymczyk)
33	16	CONCRETE & CLAY—Randy Edelman (20th Century)—Burlington (Bill Schnee)
34	32	STRAWBERRY FIELDS—*Beatles (Apple)—Northern
35	40	WHERE THE HAPPY PEOPLE GO—Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)
36	33	RIDERS ON THE STORM—Doors (Elektra)—Rondor (B. Botnick/Doors)
37	50	HELP—*Beatles (Parlophone)—Northern (George Martin)
38	34	HEY MR. MUSIC MAN—Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)
39	—	FALLEN ANGEL—Frankie Valli (Private Stock)—Big Secret (Bob Gaudio)
40	31	CONVOY—C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
41	—	DOOMSDAY—Evelyn Thomas (20th Century)—Leviathan/Horse (E. Levine/D. Leake)
42	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Brothers)—EMI (P. Gernhard/T. Scotti)
43	47	RAM GOAT LIVER—*Pluto (Trojan)—Nems (Togetherness Prod.)
44	—	MORE MORE MORE—Andrae True Connection (Buddah)—Buddah (Gregg Diamond)
45	—	MOVIESTAR—*Harpo (DJM)—RAK (Ben Palmers)
46	42	LAZY SUNDAY—*Small Faces (Immediate)—United Artists (Marriott/Lane)

47	—	REGGAE LIKE IT USED TO BE—*Paul Nichols (RSO)—April/Rio Cartel (C. Neil)
48	—	RAIN FOREST—*Biddu Orchestra (Epic)—Subiddu/Chappell (Biddu)
49	—	BABY I'M YOURS—*Linda Lewis (Arista)—April (T. Silvester/B. De Coteux)
50	—	CONVOY GB—Laurie Lingo & The Dipsticks (State)—Chappell (Bickerton/Wadding)

## BRITAIN

(Courtesy: Music Week)

LPs

This Week	Last Week	LPs
1	1	ROCK FOLLIES—(Island)
2	—	WINGS AT THE SPEED OF SOUND—Wings (Apple)
3	6	JUKE BOX JIVE—Various Artists (K-Tel)
4	2	GREATEST HITS—Eagles (Asylum)
5	38	GREATEST HITS—Abba (Epic)
6	4	DIANA ROSS—(Tamlam Motown)
7	3	BLUE FOR YOU—Status Quo (Vertigo)
8	—	CRY TOUGH—Nils Lofgren (A&M)
9	7	HOW DARE YOU—10cc (Mercury)
10	10	REBEL—John Miles (Decca)
11	9	DESIRE—Bob Dylan (CBS)
12	18	BRASS CONSTRUCTION—(United Artists)
13	23	AMIGOS—Santana (CBS)
14	15	A TRICK OF THE TAIL—Genesis (Charisma)
15	—	MOON MADNESS—Camel (Decca)
16	20	PENTHOUSE TAPES—Sensational Alex Harvey Band (Vertigo)
17	5	THE VERY BEST OF SLIM WHITMAN—(United Artists)
18	12	BREAKAWAY—Gallagher & Lyle (A&M)
19	11	WALK RIGHT BACK WITH THE EVERLYS—Everly Bros. (Warner Bros.)
20	17	BY INVITATION ONLY—Various Artists (Atlantic)
21	22	THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah)
22	14	THE BEST OF JOHN DENVER—(RCA)
23	8	CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)
24	—	INSTRUMENTAL GOLD—Various Artists (Warwick)
25	—	JAIL BREAK—Thin Lizzy (Vertigo)
26	28	DOUBLY DEVINE—Sydney Devine (Philips)
27	36	SOME OF ME POEMS & SONGS—Pam Ayers (Galaxy)
28	—	YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh (Anchor)
29	13	THE BEST OF HELEN REDDY—(Capitol)
30	25	WINDSONG—John Denver (RCA)
31	24	LET THE MUSIC PLAY—Barry White (20th Century)
32	—	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
33	—	SCOTCH ON THE ROCKS—Band of the Black Watch (Spark)
34	19	24 ORIGINAL HITS—Drifters (Atlantic)
35	43	GREATEST HITS—Barry White (20th Century)
36	37	PATRICK MORAZ—(Charisma)
37	21	A NIGHT AT THE OPERA—Queen (EMI)
38	16	THE BEST OF ROY ORBISON—(Arcade)
39	33	MOTOWN GOLD—Various Artists (Tamlam/Motown)
40	—	WELSH CONNECTION—Man (MCA)
41	—	GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)
42	—	TAKIN' IT TO THE STREETS—Doobie Bros. (Warner Bros.)
43	42	ROLLED GOLD—Rolling Stones (Decca)
44	46	LIVE—Robin Trower (Chrysalis)
45	—	TROUBLE—Sailor (Epic)
46	—	THE BEATLES 1962-1966 (Apple)
47	—	ELITE HOTEL—Emmylou Harris (Reprise)
48	29	TUBULAR BELLS—Mike Oldfield (Virgin)
49	—	OMMADAWN—Mike Oldfield (Virgin)
50	—	RAISING HELL—Fatback Band (Polydor)

## SWITZERLAND

(Courtesy Radio Hitparade)

SINGLES

This Week	Last Week	SINGLES
1	—	FERNANDO—Abba (Polydor)
2	—	MISSISSIPPI—Pussycat (EMI-Electrola)
3	—	MOVIESTAR—Harpo (EMI-Electrola)
4	—	A GLASS OF CHAMPAGNE—Sailor (Epic)
5	—	BOHEMIAN RHAPSODY—Queen (EMI-Electrola)
6	—	JULIE ANNE—Kenny (EMI-Electrola)
7	—	LOVE TO LOVE YOU BABY—Donna Summer (Atlantic)
8	—	RAIN—Status Quo (Vertigo)
9	—	MAMA MIA—Abba (Polydor)
10	—	ROCKY—Frank Farian (Hansa)
11	—	FLY ROBIN FLY—Silver Convention (Jupiter)
12	—	MY LITTLE WORLD—Waterloo & Robinson (Atom)
13	—	DJAMBO, DJAMBO—Peter, Sue & Marc (PSM)
14	—	UN ANGELO—I Santo California (Ariola)
15	—	CA VA PAS CHANGER LE MONDE—Joe Dassin (CBS)

## From The Music Capitals Of The World

### LONDON

Derek Block-promoted 35-performance tour by Johnny Mathis here grossed just over \$500,000 and included three sell-out shows at the London Palladium. . . . Three Degrees back for another tour, also pulling big Palladium business. . . . Live album due by CBS from Shirley Maclaine, coinciding with her upcoming return tour and recorded at the Palace in New York. An extra performance at the Palladium for Atlantic nostalgia quartet Manhattan Transfer, because of huge reaction. . . . Gilbert O'Sullivan's "Doing What I Know" first single from MAM to go through the new distribution deal with EMI. . . . Keyboard man Bill Hurd definitely out of the Rubettes' line-up leaving the group a foursome. . . . Re-release of "Eloise" by Barry Ryan.

Charley Pride back in November for two-week tour, third in succession promoted by the Ember Concert Division. . . . Deals by DJM Records here with CBS (Europe), one for manufacturing rights for all DJM product for France, Benelux, Germany and Scandinavia and the second for distribution of product in Holland.

B&C Records out with a new soul label in June, tentatively called Florida, with product from the Miami-based Konduko and Tashamba labels. . . . U.K. six-piece band Stars signed to long-term publishing deal with Chappell here, the group due for heavy promotional activity. Fleetwood Mac album "Fleetwood Mac" has gone platinum following release last year in July and gold award in December. . . . Led Zeppelin album "Presence" likely to smash all previous WEA group sales records. . . . Soul enthusiasm reflected by extra concerts added for Gladys Knight and Pips tour. . . . Ian Mitchell, from County Down, Ireland, and just 17, replacement for Alan Longmuir in the Bay City Rollers.

Reported that more than one million fans made ticket application for the Rolling Stones' tour here, the group's first in Europe in three years. . . . Much interest in Bernie Taupin's book "The One Who Writes The Words For Elton John," the lyricist receiving plenty praise. . . . Winners of Phonogram's Grand Prix sales campaign, eight representatives, treated to a golfing holiday in Spain by the company.

The British Phonographic Industry to produce a quarterly survey of sales trends in the record market; at present the only quarterly sales pictures available are through the British Market Research Bureau's analysis of company and label percentage shares and the sometimes unreliable Department of Trade statistics. . . . Ten percent discount through April and May by Bell/Arista on 10 of the companies' main albums, as a dealer incentive. . . . Bronze Records taking over the Roundhouse rock venue for shows by group signings Manfred Mann's Earthband and Colosseum II.

Warner Bros. laying on a national television campaign on its "Walk Right Back With The Everlys" package of the duo's hits. . . . Collett Dickinson Pearce picked to handle advertising on behalf of EMI in the tv-compilation market, an account reportedly worth an annual \$1 million. . . . First-ever U.K. album on the music of Tonga released by Tangent, the ethnic music label distributed by Polydor. . . . Moon Williams subject of DJM's biggest-ever campaign to break an artist, a six-week build-up of radio, press and tv advertising.

Tom Newman, who produced and engineered "Tubular Bells" with Mike Oldfield, has signed a production deal with Decca, and will part-work from his own Argonaut Studios, a 16-track facility on a barge in London's Little Venice. . . . Distribution deal with President by the Rock On chain of retail shops for the re-release of Vince Taylor's 1959 hit "Brand New Cadillac." . . . Arts Minister Hugh Jenkins at a reception to celebrate 50 years of the London Junior Orchestra, training ground for many top orchestra players.

PETER JONES

### BUDAPEST

Attending the meetings of the board of the International Jazz Federation here were: Lance Tschannen, president, and head of cultural and documentary programs of the Swiss Broadcasting Corporation; vice-presidents Charles Delaunay (France), Wolfram Rorig (German Federal Republic), Lubomir Doruzka (Czechoslovakia), Janos Gonda (Hungary); and board members Jan Byrszek (general secretary, Austria); Ole Mattheissen (Denmark); Charles Alexander (U.K.); John Carrico (France); Jose Duarte (Portugal); Bent J. Jensen (Denmark); Mladen Mazur (Yugoslavia); Joe Viera (GFR); Matti Kontti-

## International Gasolin And CBS Head Danish LP Record Charts

By KNUD ORSTED & RUDY GARCIA

COPENHAGEN—CBS Denmark has held the No. 1 place on the album chart here for 23 weeks with local rock group Gasolin's fifth LP "Gas 5."

Total sales are now in excess of 100,000 which is virtually saturation maximum for a country of only five million inhabitants.

Behind the album production is Roy Thomas-Baker who has handled the group's studio work for five years. He also produces U.K. groups Queen and Pilot and recently was in the New York CBS studios producing the first U.S. album release for Gasolin.

The interesting thing about the U.S. Gasolin LP is that various Epic label executives contributed towards writing the English lyrics to Gasolin's original Danish material. All of the members of the group speak some English and the transition in terms of their vocals was easily made, according to several U.S. rock critics present at the recording sessions.

Epic a&r man, Steve Popovich, was responsible for bringing the group to the U.S. to record.

"I kept hearing about this group's phenomenal sales record in Denmark," Popovich says. "I mean, when you check it out you find that every 18th LP sold in Denmark is a Gasolin record. With that kind of track record I just had to see them."

"When I got over there and heard them perform I knew they would go over great in this market. They look good—so much so that I can envision their typical Danish workingmen's clothes becoming a fashion rage here. But more importantly, they sound good. It was just a matter of

nen (Finland) and Jacek Wapinski (Poland).

In a special session of music, the Hungarian Musicians Federation presented the Koszegi Group, the Bela Lakatos Trio, the Csaba Dezseo group, the Gyorgy Vukan group, the Interbrass and Rudolf Tomsits, and 16-year-old pianist Frigyes Pleszkan. . . . Billboard Czech correspondent Lubomir Doruzka talked about jazz life in his country. . . . At a dinner party, the federation members were welcome by Tibor Sarai, of the Hungarian Musicians Federation.

The Bartok String Quartet is back from a 70-day U.S. and Canadian tour in which they gave 30 concerts in different centers, including New York, New Orleans, Dallas, Miami, Vancouver and Toronto, the group playing on new instruments bought by the Hungarian Cultural Ministry for more than \$250,000.

Hungarian concert organization Interconcert set up some 1800 concert appearances for Hungarian artists through the world in 1975. . . . Particularly successful were the tours by the Hungarian State Orchestra, conducted by Janos Ferencsik in the Federal German Republic and the Ference Liszt Chamber Orchestra, conducted by Frigyes Sandor in the U.S., the latter having a longer concert tour lined up for West Germany.

The children's chorus of the Hungarian Radio Corporation is to tour Japan, the Municipal Operetta Theatre is to present two productions by Emmerich Kalman in Holland and many other artists have appearances lined up overseas. . . . Interconcert is in contact with more than 40 countries and is pledged to promote contemporary Hungarian music as much as possible.

PAUL GYONGY

### MOSCOW

Among classical acts booked by Gosconcert during the spring period were the Schubert Trio from the German Democratic Republic; the Belgrade Wind Quintet; pianist Dubrovka Tomshic from Yugoslavia, who studied with Artur Schnabel; pianists Annerose Schmidt, Hiroko Nakamura, Imre Rohman, Nino Gardi and Jaques Ruvier.

Conductors Pietro Argento, Teodor Romanic, Katzuo Yamada and Rodentor Romero conducted various Russian symphony orchestras in several cities here. . . . On its first Russian tour, the Munich Chamber Orchestra, under H. Stadl-

meir, gave performances in several key cities. . . . And also on a debut tour of Russia was the Quadro Otteter ensemble from the Netherlands, presenting a program of French music from the 18th century and early 17th century Italian and English music, performances being given in Moscow, Minsk, Riga and Tallin.

translating or really transferring their lyrical qualities to English. "I think we have accomplished this with some of the material they have recorded. I am really excited about the possibilities."

The group has been together since 1969 when Franz, who plays lead guitar, and Willy, the bassist, got together while vacationing on a farm. Both were musicians but had been playing other instruments.

Willy, who knew Kim, persuaded the latter to join them as lead singer and later they added Charlie, the drummer, to the group.

"We worked so hard—24 hours a day really—that it caused Kim and I divorces," says Franz. "But it all worked out since we both married again."

Kim also writes most of the material for the group and is the most proficient in singing in English.

Co-producer of Gasolin's albums is Danish Poul Bruun who inadvertently wrecked the group's chances of having a full six months as No. 1 on the chart. He brought out a sampler album, "Christiana," which features several of the top Danish acts and it went to second place in the week of release then took over the top spot the following week.

However, CBS still had "Gas 5" in the runner-up position and dominated the charts with "Maske Ku Vi," by Sebastian (three), the French production "La Ballade Des Gens Heureux" (four), the Sailor single "A Glass Of Champagne" (six) and Bob Dylan's "Desire" (seven).

Soren Nissen, of CBS Denmark, points out that local productions are a very big part of the turnover in the Danish section of the international company.

## Bluegrass Fest

• Continued from page 56

the Lions Club to book the leading international bluegrass acts into the show in an attempt to establish the event as a major festival on a par with the Mariposa Folk Festival and the Carlisle Bluegrass Festival.

Organizers of the Waterford Festival indicate that they will try to appeal to a broader audience by emphasizing contemporary and comedy bluegrass, as well as traditional.

Confirmed bookings for the festival so far include Lester Flatt and the Nashville Grass, the Dillards, the Good Brothers, Bryan Bowers, Motor City Grass, Blackcreek, Bluegrass Revival and the Red, White and Blue Grass.

Elwood Saracuse, the national tour director of Music Shoppe, is coordinating all the festival bookings and indicates that several of the U.S. groups will also be playing selected club engagements in Ontario at the time of the festival.

## EAR Promotion

• Continued from page 52

band, the Wham Bam Band, and a vocal duo, the Skifonettes. The tour is arranged by Frituna Production. The April 29 gig in the Stockholm Concert Hall is particularly important to Skifs, because the audience will include international EMI representatives and continental promoters.

## 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" Weiss), "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 LPs 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' Gambler 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 credible, 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 recordings. 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 gospelish 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.

## Country

**DON WILLIAMS—Harmony**, ABC/Dot D0SD-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 D0SD-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).

## Soul

**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, 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.

## First Time Around

**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 Fisher, Jim Melanson, Is Horowitz, Bob Kirsch.

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## The Agenda:

### THURSDAY, MAY 6

10 am-6 pm  
6:30 pm-8:30pm

**REGISTRATION  
COCKTAIL RECEPTION**

### FRIDAY, MAY 7

9 am-9:45 am

**KEYNOTE ADDRESS**

John Kenneth Galbraith, Professor Emeritus,  
Harvard University, World-Renowned Economist

9:45 am-10 am

**COFFEE BREAK**

10 am-11:30 am

**CONCURRENT SESSIONS**

1) "WHATEVER HAPPENED TO THE TALENT  
MANAGER?"

Chairmen: Sid Bernstein, Sid Bernstein  
Management; George Greif, Greif-Garris  
Panel: Al Schlesinger, Esq., Schlesinger & Dave;  
Joseph Porter III, Stein, Porter, Kahan & Flam

2) "THE PRINT BUSINESS-AN EXPLODING MARKET"

Chairman: Mike Stewart, United Artists  
Panel: Herman Steiger, Big 3 Music  
Shoichi Kusano, Shinko Music, Tokyo  
Keith Mardak, Hal Leonard Publishing

11:45 am-1:15 pm **CONCURRENT SESSIONS**

3) "TAPE PIRACY-WHERE IS IT TODAY?"

Chairman: Stanley Gortikov, RIAA  
Panel: James G. Dy, Dyna Products, Manila; D.J.  
Young, IFPI, Hong Kong; 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 Kievas, K-Tel, Canada; Eric Kronfeld, Esq., Machat & Kronfeld, Jack Culberg, Ronco, Chicago

10:30 am—10:45 am **COFFEE BREAK**

10:45 am—12 pm **CONCURRENT SESSIONS**  
 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

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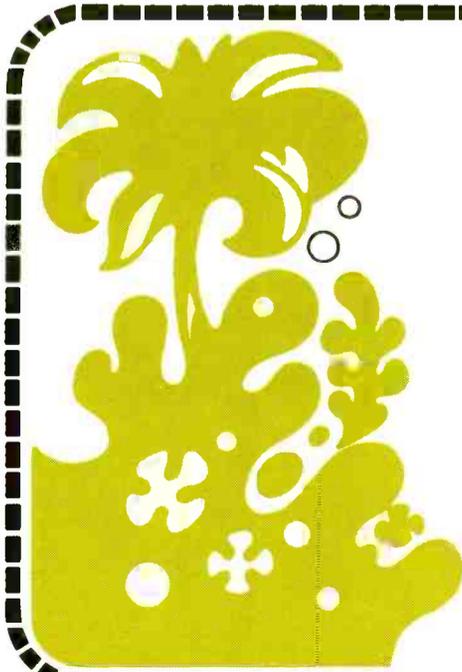
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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/24/76

Number of singles reviewed  
this week **106** Last week **95**

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**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 & TENNILLE—Shop Around (3:23);** producers: The Captain and Toni Tennille; writers: William "Smookey" 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 Lener; 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 TC-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 MANDRELL—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.

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## Billboard LPs

• Continued from page 58

progrssive. 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 lead 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.



## 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.



# Billboard **HOT 100** \* Chart Bound

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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 62

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	1	12	DISCO LADY—Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	★	35	36	7 COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM	★	69	80	2 DON'T STOP IT NOW—Hot Chocolate (Mickie Most), E. Brown, Big Tree 16060 (Atlantic) WBM
★	2	13	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Genhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	★	36	40	6 SHOUT IT OUT LOUD—Kiss (Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854 HAN	★	70	81	2 WHERE DID OUR LOVE GO—J. Geils Band (Ahmet Ertegun), B. Holland, L. Dozier, E. Holland, Atlantic 3320 CPP
★	3	11	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	★	37	57	4 HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), M. Gimbel, C. Fox, Warner/Reprise 1351 HAN	★	71	75	4 JASPER—Jim Stafford (Phil Genhard), J. Stafford, D. Loggins, Polydor 14309 HAN
★	5	11	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	★	38	42	6 YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic) B-3	★	72	78	5 HEY BABY—Ted Nugent (Lou Futterman, Tom Werman), D. St. Holmes, Epic 8-50197 (Columbia)
★	7	18	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	★	39	43	5 CAN'T HIDE LOVE—Earth, Wind & Fire (Maurice White, Charles Stepney), S. Scarborough, Columbia 3-10309 CHA/HAN	★	73	83	2 LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM
★	6	6	17 ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 CPP	★	40	44	7 MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 CPP	★	74	74	6 I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (Michael Masse), M. Masse, P. Sawyer, Motown 1387 CPP
★	11	5	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349 WBM	★	41	46	5 I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (Marc Gordon), C. Hampton, H. Banks, Playboy 6062 ALM	★	75	77	3 JEALOUSY—Major Harris (Ron "Have Mercy" Kersey, Major Harris), J.B. Jefferson, C.B. Simmons, Atlantic 3321 WBM
★	9	10	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	★	42	53	5 HURT/FOR THE HEART—Elvis Presley (Not Listed), J. Craine, A. Jacobs/D. Linde, RCA 10601 B-3	★	76	86	2 CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, M. Wilson, Mushroom 7021 WBM
★	10	17	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 B-3	★	43	51	3 WHEN LOVE HAS GONE AWAY—Richard Cocciante (Catherine Arnoult), R. Cocciante, M. Laberti, D. Rouby, 20th Century 2275 HAN	★	77	50	11 ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP
★	12	8	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) HAN	★	44	66	3 LOVE IN THE SHADOWS—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA) WBM	★	78	82	2 GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM
★	11	4	14 LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM	★	45	55	4 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/ BTO 7621 (Capitol) B-3	★	79	79	7 YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4664 B-3
★	12	13	9 THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	★	46	56	4 ANYTIME (I'll Be There)—Paul Anka (Denny Dantes), P. Anka, United Artists 789 MCA	★	80	88	4 LOVE HANGOVER—5th Dimension (Marc Gordon), P. Sawyer, M. McLeod, ABC 12181 CPP
★	13	8	17 DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	★	47	52	6 HEAVY LOVE—David Ruffin (Van McCoy), V. McCoy, J. Cobb, Motown 1388 ALM	★	81	84	3 FOREVER LOVERS—Mac Davis (Rick Hall), S. Whipple, Columbia 3-10304 B-3
★	14	14	18 DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	★	48	58	4 FALLEN ANGEL—Frankie Valli (Bob Gaudio), D. Flett, G. Fletcher, Private Stock 45074 ALM	★	82	85	6 LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (Kool & The Gang for K. & G. Prod.), C. Smith, R. Bell, Kool & The Gang, De-Lite 1579 (PIP) CPP
★	15	17	17 SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	★	49	60	4 MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP	★	83	87	3 LET'S MAKE A BABY—Billy Paul (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3584 (Columbia/Epic) B-3
★	16	16	16 DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	★	50	18	20 DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	★	84	NEW ENTRY	LOOKIN' OUT FOR #1—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73784 (Phonogram) CPP
★	21	11	11 I DO, I DO, I DO, I DO, I DO—Abba (Bjorn Ulvæus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvæus, Atlantic 3310 CPP/TMM	★	51	20	11 ACTION—Sweet (Sweet For Chinebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	★	85	95	3 ARMS OF MARY—Sutherland Brothers & Quiver (Howard Albert, Ron Albert for Fat Albert Prod.), I. Sutherland, Columbia 3-10284 WBM
★	22	9	9 SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	★	52	54	11 HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tamlia 54266 (Motown) B-3	★	86	90	2 MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 ALM
★	25	6	6 TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	★	53	63	5 FALLING APART AT THE SEAMS—Marmalade (Tom Macaulay), T. Macaulay, Ariola America 7619 (Capitol) ALM	★	87	89	5 WORDS (Are Impossible)—Donny Gerrard (Henry Grumpo Marx, Robbie Buchanan), E. Riccardi, L. Albertelli, D. Janssen, B. Hart, Greedy 101 WBM
★	24	8	8 LIVIN' FOR THE WEEKEND—D'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	★	54	64	3 BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177 MCA	★	88	91	3 TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN
★	21	19	12 MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP	★	55	23	19 TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★	89	94	3 THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306 WBM
★	27	7	7 STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	★	56	26	27 LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamlia 54262 (Motown) CPP	★	90	NEW ENTRY	THINKING OF YOU—Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV) CPP
★	29	13	13 SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	★	57	33	19 ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★	91	92	10 MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
★	35	3	3 SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256 HAN	★	58	71	2 ONE PIECE AT A TIME—Johnny Cash (Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321 B-3	★	92	93	5 I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170 WBM
★	31	6	6 MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) HAN	★	59	49	23 LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	★	93	NEW ENTRY	KENTUCKY MOONRUNNER—Clendus Maggard & The Citizen's Band (Jerry Kennedy), J. Hugely, J. Kennedy, Mercury 73789 (Phonogram) WBM
★	32	8	8 RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345 CPP	★	60	70	3 I'M MANDY FLY ME—10cc (10cc), E. Stewart, G. Gouldman, K. Godley, Mercury 73779 (Phonogram) WBM	★	94	96	2 TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3588 (Columbia/Epic) B-3
★	27	28	11 LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM	★	61	72	2 TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196 WBM	★	95	98	3 THE FONZ SONG—The Heyettes (aaa-ettes) (Jackie Mills), M.S. Fein, London 232 WBM
★	34	7	7 GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midian International 10571 (RCA) ALM	★	62	48	12 GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 CPP	★	96	99	2 KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3
★	41	4	4 LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP	★	63	56	27 LOVE MACHINE Pt. 2—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamlia 54262 (Motown) CPP	★	97	100	3 I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM
★	30	10	10 FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram) CHA	★	64	62	48 FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic) WBM	★	98	NEW ENTRY	IT SHOULD HAVE BEEN ME—Yvonne Fair (Norman Whitfield), N. Whitfield, W. Stevenson, Motown 1323 CPP
★	31	17	20 GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441 ALM	★	65	76	3 IT'S OVER—Boyz Scaggs (Joe Wissert), B. Scaggs, Columbia 3-10319 WBM	★	99	NEW ENTRY	SIXTEEN TONS—Don Harrison Band (Don Harrison Band), M. Travis, Atlantic 3323 B-3
★	39	5	5 DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter/J. Loudermilk, Capitol 4245 CPP	★	66	69	4 EVERYDAY WITHOUT YOU—Hamilton, Joe Frank & Reynolds (Hamilton, Joe Frank & Reynolds), D. Hamilton, Playboy 6068 WBM	★	100	NEW ENTRY	THIS IS IT—Melba Moore (Van McCoy), V. McCoy, Buddah 519 WBM
★	37	12	12 UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 WBM	★	67	45	8 LOOKING FOR SPACE—John Denver (Milton Okun), J. Denver, RCA 10586 CLM	★	100	NEW ENTRY	
★	38	8	8 HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN	★	68	68	24 THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzon, ABC 12135 CPP	★	100	NEW ENTRY	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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 = Plymout Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

**HOT 100 A-Z—(Publisher-Licensee)**

Action (Sweet/Warner Bros., ASCAP)..... 51	Disco Lady (Groovesville, BMI)/Conquistador, ASCAP)..... 1	I Thought It Took A Little Time (But Today I Fell In Love) (Jobete, ASCAP)..... 74	Lovin' For The Weekend (Mighty Three, BMI)..... 20	Love Machine (Part 1) (Jobete/Grimore, ASCAP)..... 56	Shout It Out Loud (Cage American/Rock Steady, ASCAP)..... 36	This Is It (Van McCoy/Warner-Tamerlane, BMI)..... 100
All By Myself (C.A.M.-U.S.A., BMI)..... 57	Don't Pull Your Love/Then You Can Tell Me Goodbye (ABC/Capitol)..... 5	Lonely Night (Angel Face) (Don Kirshner, BMI)..... 11	Love Really Hurts Without You (Black Sheep, BMI)..... 45	Silly Love Songs (MPL Communications, BMI)..... 24	Thinking Of You (Web IV, BMI)..... 90	The Fonz Song (Adamo, ASCAP)..... 95
Anytime (I'll Be There) (Spanka, BMI)..... 46	Get Up And Boogie (Midson, ASCAP)..... 28	Looking For Space (Cherry Lane, ASCAP)..... 67	Mighty High (American Broadcasting/DaArn, ASCAP)..... 91	Sixteen Tons (Unichappell/Elvis Presley, BMI)..... 99	Tryin' To Get The Feeling Again (Warner-Tamerlane/Upward Spiral, BMI)..... 19	Turn The Beat Around (Sunbury Dunbar, BMI)..... 88
Arms Of Mary (Island, BMI)..... 85	Golden Years (Bewlay Bros./Chrysalis/Mainman, ASCAP)..... 31	I've Got A Feeling (We'll Be Seeing Each Other Again) (Irving, BMI)..... 41	Misty Blue (Talmont, BMI)..... 25	Strange Magic (Unari/Jet, BMI)..... 22	Union Man (Flat River, BMI)..... 33	Welcome Back (John Sebastian, BMI)..... 7
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)..... 54	Happy Days (Burin, BMI)..... 37	I Want You (Almo/Jobete, ASCAP)..... 71	Money Honey (Hudson Bay, BMI)..... 21	Sweet Love (Jobete/Commodores, ASCAP)..... 5	When Love Has Gone Away (Sunbury, ASCAP)..... 43	Where Did Our Love Go (Jobete, ASCAP)..... 70
Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)..... 9	Happy Music (Elgy, BMI)..... 34	I Want You (Marvin Gaye) (Leon Ware, T-Boy Ross), L. Ware, T-B. Ross, Tamlia 54264 (Motown) ALM	Moonlight Feels Right (Brother Bull's, ASCAP)..... 84	Takin' It To The Streets (Turipin Tunes, BMI)..... 49	Words (Are Impossible) (ATV, BMI)..... 87	Words (Are Impossible) (Avco Embassy, BMI)..... 79
Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 4	Heavy Love (Interior/Van McCoy/Warner-Tamerlane, BMI)..... 47	It's Over—Boyz Scaggs (Joe Wissert), B. Scaggs, Columbia 3-10319 WBM	Move It (Desert Moon/Jeff-Mar, BMI)..... 27	There's A Kind Of Hush (All Over The World) (Glenwood, ASCAP)..... 12	Young Blood (Quintotte/Unichappell, Fred Bienstock, BMI)..... 38	
Can't Hide Love (Alexscar/Unichappell, BMI)..... 39	He's A Friend (Stone Diamond/Mighty Three, BMI)..... 66	Let's Make A Baby (Mighty Three, BMI)..... 83	Only Sixteen (Kags, BMI)..... 6			
Come On Over (Casseler/Flamm, BMI)..... 35	Hurt (Miller, ASCAP)..... 52	Let's Make A Baby (Mighty Three, BMI)..... 83	One Piece At A Time (Tree, BMI)..... 21			
Crazy On You (Andorra, ASCAP)..... 76	I Do, I Do, I Do, I Do (Countless, BMI)..... 17	Let's Make A Baby (Mighty Three, BMI)..... 83	Only Love Is Real (Colgems, ASCAP)..... 29			
December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 14	I Hope We Get To Love In Time (Groovesville, BMI)..... 63	Let's Make A Baby (Mighty Three, BMI)..... 83	Right Back Where We Started From (ATV/Universal Songs, BMI)..... 3			
Deep Purple (Robbins, ASCAP)..... 50	I'm Mandy Fly Me (Man-Ken, BMI)..... 60	Let's Make A Baby (Mighty Three, BMI)..... 83	Sara Smile (Unichappell, BMI)..... 23			
			Shannon (Blendingwell, ASCAP)..... 18			
			Show Me The Way (Almo/Fram-Dee, ASCAP)..... 73			

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. 

Produced by Denny Diante in association with Paul Anka Productions. 

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# 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."  
**WISM** 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.



BHL1-1351



Distributed by RCA Records



# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL										
106	95	10	ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95			137	125	19	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98		169	169	4	POCO Live Epic PE 33336 (Columbia)	6.98		7.98		7.98
107	100	13	LOGGINS & MESSINA Native Son Columbia PC 33578	6.98	7.98	7.98		7.98			138	142	71	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98		180	3	MAC DAVIS Forever Lovers Columbia PC 34105	6.98	7.98	7.98		7.98	
108	101	11	JOURNEY Look Into The Future Columbia PC 33904	6.98		7.98		7.98			150	5	WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97		7.97		183	2	EARL SCRUGGS REVUE VOLUME II Columbia PC 34090	6.98		7.98		7.98		
109	96	12	BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98			140	111	6	TONY ORLANDO & DAWN To Be With You Elektra 7E-1049	6.98	7.98	7.97	8.97	7.97		172	178	33	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97
111	99	64	DONNA SUMMER Love To Love You Baby Oasis OGLP 5003 (Casablanca)	6.98		7.98		7.98			141	143	7	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98		173	181	16	ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98
112	102	12	LOU REED Coney Island Baby RCA APL1-0915	6.98		7.95		7.95			142	148	6	JOHN DENVER Back Home Again RCA CPE1-0548	6.98		7.95		7.95		184	2	HANK CRAWFORD I Hear A Symphony Kudu KU 26 S1 (Motown)	6.98		7.98		7.98	
114	112	29	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98			143	115	20	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	6.98	7.98	7.98		7.98		175	179	3	HOYT AXTON Fearless A&M SP 4571	6.98		7.98		7.98
115	107	11	10 CC How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95			144	116	27	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98		194	3	HEART Dreamboat Annie Mushroom MRS 5005	6.98					
116	119	24	DONALD BYRD Places And Spaces Blue Note BN LA549-G (United Artists)	6.98		7.98		7.98			145	120	11	ISAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95		177	145	6	THE BEST OF URIAH HEEP Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95
117	127	10	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98			146	155	5	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97		178	152	233	SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSOD 2005	6.98		7.95	7.95	7.95
118	118	125	JOHN DENVER Greatest Hits RCA CPE1-0374	6.98		7.95		7.95			147	132	11	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97		190	2	STATUS QUO Capitol ST 11509	6.98		7.98		7.98	
119	123	48	DAVID BOWIE Young Americans RCA APL1-0998	6.98	7.98	7.95	7.95	7.95			149	122	18	KANSAS Masque Kishner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98		180	185	2	PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98
121	110	12	ELVIS PRESLEY The Sun Sessions RCA APM1-1675	6.98		7.95		7.95			150	154	13	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97		181	166	5	BILL WYMAN Stone Alone Rolling Stones COC 79103 (Atlantic)	6.98		7.97		7.97
122	114	9	FREDDY FENDER Rock 'N' Country ABC/Dot DQSD 2050	6.98		7.95		7.95			151	158	40	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98		6.98			182	156	6	TROPEA Marlin 2200 (TK)	6.98		7.98		7.98
124	128	264	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98			152	124	40	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98		185	162	4	BOBBY WOMACK Safety Zone United Artists UA LA544-G	6.98		7.98		7.98
126	68	9	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. ZBS 2923	9.98	10.97			11.97			153	133	20	SPINNERS LIVE! Atlantic SD 2-910	11.98	13.97		13.97			188	161	4	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95
127	117	10	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97			154	153	15	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95		189	195	2	DOC SEVERINSON Night Journey Epic PE 34078 (Columbia)	6.98		7.98		7.98
128	126	75	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98			155	171	3	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98		190	185	2	GARY WRIGHT & SPOOKY TOOTH That Was Only Yesterday A&M SP 3528	6.98		7.98		7.98
130	130	24	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97			157	157	25	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98		191	191	39	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98
131	131	24	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97			158	131	25	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98		192	192	36	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98
132	129	31	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98			159	139	18	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98		193	193	4	WILLIE HUTCH Concert In Blues Motown M6-854 S1	6.98		7.98		7.98
134	140	4	WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.)	6.98		7.97		7.97			160	5	AL DiMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98		194	196	2	KOKOMO Rise & Shine Columbia PC 34031	6.98		7.98		7.98	
135	135	7	CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.95		7.95			161	168	3	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98		7.95		7.95		195	199	2	ONE FLEW OVER THE CUCKOO'S NEST/ Original Motion Picture Soundtrack Fantasy F 9500	6.98		7.95		
136	136	2	EAGLES On The Border Asylum 7E-1004	6.98	7.98	7.98		7.98			162	189	2	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95		196	200	2	MACKINTOSH & T.J./ Original Motion Picture Soundtrack Waylon Jennings RCA APL1-1520	6.98		7.95		
											163	175	3	BILLY COBHAM Life & Times Atlantic SD 18166	6.98		7.97		7.97		197	198	2	STEVE HACKETT Voyage Of The Acolyte Chrysalis CHR 1112 (Warner Bros.)	6.98		7.98		7.98
											164	164	24	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98		198	170	8	LEROY HUTSON Feel The Spirit Custom CU 5010 (Warner Bros.)	6.98		7.97		7.97
											165	176	8	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98		199	197	31	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
											166	173	6	ALBERT KING Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98		7.95		7.95		200	NEW ENTRY	OSIBISA Welcome Home Island ILPS 9355	6.98		7.98			
											167	174	4	CHARLIE RICH Silver Linings Epic KE 33548 (Columbia)	5.98	6.98		6.98											

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	22, 93, 138
Paul Anka	63
America	48
Roy Ayers	117
Hoyt Axton	175
Bad Company	188
Joan Baez	15
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Backer Brothers	33, 132
Be Bop Deluxe	109
Beckers Brothers	82
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Elvin Bishop	39
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Hank Crawford	174
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Doobie Bros.	19
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Charles Earland	184
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Fleetwood Mac	122
Foghat	8
Fools Gold	47
Four Seasons	190
Peter Frampton	78
Maynard Ferguson	6, 160
Jerry Garcia	104
Art Garfunkel	69
Genesis	144
Al Green	12
Henry Gross	44
Steve Hackett	64
Daryl Hall / John Oates	83
Emmylou Harris	197
Isaac Hayes	85
Heart	60, 154
	176
Dr. Hook	141
Willie Hutch	193
Leroy Hutson	198
Jefferson Starship	92
Waylon Jennings/Willie Nelson	25
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# Easter Retail Sales Top 1975

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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—"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 Kassen 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 Raticity 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.

# Off The Ticker

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-

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 Boehner 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.

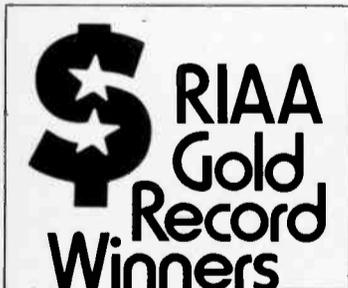
Parcher said that the conviction of Tarnopol and the others "could almost be physically felt up and down the streets" where industry people gathered and noted that the result of the convictions "has the practical effect of going to deter the type of insanity that's involved here from recurring for a 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.

## 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 stewards 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 as-tounded 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 Allan 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 Alden Hotel. They created the dance using music composed by Manu Dibango 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 11 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 30 Sued By BMI On C'right Charges

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."

## Book Coward Songs

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.

## 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 reopening 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 Tiltonson 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."

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