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LOS ANGELES

NEWSPAPER

82nd
YEAR

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Talent Agents Prefer Pro Campus Bookers

By JIM FISHEL

ATI Debuts 'Mini-Fests'

By STEPHEN TRAIMAN

NEW YORK—Recording talent and promoters expect to find big bucks this summer not only in the major stadiums with giant superstars but also in an ambitious series of indoor "mini-fests" packaged by Jeff Franklin's ATI, headlining Columbia's Blue Oyster Cult.

At least three other complementary acts will rotate on the approximately six-hour bills at medium sized (mostly 5,000 to 15,000 seats) halls, with more than a dozen major promoters involved on the local market level.

With approximately 35 dates already set, kicking off June 11 in Victoria, B.C., the ATI package already

(Continued on page 86)

NEW YORK—Collegiate bureaucracy and the lack of professionalism among college talent buyers are leading booking agents deeper into the professional promoter camp in the campus arena. This is the result of a Billboard survey featuring input from 12 key agencies.

Rock, country, pop, soul and jazz-oriented agencies were polled and the consistency of their answers points out a number of changes in booking acts on the campus circuit.

Almost all of the agencies projected an increase in campus involvement and they were unanimous on the need for professional promoters.

Ed Micone of New York-based College Entertainment Associates says his company is becoming more involved with professional promot-

(Continued on page 42)

Studio On a Ship a New L. A. Twist

By BOB KIRSCH

LOS ANGELES—The Record Plant here has completed two recording projects aboard a 110-foot ship, with the sessions taking place at several spots along the California coast utilizing the studio's remote equipment.

Sessions aboard the boat, the Magnifico II, owned by Rick Compton, included a new artist named Mickey Carroll, produced by Bob Johnston for Don Cornelius, and Richard Supa for Epic.

The idea for a studio on a boat, according to Compton, came about partly as a result of his friendship with Jimmy Webb.

"Jimmy has been a friend for years," Compton says. "I've been involved in the music business through being a musician and through club ownership, and Jimmy, of course, has been in music all his life. We used to go out on the boat together and we thought it would be nice to record aboard."

"I knew Gary Kellgren at the

(Continued on page 39)

AFFLUENT ADULTS SOUGHT

RIAA Proposes Mart Expansion

By DAVE DEXTER JR.

LOS ANGELES—Initial planning efforts for the recording industry to penetrate beyond the "blue denim curtain" and broaden the vast older than youth market are underway, spurred by the RIAA.

Stan Gortikov, RIAA president, says the proposed plan—conceived by him and a committee last month at a meeting in San Francisco—emerged from a feeling among many prominent industry leaders that there is widespread concern that "most older consumers of disks and tapes are non-buyers."

Officially, the new program will be known as the "recording industry market expansion project."

There are four major goals, declares Gortikov. These include "fantastic opportunities for the industry" to retain current disk-tape buyers as they advance in age, to expand the purchases of marginal buyers, to recapture former buyers and to gain

(Continued on page 20)

Carnegie Concert Recorded By Col

By IS HOROWITZ

NEW YORK—In a rare example of label cooperation, Columbia Records recorded Carnegie Hall's \$1,000-per-ticket fund-raiser concert Tuesday (18), a gala event featuring some of the brightest stars in the classical firmament.

The negotiations that brought the project to Columbia were handled by violinist Isaac Stern, who bucked bids by at least two other disk manufacturers.

A variety of exclusive label affiliations had to be cleared to permit the concert to be recorded. Only three of the artists who appeared are under contract to CBS.

Stern is president of the Carnegie

(Continued on page 57)

IMIC-6: a 12-Page Report Commences On Page 43



ANGELO—The debut album of Angelo (F-9507) on Fantasy Records introduces a singer/songwriter with roots in jazz and his feet planted firmly in today's rock. An award-winning jazz musician in college, Angelo toured with Les and Larry Elgart, Craig Hundley, and Sergio Mendes. His songs have been recorded by Mendes, Jose Feliciano, and Richie Havens. He produced his own first album with help from some very special friends.

(Advertisement)

3 Rock Superstars For Talent Forum

By NAT FREEDLAND

LOS ANGELES—Three superstar rock headliners, two of them with platinum albums currently on the charts, will appear at Billboard's Talent Forum awards dinner to personally accept accolades for outstanding achievements in live entertainment. Identities of these superstars are being kept secret until the awards dinner.

The Talent Forum is closing in fast on 200 advance registrations at press time, with more than 20 registrations coming in daily. The music industry's only contemporary international live entertainment convention will be held this year at the Beverly Hilton Hotel here June 1-4.

The label entertainment nights at

(Continued on page 32)

Aussie, U.S. RKO DJs Trade Mikes

By CLAUDE HALL

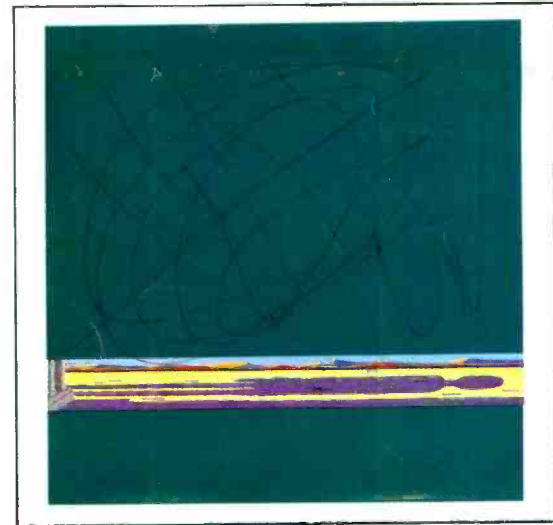
LOS ANGELES—Australian disk jockeys will be exchanged with several U.S. deejays in the RKO Radio chain July 23-24-25 for broadcasts via satellite that will also unveil new releases by Helen Reddy and the Eagles.

In addition, networks of radio stations in each nation are being lined

up now to also carry two one-hour, three-city, three-men specials.

These two specials, one broadcast Saturday, July 24, and the other Sunday, July 25, will be free to U.S. radio stations on a first come, first served basis, reports Michael Spears, operations manager of KFRC in

(Continued on page 28)



The Alan Parsons Project—Alan Parsons who has garnered two Grammy nominations as engineer for Pink Floyd's "Dark Side Of The Moon" and for Ambrosia debuts here as a triple threat—producer/composer/artist on 20th Century Records rock adaptation of Edgar Allan Poe's "Tales Of Mystery And Imagination." This 20th Century concept LP, is a dream expanding experience. Poe was an uncanny dreamer; this is an uncanny album.

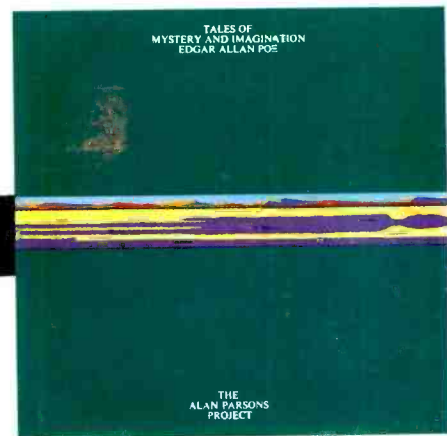
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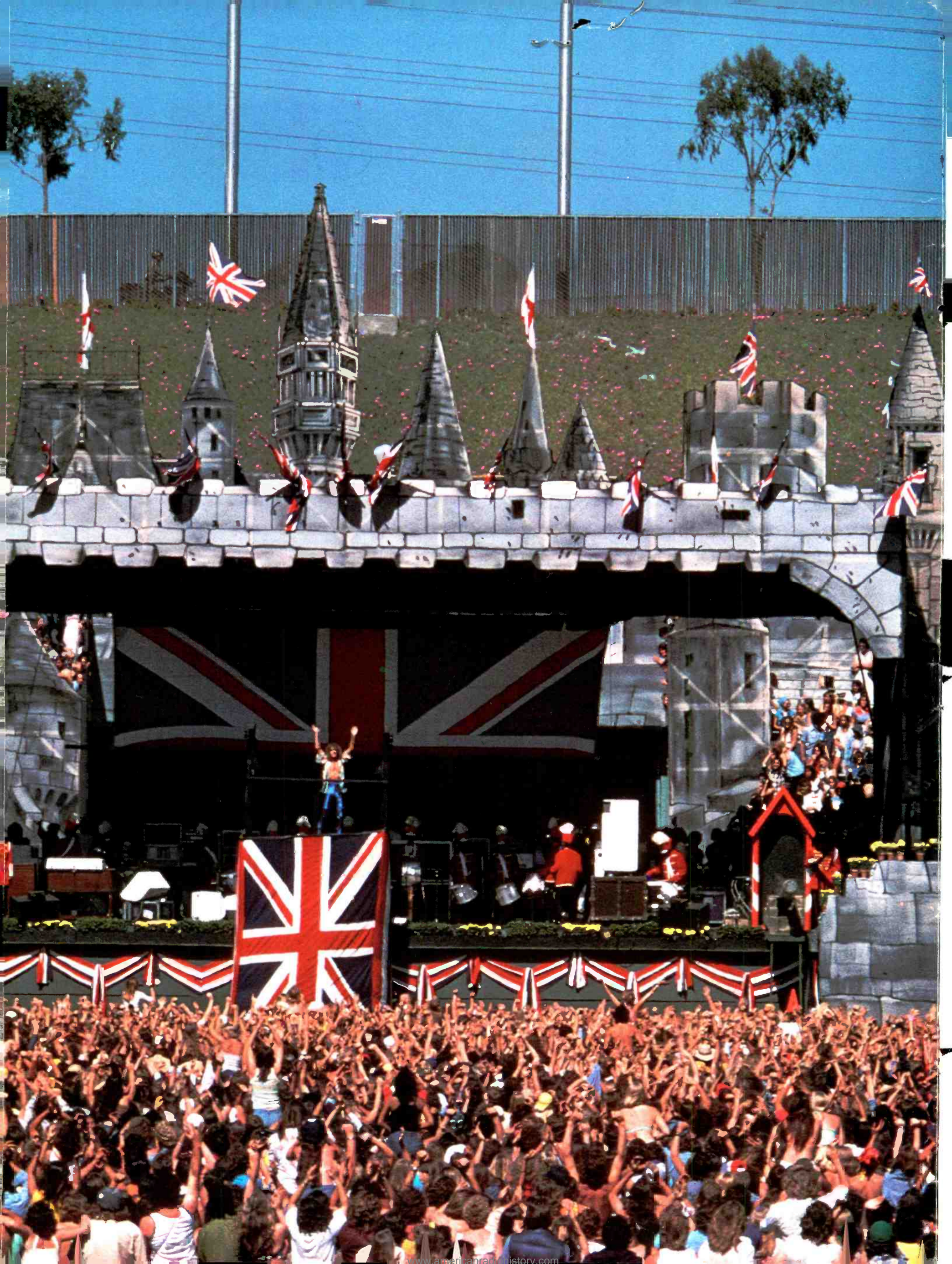
(Advertisement)



ALL WRAPPED UP IN THE ALAN PARSONS PROJECT

Edgar Allan Poe's *Mystery and Imagination* musically interpreted by the genius of Alan Parsons.





Lo
Jo
90
Lo
21

CH
Bill
15
Ch
312

IN AUGUST, 1975, THE BRITISH CAME TO CALIFORNIA



in a show featuring

Robin Trower, Dave Mason, Peter Frampton, Fleetwood Mac, and Gary Wright.

On April 25 and May 1, 1976, the British came back again, to play at two rock & roll picnics (or, as we like to call them, Days on the Green). 115,000 music lovers enjoyed the incredible performances by all of the artists at the Oakland Coliseum. So, for giving us the privilege of being involved, we thank

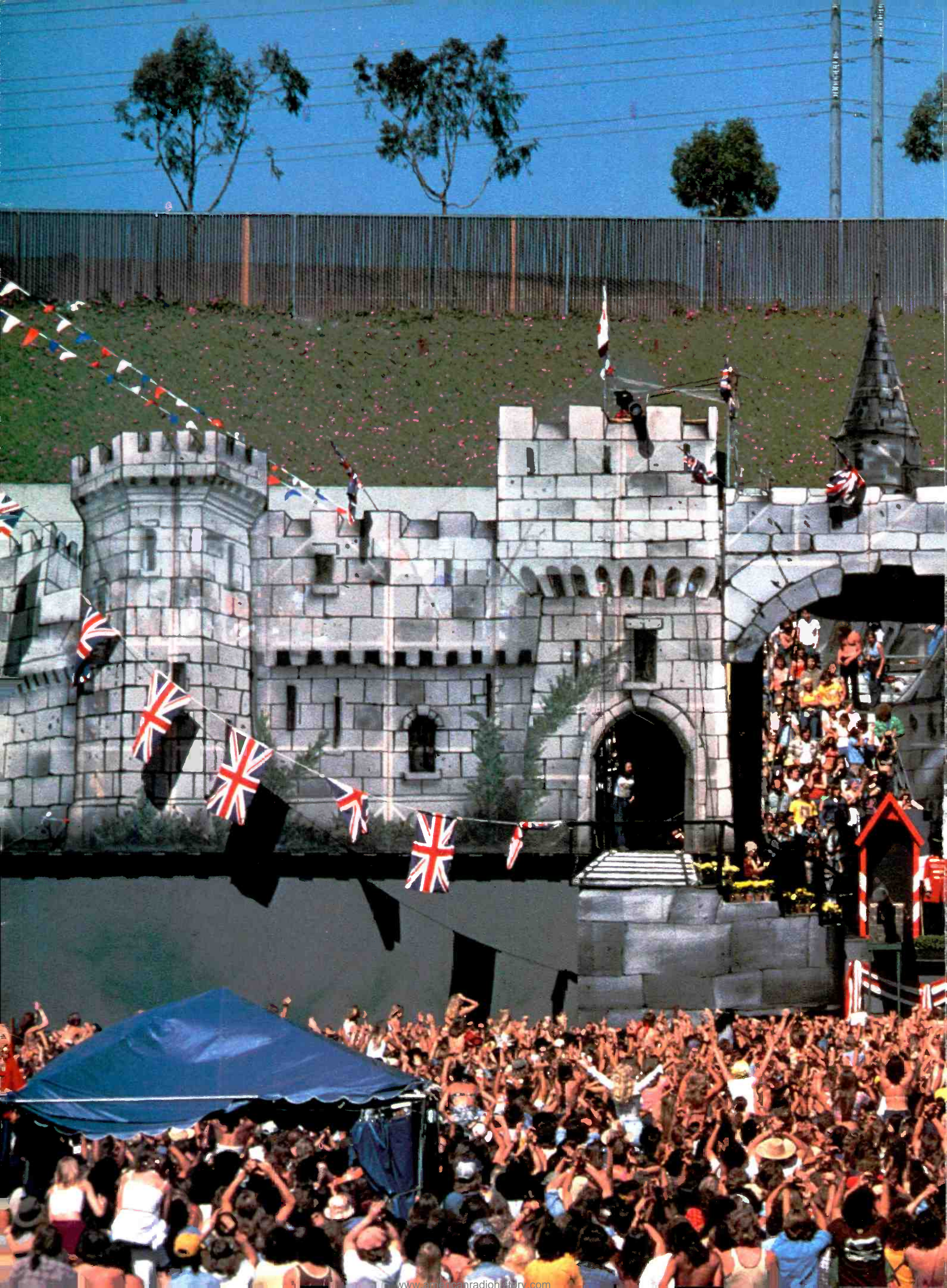
**PETER FRAMPTON
FLEETWOOD MAC
GARY WRIGHT
STATUS QUO
U.F.O.**

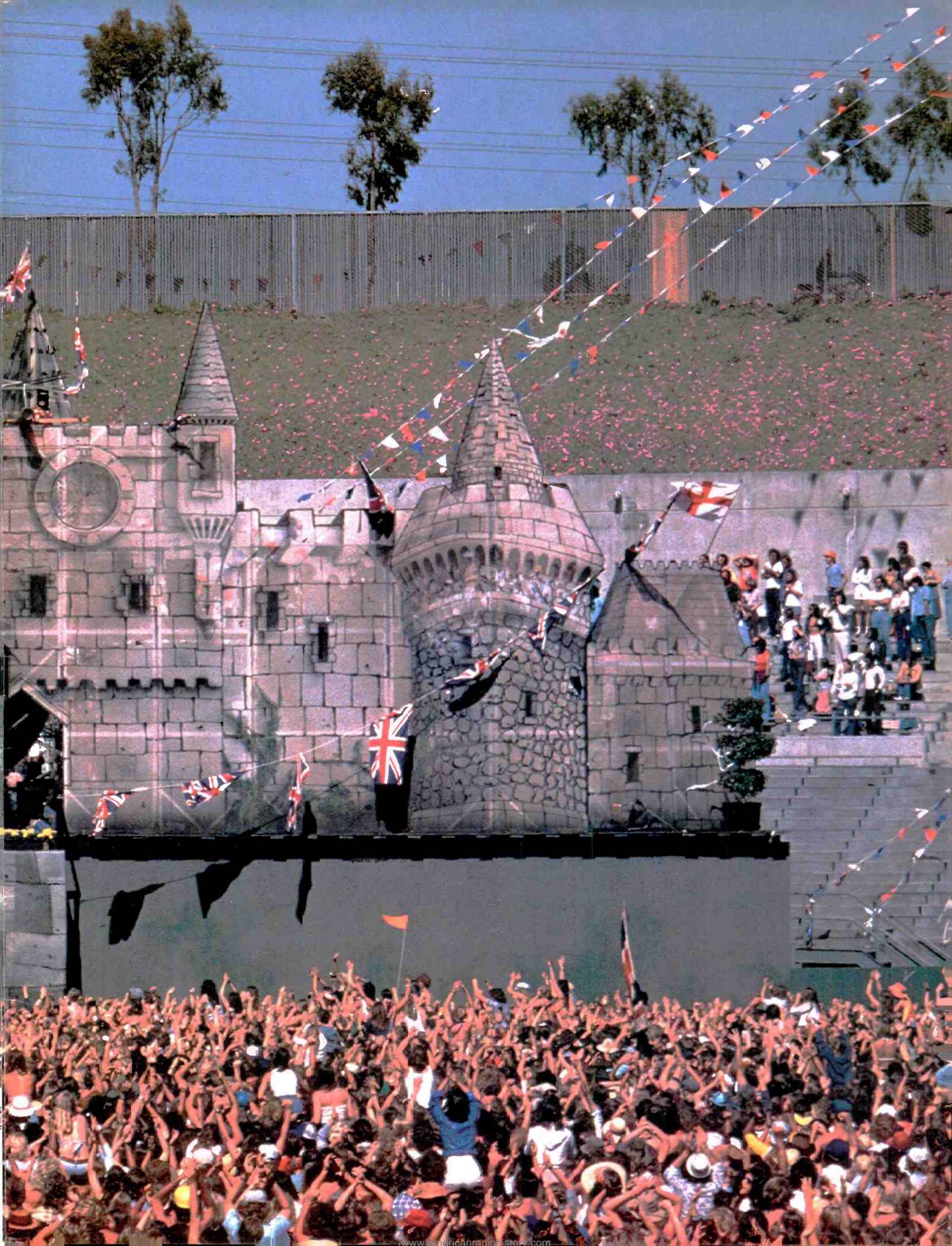
and

The 115,000 fans who came, cooperated, and were,
as always, the greatest audience in the world;
Dee Anthony and the entire Bandana Organization;
Premier Talent; International Creative Management; and
the entire staff of the Oakland Stadium, Bill Cunningham, General Manager,
for their continued cooperation and their help in
making it all look easy!

Cheers!

Bill Graham and the FM Organization





BILLBOARD'S SECOND ANNUAL INTERNATIONAL TALENT FORUM JUNE 1-4, 1976 BEVERLY HILTON HOTEL BEVERLY HILLS, CA.

FORUM DIRECTOR

Nat Freedland
Talent Editor
Billboard Magazine

1976 EXECUTIVE COMMITTEE CHAIRMAN

Jerry Weintraub, Board Chairman
Management III

More Speakers To Be Announced

THE AGENDA: TUESDAY, JUNE 1

10 am-5:30 pm
REGISTRATION

5 pm-7:30 pm
COCKTAIL RECEPTION

8 pm-10 pm
Entertainment—Mercury Records,
the Runaways

WEDNESDAY, JUNE 2

KEYNOTE SESSION

10 am-12:15 pm
"WORKING TOGETHER
BETTER—OVERCOMING THE
OBSTACLES TO COOPERATION
IN THE TALENT BUSINESS"
Chairman: Irv Azoff, Front Line
Management:
Paul Drew, RKO Radio
Tom Hulett, Concerts West
Terry Ellis, Chrysalis Records
Dan Weiner, Monterey Peninsula Artists

12:30 pm-2 pm
"ONE-ON-ONE" Lunch
Jim Halsey, Halsey Agency
Charles Peterson, National Association of
Orchestra Leaders

2:15 pm-3:15 pm
"POWER, FRIENDSHIP & ETHICS"
Bill Graham, Frank Barsalona, Dee
Anthony

3:15 pm-3:30 pm
COFFEE BREAK

3:30 pm-4:30 pm
"TOUR PRODUCTION—
GETTING THE SHOW ON THE
ROAD"
Chairman: David Furano,
Bill Graham Presents
Patrick Stansfield, Road Manager
Tom Field, Fields Associates
Marshal Gelfand, Tour Accountant
Steve Gagne, Fillmore Productions

4:30 pm-5:30 pm
"COLLEGE TALENT MARKET
'76"
Chairman: Jim Fishel, Billboard:
Mike Martineu, Gemini Artists
Ed Micone, College Entertainment
Associates
Jeff Dubin, Univ. of California, Berkeley
Dick Waterman, Avalon Productions
Rob Wunderlich, A&M College Director

5:45 pm-7 pm
"BASICS" Workshop
"NIGHTCLUB OPERATION"—Doug
Weston, Troubadour
"SPECIALTY CONCERT
PACKAGING"—Richard Nader

8 pm-10 pm
Entertainment—RCA Records
Vicki Sue Robinson, D.J. Rogers

THURSDAY, JUNE 3

10 am-10:15 am
KEYNOTE ARTIST
Peter Frampton, A&M

10:15 am-12:15 pm
"WHO GETS THE ACT?"
Chairman: Chuck Morris, Ebbets Field,
Denver:
Alex Hodges, Paragon Agency
Larry Magid, Electric Factory Concerts
Jonathan Coffino, Columbia Artist
Relations
Barry Fey, Fey-Line Concerts
Mike Klenfner, Arista Records Artist
Relations
Alex Cooley, concert promoter, Atlanta
Donald Tarlton, Donald K. Donald,
Concerts
Fred Bolander, Monterey Peninsula
Artists
Quentin Perry, Soul Concert Promoter

12:30 pm-2 pm
"ONE-ON-ONE" Lunch
"WORKING WITH THE CANADIAN
TALENT MARKET"
Mel Shaw, Canadian Recording Academy
president

2:15 pm-3:15 pm
"BREAKING INTO THE MAJORS:
A PROMOTERS PANEL"
Chairman: David Forest, Fun
Productions:
John Bauer, Bauer Concert Company,
Seattle
Steve Glanz, Glanz Productions, Detroit
Jim Koplik, Cornucopia Promotions, New
York
Randy Levy, Schon Productions,
Minneapolis
Gary Perkins, Pacific Presentations,
Los Angeles
Irv Zuckerman, Continental Enterprises,
St. Louis
John Scher, Monarch Entertainment, N.J.

3:15 pm-3:30 pm
COFFEE BREAK

3:30 pm-5:30 pm
"CONTRACT NEGOTIATION &
THE ENTERTAINMENT
ATTORNEY"
Chairman: Al Schlesinger, Esq.,
Schlesinger & Dave
Jay Cooper (NARAS president)
Owen Sloane
Greg Fishbach
Elliot Schaum
Michael Shapiro
Dann Moss

5:45 pm-7 pm
"BASICS" Workshops:
"CONCERT PROMOTION"—Steve
Wolf & Jim Rissmiller, Wolf & Riss-
miller Concerts.
"WOMEN IN THE TALENT BUSI-
NESS"—Chairperson: Connie Papas,
John Reid Enterprises:
Marsha Day, Manager of Seals & Crofts
Carol Sidlo, William Morris Agency
Marjorie Sexton, Gulf Artists Concerts
Claire Rothman, Los Angeles Forum

8 pm-10 pm
Entertainment—Capitol Records, Bob
Seger, ETHOS (Ardour)



FRIDAY, JUNE 4

10 am-12:15 pm
"BUILDING THE ACT ON TOUR"
Chairman: Frank Mancini, RCA Records:
Jeff Wald, Manager of Helen Reddy
Stan Plesser, Good Karma Productions
Shelly Cooper, Warner Bros. Advertising
Director
Tom Wilson, Concept 376 Agency
Jerry Sharell, Elektra/Asylum Artist
Relations Director
Butch Stone, Manager of Black Oak
Arkansas
Chuck Glaser, Nova Agency, Nashville

12:30 pm-2 pm
"ONE-ON-ONE" Lunch
American Federation of Musicians
Spokesman

2:15 pm-3:15 pm
"EFFECTIVE USE OF THE
PUBLICITY BUDGET"
Chairman: Norman Winter, Winter
Associates:
Bob Jones, Motown
Paul Bloch, Rogers & Cowan
Judy Paynter, Columbia

Grelun Landon, RCA
Bob Levinson, Levinson Associates
Joan Bullard, MCA

3:15 pm-3:30 pm
COFFEE BREAK

3:30 pm-5:30 pm
"SHARING THE DOLLAR
FAIRLY"
Chairman: Ron Delsener, Independent
Promoter, New York
Bob Regehr, Warner Bros. Artist Relations
Elliot Roberts, Lookout Management
Joe Cohen, Madison Square Garden
Howard Rose, HRA, Ltd.
Mike Belkin, Concert Promoter, Cleveland
Tom Ross, ICM
Peter Golden, William Morris Agency
Steve Metz, Beacon Theater

5:45 pm-7 pm
"BASICS" Workshops:
"PERSONAL MANAGEMENT"—Dee
Anthony
"BOOKING AGENTS"—Jerry Heller

8 pm-10 pm
Awards Dinner and Breakout
Artist of the Year Presentation
Emcee: Bill Graham



Billboard International Talent Forum

Attn: Diane Kirkland
9000 Sunset Boulevard, #1200/Los Angeles, California 90069

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

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

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

No refunds after May 21

Registration Fee does not include hotel or airfare

WEA Intl Plots Swiss Conference

LOS ANGELES—WEA International holds its sixth sales-promotion conference in Montreux, Switzerland, Sept. 8-10. Representatives from WEA's 11 company-owned firms plus 20 licensees will attend the product presentations from all the WEA family companies.

Around 100 persons are expected to attend the meeting at the Palace Hotel, says Phil Rose, WEA vice president.

(Continued on page 88)

Davis Tax Trial Opens Monday In N.Y. Court

NEW YORK—The income tax trial of Clive Davis, president of Arista Records, is set to begin here Monday (24) in Federal Court with Judge Thomas Griesa presiding.

Davis is charged with three counts of tax evasion and three counts of false declarations on tax returns.

He is charged with owing the government more than \$158,000 in taxes, covering three years when he was with CBS.

False declaration counts cover alleged failure to report services and goods received from CBS. The case is being handled by U.S. Attorney Frank Wohl.

Labels Turning To Adult Radio Promo

By BOB KIRSCH

LOS ANGELES—A number of major labels are devoting more promotional time to adult radio for a variety of reasons. Such as: the increasing swing of adult contemporary (also called MOR) radio toward playlists basically the same as those of Top 40 radio with the exception of heavy rock. Plus the fact that there are more adult stations than any other format.

Labels are also seeing more singles than ever before break out of adult radio to other formats, primarily, Top 40. In addition, adult radio offers another exposure medium to gain play on certain pop, country or soul records in a kind of a reverse crossover.

The adult stations themselves appear to be looking for a younger demographic area, with many over the past several years dropping the so-

(Continued on page 29)

Technology To Bring About Changes In Copyright Bill

By MILDRED HALL

WASHINGTON—It has become startlingly clear that even with passage of a copyright revision bill, future Congresses are going to have to amend copyright law to keep up with new technological uses in both domestic and international copyright situations.

This was pointed out by Rep. Robert W. Kastenmeier Wednesday (19) during the markup of the complicated cable tv royalty terms in the revision bill, by the House subcommittee on Courts, Civil Liberties and the Administration of Justice.

"There will be future developments that we won't really reach in this law," he said, in answer to attempts by some of the subcommittee members to cover a variety of future contingencies in cable's compulsory licensing, granted in the revision. Others agreed: "We can only legislate the status quo."

During a discussion of imports of

Mexican and Canadian tv programming on U.S. cable tv systems, vistas of anxiety were opened up for copyright owners and program suppliers, particularly of movies and sports. The possibilities for future cable tv abuse of the compulsory licensing privilege vis-a-vis foreign imports were mentioned.

It was suggested that a cooperatively owned transmitter service could bring in European tv programming, and distribute foreign films among the U.S. cable tv systems, at the low compulsory licensing rate. This would deny copyright owners negotiating rights, and penalize those U.S. competitors who do not have a compulsory licensing privilege.

It was admittedly a far-out idea and members agreed that it would probably be blocked by European governments, or by U.S. FCC regulations of cable tv. But the fact that

such services are technologically feasible means Congress will have to be ready to amend copyright law in future years.

Another problem the subcommittee took up was how to get the estimated cable tv royalty pool in the House cable section closer to the \$8.7 million level that would result from the formula in the Senate passed bill, S. 22. The recent motion picture-cable association agreement on which the House subcommittee is basing its cable tv royalty formula, would bring in about \$250,000 less than the Senate bill's total (Billboard, May 22).

One royalty raising amendment would prevent the top 25 multi-owner cable tv entities from taking advantage of lower rates provided for smaller individual cable tv systems in the bill.

The subcommittee voted to limit

(Continued on page 73)

Lira Crisis Shakes Up the Italians Govt. Protection Policy Jars & Jolts the Music Industry

By SYLVIA MANASSE

MILAN—Giuseppe Giannini, general manager of CBS-Sugar, has issued an urgent plea for cooperation, which may include some sacrifices on the part of foreign licensors, in order to keep the flow of American music from drying up in Italy because of a recently imposed government monetary policy designed to protect the lira.

In order to head off further col-

lapse of the lira, the Italian government has imposed a 50% deposit payable in advance on all imported products and on all payments for services and royalties to be paid by Italian companies to foreign sources. The ruling has hit the record and music industry like a bombshell.

Added to such other problems as strikes which have slowed down production, increased cost of shipping,

raw materials and labor, Giannini feels the government ruling could be the straw which breaks the camel's back and could lead to Italy becoming a musically "chauvinistic" country.

"This is a serious problem," Giannini says. "It is one that has far-reaching and serious effects and requires the utmost delicacy and comprehension in seeking a solution that would be satisfactory for the supplier and the purchaser, the producer and the artist, the agent and his client."

"Everyone connected with the music and record business is affected by this development."

"The government requires all companies that import finished product or make royalty payments abroad to deposit, in addition to the sum involved, 50%, without interest, for a three-month period."

"When you realize that 50% of the sales in Italy come from foreign catalogs, based on the percentage of royalties, you can well imagine what negative repercussions will result on the whole industry."

"Let me cite a simple example."

(Continued on page 74)

1977 Grammy Show Scheduled For L.A.

NEW YORK—NARAS' national trustees have unanimously agreed that the 1977 Grammy Awards will be telecast from Los Angeles. They have also voted Atlanta as the city chapter to be saluted on the show.

The votes were taken at the annual trustees' meeting held here at the Americana Hotel during the weekend of May 14.

NARAS officials describe the three-day conclave as one of the "most harmonious and productive" to date, and from all appearances it

put to rest any remaining dissatisfaction by some representatives of smaller chapters who resented the decision to shift the locale of the last Grammy show from Chicago to Los Angeles.

That issue was one of the stormiest in the Academy's history, and led to several resignations by NARAS members in the months preceding the telecast.

Trustees at the May 14 meeting also voted for several changes in the

(Continued on page 88)

CBS Records Chief Boosts Nashville Operations

By GERRY WOOD

NASHVILLE—Bruce Lundvall, new president of the CBS Records Division, has met with local company a&r and marketing personnel and stressed the autonomy of the Nashville operation. He predicts an increase in the a&r staff, an aggressive artist acquisition program, another prepack marketing venture, and a trend toward developing pop, as well as country out of the Nashville office.

"Our presence here is a total musical presence," Lundvall insists. "It's not just limited to country music. It's whatever's happening musically that's important and exciting."

Assuring that Nashville will be an important part of the CBS New York-L.A.-Nashville triangle, Lundvall notes, "There'll be autonomy down here as there will be on the East Coast and West Coast. Billy Sherrill (vice president, country a&r) reports directly to me. He handles Columbia and Epic acts—and that will remain the same."

Will Sherrill have to check with L.A. or New York before signing a new act? "Not neces-

sarily," Lundvall remarks. "If there's someone to be signed that Billy's excited about, he'll sign the artist. Whether the artist is pop or country doesn't really matter at all."

Terming the Nashville operation as one of "absolutely primary importance" to CBS, Lundvall cites the strengthening of the marketing division with the addition of Tony Martell, vice president, marketing, and Dan Pinckard, product manager. "We did have a couple of problems, but I think they're resolved—and we're on our way to reclaiming the kind of success we've had over the years in country music."

Martell, who splits his time between Nashville and New York, bolsters the internal communications, according to the new CBS Records chief. "The entire company is very much tuned in to what's going on with country records—competitive labels, as well as our own."

"There's much more daily awareness of this than there was in the past. The company is far more a total record company because of what

we've done the past few months down here."

The success of the 17 LP prepack program (Billboard, April 3 & 10) inspires Lundvall to try the concept again. "We've got another planned for this year. It's using the prepack concept, but with further sophistication. The prepack collectively put more product into the marketplace than we might have been able to put out on each artist individually."

One of the items discussed with Sherrill and Ron Bledsoe, vice president, Nashville operations, was the addition of more producers. "With David Malloy now on the a&r staff, we'll make further moves to strengthen our in-house a&r department, and we'll be using outside producers as well."

Lundvall indicates he prefers to handle the problem of a large and growing roster by adding to the staff rather than reducing the roster. He feels the roster could grow "somewhat larger." "We have the capability as a company to work more artists than we now have on the

(Continued on page 68)

Gallagher To Widen Scope Of 2 Labels

By IS-HOROWITZ

NEW YORK—An aggressive program to augment the scope of Audio Fidelity and BASF Records to encompass pop/contemporary and country, as well as to maintain their positions in MOR, jazz, specialty and classics, is due for an early launch by Audiofidelity Enterprises.

Bill Gallagher, newly named president of Audiofidelity, says both labels will be on the lookout to add viable contemporary talent to their rosters and to seek out production deals with proven product creators.

Gallagher, a consultant with the firm for the past four months, assumed its presidency and took over as chief operating officer upon the election of Herman Gimbel last week to board chairman.

As part of the new profile to be offered the trade by both labels, more recordings will be done in the U.S., a departure from past practice, particularly by the German-based BASF.

Latter label is also beefing up its contemporary recording program in the U.K. with an eye to acquiring talent and product that has strong market potential in this country.

The AF network of 23 independent distributors will be maintained, says Gallagher, although some additional pressure will be exerted upon them to perform in line with the company's planned growth pattern.

In some territories the BASF and

(Continued on page 88)

Jim Greenwood Charges Dropped

LOS ANGELES—Charges were dropped against Jim Greenwood, owner of the Licorice Pizza retail record chain here, on Tuesday (18).

According to Deputy District Attorney Walter H. Lewis, after reinterviewing witnesses, he called for a dismissal of the charges due to insufficient evidence. "We could not prove guilt beyond all reasonable doubt," said Lewis.

Greenwood was charged with 33 felony counts of receiving stolen property. An estimated \$113,000 in merchandise was involved.

He was arrested Nov. 12, 1975, at Superior Music, a one-stop operation which he owns in Glendale, Calif.

MAY 29, 1976, BILLBOARD

UA NASHVILLE Increased Country Emphasis Indicated By Label's Chief

By GERRY WOOD

NASHVILLE—Artie Mogull, the new president of United Artists Records, has given a vote of confidence to the label's Nashville operation by signing a new multi-year pact with UA vice president Larry Butler, announcing that two new promotion men will be added to work country product, and holding a national sales and promo meeting in Nashville for the first time.

"I want UA to be a big country label," Mogull insists. "I'm determined to build our country roster into a big thing. Holding our national meeting in Nashville was a

way of announcing that we really want to do it."

The UA summit meeting in Nashville May 14-15 involved approximately 40 executives, and was climaxed by a UA talent showcase at Possum Holler for the industry and media.

Butler should have even greater autonomy under Mogull—a friend from the days when both worked at Capitol. "Larry can pretty much do as he wants," Mogull comments. "We see eye-to-eye, and I just made a new deal with him."

Mogull emphasized his country

commitment by noting that country promotion chief Jerry Seabolt has been given the green light to hire new men for the Midwest and the West Coast. Seabolt immediately flew to Chicago to hire his Midwest rep.

Mogull is also putting the company behind artists with crossover potential such as Ed Bruce, Crystal Gayle and Billie Jo Spears.

"We're already working on the Bruce record for a crossover," Mogull points out, referring to "Sleep All Mornin'." "Every UA guy (Continued on page 68)

SEC Corporate Reports Chief Testifies In Catena-Cap Trial

By JOHN SIPPEL

LOS ANGELES—Charles Pardee, associate chief accountant of the SEC's division of corporate finance, jostled last week with Federal District Judge William P. Gray's logic in dismissing EMI and a group of individuals as defendants in the class action brought by Rocco Catena here.

Pardee is chief in the SEC's division which examines corporate report filings to insure that full and fair disclosure is provided by the registered company. Catena's contention is that Capitol Records and Capitol Industries misled investors and stockholders in reporting corporately to the SEC.

In dismissing certain defendants, Judge Gray compared reversing money from a reserve into a corporate earnings with saving money for income tax by estimating the tax high and being sure you have plenty of cash to pay the tax. He held that Alan Halkett, defense counsel, was right when he said that money taken from a reserve is money that is earned and was earned originally before it was put into a reserve. Pardee stated in testimony that anything that impacts a corporate report by 5% must be reported to the SEC. Reserves must be reported aggregately, the SEC veteran said.

Pardee stated that a returns reserve is required if a record company historically has a 15 to 30% return, as has been testified to by witnesses as representative of Capitol during the class period, 1969 to 1972.

Pardee said a reserve must be maintained so that there would be proper matching of revenue and costs. One could delay booking the revenue until such time as it is realized, but this would not be generally

acceptable accounting practice, he pointed out.

Subtracting the actual returns from gross sales during the period does not provide proper matching either, he stated, unless the label has made some provision for the return in the current period.

Pardee said a zero returns reserve would not be a good faith estimate. He said it was not proper for a company to totally deplete its returns reserve if the company knew there

would be prior year's returns coming through in the next fiscal year.

Companies have "tremendous difficulties in estimating reserves," Pardee added. Even so, a company must estimate, he said. And if it overestimates and reverses, then its overestimated reserves reversed into profits must be reported. Pardee noted.

Pardee warned against overproviding in reserves for peak sales (Continued on page 86)

Older Buyers Subject At NARM Confab In Chicago

NEW YORK—A discussion on the "Implications On The Music Industry Of The Growing Adult Market" will highlight NARM's first mid-year conference for its regular members to be held Sept. 21-28 at the Continental Plaza Hotel in Chicago, according to Jules Malamud, executive director of the organization.

The discussion will be led by Theodore Levitt, professor at Harvard Graduate School of Business, and will include practical marketing applications of material in NARM's study of the 25-45 age group presented at the organization's annual convention earlier this year.

Malamud explains that the final schedule for the conference has not yet been drawn up, but it will include a special session for up-and-coming young executives, "and other relative newcomers to the business," to give them an opportunity to participate.

The conference will also include meetings of rackjobbers, retailers and independent distributors com-

mittees; as well as a meeting of regular members. There will also be meetings of the three merchandising segments of the regular members. These will include rap sessions, educational programs geared to the needs of each particular segment, and an idea exchange spotlighting internal operations.

The meetings will be open only to NARM members, and registration forms will be mailed in mid-July.

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U.S. Jazz Pushed By Italian Pausa

By JEAN WILLIAMS

LOS ANGELES—Pausa Records, the first Italian label to open an office in the U.S., is moving into the jazz field with three acts, two American and one French.

Baritone saxophonist Gerry Mulligan, while in Italy, recorded "Gerry Mulligan Meets Enrico Intra" for Pausa.

Thad Jones, Mel Lewis and Manuel Desica with the Jazz Orchestra have recorded a band LP of Desica's compositions. And jazz violinist Jean Luc Ponty hits with "Jean Luc Ponty Meets Giorgio Gaslini." All three LPs are set for released this month.

The acts are not signed to the label, but Mulligan is expected to record more albums, according to Jack Bratel, general manager.

He notes the label will not aban-

don its Italian product, but will no longer tag it "foreign" as in the past.

He points out that because of the tag, the label has experienced difficulty in obtaining airplay for its product, although the product is American pop oriented.

"The Italian designation has also hurt us in many retail outlets. Our product is always placed in the international bins when it should be with the pop merchandise," Bratel says.

He cites the LP by the vocal/instrumental group Maxophone, a pop ensemble, as experiencing success in retail outlets where it is being played. "But if it is not played, people are not aware of it because of its location in the stores."

A new Santo and Johnny album simply titled "Santo And Johnny" with a compilation of pop and MOR tunes is the label's latest release.

Executive Turntable

Bill Gallagher elected president and chief operating officer of Audio Fidelity Enterprises, New York, from prior consultant post with the firm. Founder **Herman Gimbel** moves to chairman of the board (see separate story this issue)



GALLAGHER

... **Tom Rodden**, the original national sales manager of 20th Century Records, has resigned as vice president and general manager. He remains until a replacement is named. ... **Dennis Lavinthal** has negotiated settlement of his contract as vice president of sales and promotion at ABC Records.

John Frisoli, management consultant to Phonodisc, joins the firm as vice president, operations. Joining Polygram Corp. are **Arthur Whitmore**, moving from Hoffman-LaRoche to vice president, management information systems, and **Peter Dordal** from Columbia Broadcasting to director, taxes. ... **Art**

Liberatore returns to the industry after 18 months. He was last MGM vice president, sales. He takes over as Cleveland ABC branch manager, returning to his hometown. ... **Stan Schoen**, Midwest regional manager for Nonesuch since 1968, has been appointed to the new post of director, marketing, for the label. He will continue to base in Chicago. ... **Alan Hecht** moves from executive assistant to **Phil Kurnit**, Lifesong executive vice president, to Cashwest Productions as general manager. ... **Dave Martin**, King Karol buyer for 18 years, moves to Candy Stripe Records to head mail-order, one-stop, rack and the new retail operation.

Vernon Slaughter named associate director, album promotion, special markets, for CBS Records from Baltimore/Washington promo manager. ... Joining CTI's field force as regional marketing directors are **Andre Perry**, most recently WHUR-FM, Washington, program director, Northeast; and **Ralph Bates**, former promo/marketing director for Hot Wax and Music Merchant, Southern. ... **George Abraham** shifts at RCA from New York, where he was manager, security safety, office services and coordinator, community relations, to Indianapolis as manager, industrial relations. ... At ABC Record and Tape Sales, **Peter Young** joins as chief buyer from Southland Distributors, Atlanta; **Thomas Gormanly** to director of personnel from a similar job with Kraftco; and **Thomas O'Connor Jr.** moves to financial analyst from Bell & Howell.

* * *

Janis Lundy joins RSO Records, Los Angeles, as executive assistant to president **Al Coury**. She will work in the areas of marketing, promotion, publicity, a&r and coordinate releases with Polydor which is distributing its product. She was formerly with Capitol four years as administrative assistant to the head of national promotion, Bruce Wendell.

* * *

Gary Brant named executive vice president in charge of a&r, Pacific Challenger Records. ... **Fred Traub** has replaced Pete Smolen as chief album buyer for the Record Bar chain, which is nearing 80 stores nationally. Traub had been with Disco, a Boston rackjobber. ... At Cleveland's Tenna Corp., car stereo/CB manufacturer, **Larry Burkhardt** joins as vice president, operations, from DuMont replacement parts division, and **Leonard Kahn** comes in as national sales manager, aftermarket division, from Cole National Corp. ... **Boman Industries**, another autosound manufacturer, promotes **Raymond Mallen** to Eastern sales manager, and **Jim Lown** regional marketing director.

* * *

Robert Borchardt elected president of Recodon Corp., accessory manufacturer, from executive vice president, succeeding **Herbert Borchardt** who remains chairman and chief executive officer. ... **Author Fromer** joins Elpa Marketing Industries as treasurer, from controller at E.F. Houghton & Co. ... **Pathson** marketing manager **Joseph Haskins** promoted to new post of vice president, marketing for CB supplier. ... **Midland International**, another leading CB manufacturer, moves **Richard Looney** to corporate vice president, electronics, from similar post for Far East operations, Hong Kong, and **Don Saxon** is promoted to vice president, communications division, from general manager. ... **Gary Krisel** has been upped to national sales manager for Disneyland/Vista Records. Currently head of a&r for Disneyland Records, Krisel will now assume responsibility for all domestic record promotions, sales and distribution.

AGAINST \$200,000 ADVANCE

James Pursues U.K. BPI Protests

By PETER JONES

LONDON—Stephen James, managing director of DJM here, has written to the British Phonographic Industry on behalf of his company to vote against the decision to approach Phonographic Performance Ltd. for a \$200,000 advance on performance royalties to help meet costs of the record industry campaign against an increase in the statutory mechanical royalty rate.

Says James: "I'm asking that any funds due to DJM from PPL do come to us, and not be diverted." He says he made his attitude clear at a previous BPI meeting and had offered his resignation but the offer was refused.

The letter follows an incident (Billboard, May 22) at the BPI annual meeting when DJM chief accountant Peter Allen was told by chairman Len Wood that he could not abstain on the motion to ask PPL for the money unless DJM resigned from the BPI.

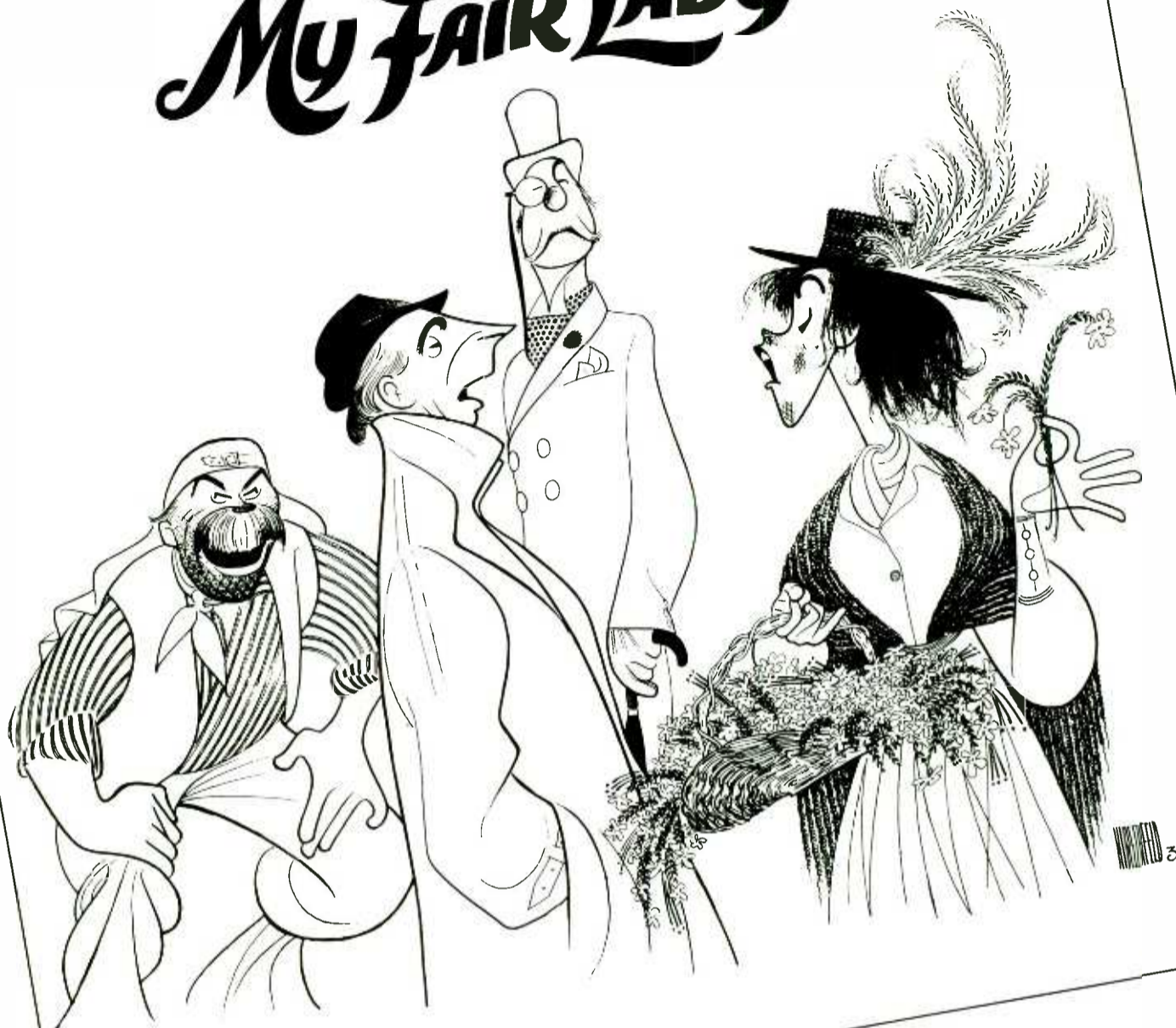
Now James says: "Since my resignation was refused before, I'm not resigning now. But I'm not in favor of the use to which the money is to be put. First, I object to the waste of money. Why spend that huge amount when the Music Publishers

(Continued on page 74)

PS 34197 In fully compatible stereo/quadrasonic sound.

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The fairest of them all.

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The Original
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of the
Twentieth Anniversary
Production of the
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in the theatre.

Produced by
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Vol. 88 No. 22



WEA photos

WEA presents awards to its Los Angeles and Cleveland branches for outstanding marketing achievements in 1975. From the left: Henry Droz, WEA sales vice president; Bob Moering, WEA national product manager; Mike Spence, WEA Cleveland branch manager; Joel Friedman, WEA president; Russ Bach, WEA Los Angeles branch manager; Vic Faraci, WEA marketing vice president, and Stan Harris, assistant to Friedman.

100 At WEA Scottsdale Meet; Individual Evaluations Mulled

By JOHN SIPPEL

LOS ANGELES — Warner/Elektra/Atlantic Corp. provided approximately 100 key national and branch executives with a scrutinizing introspection into its own individual operations at a five-day conclave in Scottsdale, Ariz., starting Wednesday (12).

Branch credit managers, headed by Irwin Goldstein, national credit chief, who were invited for the first time, met with branch sales managers in sessions highlighted by a talk by Earl Glick, WEA outside counsel, of Gennel, Raskoff, Sha-

piro & Quittner. Glick discussed prospects for 1976-77 from a financial point of view.

An audio/visual "roast" of WEA personnel present was produced by Skid Weiss, firm's public relations head, who also showed WEA's sales presentation for chain dealer conventions for the assemblage.

So far, Weiss has customized presentations for Lieberman, the Musicland stores, Record Bar and Camelot, with Western Merchandisers, Amarillo, set for a June 11 presentation by Vic Feraci, WEA's marketing vice president. Feraci and Bob Moering, WEA national promotion director, structured a sample retailer presentation from start to finish for the meeting. Three branch marketing coordinators, Joe Fiorentino, Philadelphia; George Salovich, New York; and Rick Cohen, Los Angeles, explained how to stage graphic local promotions.

A retailer panel made up of Russ Solomon, Tower; Bobby Menashe, Sam Goody; George Gillespie, Soul Shack; and Jim Marshak, Korvettes, discussed dealer conditions, pricing and the current retail explosion.

Bob Wilson of R&R chaired a radio panel, composed of Lee Abrams, Kent Burkhardt Associates; John Sebastian, KDWB, Minneapolis, and Bill Compton, KDKB, Phoenix. They expounded on promotion today, changes in media and the joint responsibilities of radio and record people. Russ Bach, WEA's Los Angeles branch manager, ran a 60-minute audio/visual showing what can

(Continued on page 18)

Wisconsin OKs Antipiracy Law

MADISON, Wis.—Wisconsin became the 43d state to enact an antipiracy statute, when Gov. Patrick J. Lucey signed into law Assembly Bill 618.

The new law makes the unauthorized duplication of sound recordings, as well as distribution, sale or advertising of pirated recordings, punishable by jail terms of up to six months and/or fines of up to \$2,000 for the first offense, and up to nine months in jail and/or fines of up to \$8,000 for any subsequent offense.



Mo Ostin, Warner Bros. president, presents a gold award to Lou Dennis, label national sales manager, for his efforts on behalf of Gary Wright's "The Dream Weaver."

South Leads In Teaching Trade 360 Learning the Music Business In Tennessee Alone

By GERRY WOOD & DONNA BARHAM

NASHVILLE—As the college season reaches the cap and gown stage, Tennessee colleges and universities are graduating a record amount of students who have taken courses in, or majored in, the field of commercial music.

With more than 360 students majoring in music business programs, and hundreds more taking related courses, Tennessee is near—if not in—the forefront of states offering commercial music courses at the college level.

A Billboard survey of colleges in Tennessee with music-related programs reveals facilities ranging up to a 16-track recording studio, courses ranging from record marketing to the influence of music on behavior, and almost universal plans to expand both courses and facilities.

Belmont College, Nashville, offers a major in recording industry man-

agement, along with 18 courses pertaining to the music industry. The courses include publishing, copyright law, arranging, electronic techniques, production, studio work, and the marketing of commercial music. Three new courses will be offered starting this month, covering the spectrum from the recording session through the marketing of the product.

Belmont's studio courses are enhanced by the college's 16-track recording studio—an effective lab for the music business students.

Avoiding any ivory tower connotation, Belmont's courses are taught by music industry leaders from Nashville and New York. Among the teachers are Ron Bledsoe of Columbia, Russ Sanjek of BMI-New York, Bill Denny of Cedarwood Publishing, Buryl Red of Triune Music in New York, and attorney Bob Thompson.

The Belmont program has graduated 16 students who are now working in the Nashville record industry. The Belmont program currently has 116 students enrolled. The college plans an internship program with students being sent to work in the music business for one semester. The student would receive 15 hours credit with no other course requirements during the internship.

More than 100 students have been participating in studio production technique and survey courses at George Peabody College in Nashville.

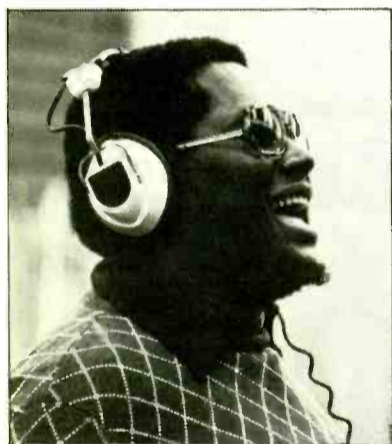
By September, the school hopes to launch a two-year certificate program in commercial music, covering theory, songwriting, business and legal aspects and engineering techniques.

Middle Tennessee State Univ., Murfreesboro, offers a major in

(Continued on page 68)

1 MONTH!

Cotillion Records is only one month old and already has two hit singles with bullets across the board:



Luther

“Good For the Soul” Pts. 1 & 2

Produced by Luther Vandross
#44200



Margie Joseph

“Hear the Words,
Feel the Feeling”

Produced by Lamont Dozier
#44201

Billboard	Cash Box	Record World
31●	50●	48●
61●	58●	49●



COTILLION

Cotillion Records. You ain't heard nothin' yet!



Distributed by Atlantic Records

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Market Quotations

As of closing, Thursday, May 20, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
33 1/4	19 1/2	ABC	28.84	687	33 1/2	33	33	+ 1/2
8 1/2	4 1/4	Ampex	75.00	88	7 1/4	7 1/4	7 1/4	+ 1/2
9 1/4	2 1/2	Automatic Radio	9.74	47	8 1/2	8 1/2	8 1/2	-
20 1/2	10 1/2	Avnet	6.81	126	17	16 1/2	17	+ 1/4
25 1/2	15	Bell & Howell	0	38	18 1/2	18	18 1/2	- 1/2
58	46 1/4	CBS	12.16	154	55 1/2	54	55 1/2	+ 1 1/2
7 1/2	5 1/4	Columbia Pic	3.69	67	5 1/2	5 1/4	5 1/2	+ 1/2
15 1/4	8 1/4	Craig Corp.	5.67	33	13 1/2	13 1/2	13 1/2	+ 1/2
63	50 1/2	Disney, Walt	23.89	714	54	53 1/2	53 1/2	- 1/4
5 1/2	4 1/4	EMI	11.01	26	4 1/2	4 1/2	4 1/2	-
26 1/2	21	Gulf + Western	4.90	522	23 1/2	23 1/2	23 1/2	+ 1/2
7 1/2	5	Handleman	11.72	43	5 1/2	5 1/2	5 1/2	+ 1/2
27	14 1/2	Harman Ind.	6.11	36	22 1/2	21 1/2	22 1/2	+ 1 1/2
11 1/4	7	Lafayette Radio	7.77	38	9 1/4	8 1/2	9 1/4	- 1/2
21 1/2	19 1/4	Matsushita Elec.	16.44	6	20 1/2	20 1/2	20 1/2	- 1/2
79 1/2	62 1/2	MCA	5.43	129	65 1/2	65 1/2	65 1/2	+ 3/4
15 1/4	12 1/2	MGM	7.04	42	14 1/2	13 1/2	14 1/2	+ 1/4
65 1/2	54 1/2	3M	23.71	655	58 1/2	57 1/2	58 1/2	+ 1 1/2
4 1/2	2 1/2	Morse Elec. Prod.	0	15	2 1/2	2 1/2	2 1/2	-
55 1/2	41 1/4	Motorola	30.17	260	55 1/2	53 1/2	55 1/2	+ 1 1/2
33	19 1/2	No. Amer. Philips	7.54	131	26 1/2	25 1/2	26 1/2	+ 1
23 1/2	14 1/4	Pickwick Internl.	8.40	22	17 1/2	17	17 1/2	+ 1/2
5	2 1/2	Playboy	58.33	4	3 1/2	3 1/2	3 1/2	+ 1/2
28 1/2	18 1/2	RCA	16.33	347	27 1/2	26 1/2	27	+ 3/4
10 1/4	8 1/2	Sony	36.57	9685	10 1/2	9 1/2	10	+ 1/2
40 1/4	19	Superscope	8.83	55	26 1/2	25 1/2	26 1/2	+ 1/2
47 1/2	26 1/2	Tandy	12.14	916	38 1/2	36 1/2	36 1/2	- 1 1/2
10 1/2	5 1/4	Telecor	7.83	39	8 1/4	7 3/4	8 1/4	+ 1/2
4 1/2	1 1/2	Telex	12.50	334	3 1/2	3 1/2	3 1/2	- 1/2
7 1/2	2 1/2	Tenna	0	18	5 1/2	5 1/4	5 1/2	- 1/4
12 1/4	8 1/4	Transamerica	8.14	329	10 1/2	10 1/2	10 1/2	+ 1/2
15	9 1/2	20th Century	6.98	100	12 1/2	12	12	-
25 1/4	17 1/2	Warner Commun.	28.87	166	20 1/2	20 1/2	20 1/2	- 1/2
40 1/2	23 1/2	Zenith	18.86	229	33 1/2	33	33	- 3/4
8 1/4	3 1/2	Ktel	11.34	2	6	5 1/2	6	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABCO Inc.	66.67	-	2	2 1/2	M. Josephson	7.91	31	7 1/4	8 1/4
Gates Learjet	4.42	59	12 1/4	12 1/4	Schwartz Bros.	16.67	-	2	2 1/4
GRT	0	55	3 1/4	4	Wallich's M.C.	-	-	1 1/16	5 1/16
Goody Sam	3.21	-	2 1/4	2 1/4	Kustom Elec.	7.14	2	2 1/2	3
Integrity Ent.	5.00	16	3/4	1	Orrox Corp.	0	2	3/4	1
Koss Corp.	8.75	-	6 1/4	7 1/4	Memorex	-	87	30 1/2	30 1/2

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

'NEW' AUDIO MAGNETICS HERE TO STAY

NEW YORK—Determined to emphasize its longterm commitment to the blank tape industry, Audio Magnetics Corp. Friday (21) announced completion of a \$18 million refinancing package under which Sun Co. increases its investment by \$3 million and assumes 80% ownership.

Andrew Galef has been elected president as well as chief executive officer, maintaining his role as principal in the Grisanti & Galef consulting firm and the company has purchased its Irvine, Calif., manufacturing complex from Bell & Howell for \$3 million with plans to double the facilities and consolidate headquarters there by next year.

Audio also expects a 45% increase in its capacity to produce duplicator-quality lubricated tape, will institute a \$500,000 expansion of its Portugal operations to supply its European market share and has named veteran Harry Hensman to lead the firm's new worldwide technical support group.

The Anatomy Of Disco-O-Mat's Lowball Selling

By JIM MELANSON

NEW YORK—Lowball pricing competition here continues, but taking it in stride is the Disc-O-Mat retail chain, felt by many to be the motivating force behind much of the current local market maneuvering.

While the giant Korvette chain has been advertising frontline sales specials at \$3.64 for three weeks running now and has dropped its shelf price here to \$4.99, Disc-O-Mat co-owners Stan Cohen and Ed Beda are taking the tack that their three-store operation only benefits from Korvettes ads, as well as it does from Sam Goody advertisements which carry frontline sales specials no lower than \$3.99. Shelf price at certain Goody stores is also \$4.99.

"The ads only serve to alert our own clientele to new product," says Cohen. He explains that the chain has long stopped using both print and radio advertising, and has relied upon word-of-mouth exposure. He also claims that non-use of advertising monies has allowed them to buy product low enough to permit a \$3.69 price tag on all \$6.98 titles carried.

The bulk of Disc-O-Mat inventory is drop-shipped from one-stops, continues Cohen, and, while declining to give actual prices paid, he says that it's low enough to give the chain a "comfortable margin."

"We can take a beating on catalog titles," offers Beda, "but our year-end sales ratio is around 70% current product sold to 30% catalog."

It's been estimated that three Disc-O-Mat stores combine for approximately \$3 million in business a year.

While Beda and Cohen decline to agree to or deny the \$3 million figure, they do state that the operation moves over 100,000 singles units a year and that it's not unusual for them to sell 10,000 copies of hot chart LP with a life of 12-16 weeks.

Tapes, which account for 5%-10% of business are offered for \$4.99. Singles are sold three for \$1.99, or 69 cents apiece.

Each store maintains a weekly sin-

(Continued on page 18)

STOCKHOLDERS COMPLAIN

2 Years Seen For ABC Turnaround

NEW YORK—Both ABC Inc. chairman Leonard Goldenson and president Elton Rule expect the ABC Records turnaround to take two years, and in response to some pointed stockholder questions at the May 18 annual meeting here agree that some kind of time limit on profitability is necessary.

One shareholder noted that three corporate divisions—recorded music, motion pictures and the combination of publishing, scenic attractions and "others"—had lost money in three of the last five years. Most complaints were aimed at ABC Records which lost \$28.3 million last year. "That's an awful lot of records," one commented.

Pointing out that although the recorded music division reported a modest operating profit for the first quarter (Billboard, May 8), Rule said, "we are expecting it to require two years to reach a desirable level of return on our investment."

He added that the management team is in place and will exercise management controls, conservative accounting practices and concentrate on strengthening its artist roster through "judicious acquisition and internal development."

Rule also expects the positive trend at ABC Record & Tape Sales to continue. "Its first quarter improvement resulted in part from better record industry sales levels, and in part from the boom in the market for citizens band radio equipment," he noted, alluding to the creation of the new Electronics Distribution division.

"There are no problems comparable to the bankruptcy of W.T. Grant on the horizon (which necessitated a significant write-off).

The ABC president also anticipates improved bottom line contributions from Word Inc., the religious communications company that incorporates recordings and books.

"All in all, the outlook for ABC is much improved from a year ago at this time," Rule concluded. "A rapidly recovering economy—marked improvement in our competitive position—and an exceptional management team: All these suggest to us that this will be a very good year for our company."

Reactivate Koko Label

NEW YORK—Koko Records has been reactivated here. The label once distributed by Stax Records will now deal with independents, notes Johnny Baylor, president.

"Hard Times SOS" by Tommy Tate is the label's first release with "Ain't Good For Nothing" by Luther Ingram set for Saturday (29).

Several staff members, with the label until it ceased to produce product in 1973, have returned to Koko.

Jamo Thomas, promotion representative for Koko and Stax, has returned as a recording artist while still holding down his promotion duties.

Thomas is set for an r&b LP re-

(Continued on page 20)

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SUMMER SLUMP WEAPON W/E/A Discount May 24-June 25

LOS ANGELES—Encouraged by April, the biggest four-week sales period in its five-year history, Warner/Elektra/Atlanta Corp. offers its first summer discount program with dating through Sept. 10, starting May 24 through June 25.

The sell-through program called "Summer Gold Rush," announced by Joel Friedman, WEA president, at last week's national marketing conclave, is an industry first for the summer, which has been normally sloughed off by labels.

The program is divided into two parts. Current releases include a 12-album group of which three, Rod Stewart's "A Night On The Town"; "Long Hard Ride" by the Marshall Tucker Band, and "Mirror" by Graham Central Station, will be released

early in the program period. Only dating applies to this group.

The second portion of the program applies to catalog albums. A 5% discount in free goods applies only to 62 charted albums by 31 different artists on all labels, along with the Sept. 10 dating. An account may place one order only during the sale period.

Henry Droz, executive vice president of WEA, emphasizes that the two-part program attempts to sell the consumer, with a wide variety of artist blowups and poster four-color merchandising aids, along with advertising funds for radio spots and dealer print ads.

Special in-store samplers containing key excerpts from program albums will be supplied for participating retail outlets.

'Illegales' Still Pose a Problem Mexican Musicians Take Over Union Members' Jobs

By JOE X. PRICE

LOS ANGELES—The vibes at AFM Local 47 on the issue of illegal musician immigrants pouring into Southern California and taking work away from union musicians are taking on new dissonance here.

This, in spite of the fact that the Federal Immigration and Naturalization Service in L.A., headed by deputy director S. Joseph Sureck, reports his office has apprehended a total of 21 "illegales" at various resident locations in recent weeks.

The Mariachi Club, formed several months ago to augment Local 47's efforts in getting the agency to enforce the laws prohibiting illegal aliens from entering the area, and led by mariachi musician Chuy Lopez, is now charging that the union is doing little, if anything, to resolve the problem.

In addition, Lopez alleges, officers of Local 47 have held several meetings with Sureck without the knowledge of the union-connected Mariachi Club.

Worst of all, the Club charges, Local 47 is allowing illegal aliens to join the union with phony passports and papers in spite of a new rule recently adopted which stipulates that no Latin musician could become a member of the union until he came before the Club (they meet ev-

ery Thursday at Local 47's Hollywood facility) and passed scrutiny.

Rene Block, Local 47's assistant to president Max Herman and liaison man-chairman of the Mariachi Club, denies Lopez's allegation that the union is allowing "illegales" in as members.

"It's just not true," he says. "If someone that is illegal tries to join the union, he has to show papers which prove his intent to become a citizen. We are satisfied if he has the alien card. If it has the correct registration number, with his picture on it, then it's okay. This can't be phoned up."

Asked why Lopez and other Club members were excluded from meetings with the INS, Block puts it this way: "We couldn't possibly take all

the mariachis with us. We met in a small room. I gave them the reports and told them exactly what happened. We can't cater to Chuy Lopez alone. We have 16,000 members here."

Big bone of contention on the part of the mariachis is that the Immigration Dept. does not work on weekends, the time of the week when the majority of illegal aliens from Mexico make their trek north. The union mariachis contend that the 21 busts recently staged by INS is meaningless because they were not made at the scene of employment but at residences on weekday afternoons.

"So what?" Lopez asks rhetorically. "They send 21 back to Mexico

(Continued on page 86)

Some Of the Acts Billed For Philly Fete Unsigned

NEW YORK—First public step forward for the four-day "Celebration '76" concert festival in Philadelphia July 2-5 proved embarrassing last week when it was learned that a number of pop and r&b acts announced (and advertised in the N.Y. Times) were not firmly signed for the date.

One of the acts, Lynyrd Skynyrd, demanded an immediate correction as not only has the group not inked a contract for the Philadelphia festival, but had already firmed a July 4 date earlier for the Memorial Stadium in Memphis, Tenn.

Word from within ICM, whose fair booker E.O. Stacy was putting the talent package together for AB&D Productions (Billboard, May 22), was that KC & the Sunshine Band will also not be playing the date. The group was also listed in the N.Y. Times full page ad.

The group Chicago was among those acts without firm contracts, as were the Ohio Players, Rufus and the Brass Construction, but a spokesperson for Monterey booking told Billboard that they were confi-

dent that the misunderstanding would be worked out and that the groups would appear.

Word at AB&D Productions was that it was an "unfortunate breakdown in communication" and that the situation is being remedied.

Bull, Buzzards, Snakes Featured On ZZ Top Tour

NEW YORK—A 2,000-pound Longhorn bull, two roosting turkey buzzards, a nest of rattlesnakes, a wolf that howls at simulated moonlight, a buffalo on a hydraulic lift and several other native Texan animals will all be members of ZZ Top's World Wide Texas Tour.

In order to protect the health of the animals, there will be a veterinarian on call in each tour city, according to a spokesman for Bill Ham, manager of the band.

In the next week the group will be rehearsing at Houston's Astrodome, where it will condition the animals to high volume rock 'n' roll.

The entire London Records field staff will fly to the June 6 date in Knoxville, Tenn., to observe the complete show.

The group's new LP will ship in late July-early August, and ZZ Top will record material on this 18-month worldwide tour for a projected live LP.

Caedmon Tips Its 22-Title Fall Release

NEW YORK—Spoken-word label Caedmon previewed its 22-title fall release for East Coast sales representatives at an all-day confab at label headquarters here Friday (21).

Among the new titles spotlighted were albums by Claire Bloom, Carol Channing, Charlton Heston, Tammy Grimes, Ray Bolger, Jerome Hines, David McCallum and Christopher Plummer.

Of the 22 albums shown, a dozen are directed toward the children's market, according to Bob Knox, sales manager. Another preview session for West Coast sales representatives is scheduled for Chicago June 5. The disks are slated to ship around Aug. 15.

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"All Things in Time" is a very special album created by the smooth, sophisticated voice of **Lou Rawls** and the Sound of Philadelphia. There's a special feeling surrounding this album that will captivate you, and a smashing new single, "You'll Never Find Another Love Like Mine." ZS8-3592

In July of this year, an amazing thing is supposed to happen. We will look at pictures taken from the surface of Mars. Before then, though, we will have **"Life on Mars"** which is amazing new music from the singer and keyboard-synthesizer wizard **Dexter Wansel**. And if anyone in this world knows about life on Mars, it's got to be Dexter. He's out there.



Don Covay has joined the ever-growing Philadelphia family. And his new album, **"Travelin' in Heavy Traffic,"** is proof that two of the strongest forces in popular music have come together. Don Covay's tell-it-all, get-down funk moves your hands, it moves your feet—and it features his new hit "No Tell Motel." ZS8-3594

PHILADELPHIA: CHANGING- IT'S GROWING.

People's Choice has always been famous for their brand of disco music. And this album is the disco event of the decade. Last year they had a million-seller, "Do It Any Way You Wanna" and this year they've got "**We Got the Rhythm**," and this one is all about dancing. And when it comes to dancing, that's the People's Choice.



Force of Nature. A name given to the band by Kenny Gamble to symbolize everything that is powerful, beautiful and relevant. This band is talented and strong playing with the force of all of nature's wondrous powers. Their new album is called "**Unemployment Blues**." Hear them explode like an erupting volcano.

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PZ 33957

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A Prophet Named K.G.
Stargazer/Together Once Again

PZ 34079

DON COVAY

TRAVELIN' IN HEAVY TRAFFIC

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Six Million Dollar Fish (Jaws)
Chocolate Honey
You Owe It To Your Body
Feelings

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People's Choice
We Got The Rhythm

Including:
Cold Blooded & Down-Right-Funky
Jam, Jam, Jam (All Night Long)/Opus-De-Funk
Here We So Again/Movin' In All Directions

PZ 34124

FORCE OF NATURE
Unemployment Blues

Including:
Do It (Like You Ain't Got No Backbone)
Discomite/Ditch Of Confusion
Toy Ball/Freeze

PZ 34123

11 OUT OF 13

Buddah Big On 2-Disk Pkgs

NEW YORK—June release plans at Buddah continue emphasis on two-record set "essential" or "best of" product. Eleven of the 13 titles scheduled are two-disk packages at the suggested list of \$6.98.

Included are LPs by Andrea True, her first, and a followup to her hit single "More, More, More," and the "Super Disco Band," which is the first product in a distribution deal between Buddah and Pi Kappa Records.

Initial marketing on the "Super Disco Band" LP is being concentrated in Cleveland, Denver, Los Angeles, San Francisco and Washington/Baltimore. Support for True's disk is planned around an upcoming tour.

Artists represented in the two-record sets are Paul Anka, Charlie Daniels Band, Lena Horne, Steve Goodman, Airtio, Melanie, Sha Na Na, Edwin Hawkins, Buzzy Linhart, Brewer & Shipley and Jim Dawson.

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Agency Dares To Be Different

By BOB KIRSCH

LOS ANGELES—Mention Madison Ave. to anybody and they're likely to think of advertising. Mention the Madison Ave. Rock Co. to anyone involved in music on the West Coast and they're likely to think of an advertising agency involved only in entertainment and primarily in music.

Which is fine with Madison Ave. Rock Co. founders and proprietors Paul Rubinstein and Hal Hiesler, who founded the organization two years ago with an eye toward the folk music market.

"We're basically an ad agency," says Hiesler, "offering the same loose confederation of services an ad agency of any size provides without the overhead of a huge agency. Paul and I both spent 10 years with agencies on Madison Ave., so we paid our dues.

"About two years ago," he continues, "we noticed that the record labels were not really taking full advantage of television. At that time you had 'Midnight Special,' 'In Concert' and 'Rock Concert,' and you had a premium audience watching. Pepsi and Clearasil took advantage of the situation, but the labels did not to any great extent."

So the pair decided to try their hand at convincing the labels themselves, and have completed projects with A&M and Capitol to date.

"A&M's campaign is Christmas In May," says Rubinstein. "The job, as we understood it in talking to the label, was to sell records by working

with artists rather than with specific albums.

"So we needed something to get the attention of the consumer on tv as well as in the retail outlet. Christmas in May seemed like a good idea. Nobody stops to look at Santa Claus in December, but they'll probably stop in May.

"The next step was realizing that consumers are not likely to remember a lot of names of LPs, but they'll probably remember artist names. So, in working with Barry Griefff at A&M, we decided to concentrate on artists."

The pair also decided on the use of only one commercial, feeling a whole series might muddle things up in the minds of the consumer. "And with the Christmas theme, we can catch the attention of the in-store consumer as well as the tv viewer," adds Hiesler.

The tv spots, both 30 and 60 seconds, are running in selected major markets across the country through May.

The Capitol campaign centers on "Helen Reddy's Greatest Hits," and uses a 30-second spot showing the "building" of a greatest hits LP through the use of an LP cut into concentric circles and is a repeat of the spot the pair used when the LP was initially released.

The campaign focuses on the Midwest, covering Minneapolis, St. Louis, Kansas City, Omaha and Des Moines, with the idea being to see what happens if a lot of exposure is

given to an LP that has been on the market for some time and if the LP is aimed at groups other than the traditional record buyer.

"The Reddy ads are aimed primarily at women in the 23 to 35 age bracket," Hiesler says. "with spots going on shows like 'Mary Hartman, Mary Hartman,' 'Dinah' and some of the daytime soap operas. We'll be able to know within a month if the concept works."

Both Rubinstein and Hiesler have been involved in music for a number of years as musicians. Both feel that they are sufficiently versed in marketing to handle the marketing of a product, which is what they consider their basic duty to be. And they say they are learning more about the music business every day.

"We can add a personal touch, which we feel is one advantage," says Rubinstein. "And a label is dealing with two people, not a conglomerate. We have what we feel are some original ideas.

"One of the ideas centers around the advertising for the A&M material. For example, we will be running spots on 'The Six Million Dollar Man,' 'The Bionic Woman,' 'Eyewitness News' and other areas where record ads are generally not seen. The idea is to expose the product to as many potential buyers as possible, and demographics provided by the station show us that with the above shows we are reaching the right age groups."

N.Y. Lowballing War

• Continued from page 12

gles list of 150 top titles. The lists are put together separately by staffers at each location.

Cohen emphasizes that Disc-O-Mat's philosophy has been to hire "experts" for the music departments in each store. "We allow each of them to do their own ordering for their respective departments," he says.

"We believe in giving the customer what he wants, and that includes someone to wait on him who's knowledgeable in the music he's looking to buy."

Overall, the three-store operation employs some 25 persons. Does the chain have any plans to expand? "We might," says Cohen, "but only to one, possibly two more stores."

At present, all three locations are in high-traffic parts of town and it would be a requirement for any new outlets, Cohen offers. He adds that they have already turned down leases offered on locations close to such other retailers as Ben Karol's, Knappy's and Sam Goody.

They stress that their Seventh Ave. location generated business which was never in the area, and that they're now looking to maintain it.

They do state, though, that immediate expansion plans call for the relocation of the Nassau St. store in the Wall Street district to larger quarters next door.

Are they in the business for the quick buck, only to leave it soon? "We got \$10,000 worth of new neon signs coming in next week. Does that sound like we're about to pack up," Cohen states.

"We've heard it all," he continues. "There have been pressures from other retailers, but we're not going to be intimidated out of business. The same people who are complaining about us now were cutting prices years ago."

Will they move their prices down even further? "No, our margin couldn't afford it," they say, adding that the chain doesn't work on a "daily or weekly sales concept," but on one of "consistency at the \$3.69 level."

The chain also deals in cutouts, but Cohen explains that sales have been weak. "We first were racked with cutouts, and we did very well. We then decided to buy quantity and it didn't work. If anything, we'll be looking to stock about 100 top cutout titles in the future."

What irks Disc-O-Mat the most? "Defective records," says Cohen with emphasis. "It's a disgrace we constantly have problems."

He claims to send back more defective records than returns, which he says are next to zero for the chain.

What else might irk the operation? "The guy right next door to us here (Seventh Ave. location) who's selling certain product at \$3.58. He's our thorn," they say.

100 At WEA Meet

• Continued from page 12

be done to refresh window and in-store merchandising.

The final day a plenary rap session was held for all attending, followed by a management seminar aimed at goal motivation and management by objectives, conducted by Dr. John Van der Water of the UCLA graduate school of business administration. Joel Friedman, WEA president, noted that all WEA participants carry a management title, but "how well do you manage?" Van der Water concerned himself with the problem of motivating personnel properly from low-line through to top executive rank.

Each of the labels, Warner Bros., Elektra/Asylum and Atlantic, provided a dinner, followed by fall/winter product presentations.

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 THEIR NEW ALBUM: **CLOSE ENOUGH FOR** (SP-4562)

THEIR INTENTIONS: **TO MAKE YOU HAPPY AND
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THEIR LABEL: **A&M**

THEIR NAME: **NAZARETH**

THEIR NAME AGAIN: **NAZARETH**

NAZARETH,



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PROUDLY ON A&M TAPES & RECORDS

NAZARETH TOUR DATES:

May 26	Century Theater, Buffalo, N.Y.	June 1	Masonic Aud., Detroit, Mich.	June 9	Memorial Hall, Kansas City, Kan.
May 27	Allen Theater, Cleveland, Ohio	June 2	Riverside Theater, Milwaukee, Wisc.	June 10	City Aud., Omaha, Neb.
May 28	Civic Center, Saginaw, Mich.	June 3	Morris Civic Aud., South Bend, Ind.	June 11	Civic Center Arena, St. Paul, Minn.
May 29	Memorial Aud., Columbus, Ohio	June 4	Aragon Ballroom, Chicago, Ill.	June 12	Civic Aud., Fargo, N.D.
May 30	RFK Mem. Stadium, Washington, D.C.	June 5	Glen Oak Park Amphitheater, Peoria, Ill.	June 13	Civic Center, Bismarck, N.D.
		June 6	Convention Center, Indianapolis, Ind.	June 27	City Park, New Orleans, La.
		June 8	Ambassador Theater, St. Louis, Mo. (tentative)	June 30	Beacon Theater, New York, N.Y.



RIAA Maps Plan To Penetrate 'Blue Denim Curtain'

• Continued from page 1

new purchasers of recordings among current non-buyers.

"In short," says Gortikov. "more don't buy than do, fewer may buy in the future than do now; more could buy than do."

"In RIAA credits Stan Cornyn, Warner Bros. vice president, for inspiring the new RIAA project as a result of an address Cornyn made at the 1975 NARM convention in which he pointed out that young

record buyers of today are getting older and may not continue to buy recorded product as they advance in age.

Most adults are non-buyers, Cornyn noted, therefore there exists a huge, untapped potential market available to the recording industry if it can properly match product and merchandising with the musical interests of the millions of non-buyers.

Participants in the San Francisco April planning session included Barry Bergman, Joseph Cohen, Cornyn, Don Dempsey, Vic Faraci, Gil Friesen, Barry Griff, Ira Heilicher, Pete Johnson, Mickey Kapp, David Lieberman, Joe Simone, Stan Snyder, Russ Solomon, Werner Wachowiak and Gortikov.

It is too early to estimate costs of the RIAA project, Gortikov declares. "Further along in the planning, estimates can be made on funds required for initial testing and then for later stages of project expansion. Money needed for the initial test will represent the greatest risk, but later we should have a more valid insight into commercial results obtainable for dollars invested."

The RIAA chief says the labels will be approached and encouraged to fund the test via voluntary contributions if the preliminary planning proceeds satisfactorily. NARM, CMA, NMPA, ITA, NAMM, EIA and NARAS also would be invited to contribute.

"Assuming that the announcement of this program generates widespread industry enthusiasm," Gortikov adds, "a decision as to how funds can be obtained can be made

probably no later than this September. Implementation will then follow, but part of the plan will be to develop the ideal test place and timing; this may not be initiated until early 1977.

"An ambitious project such as this is extremely complex," Gortikov declares.

The musical tastes of many persons are completely satisfied by radio airplay, the RIAA notes. "We are trying to sell what someone else is giving away."

Other provoking thoughts which Gortikov makes in connection with the proposed industry campaign:

The '60s life style, environment, war and social unrest made recorded music-lyrics a "must" for young persons but turned off their elders. Some of these conditions have changed but the industry has not.

Given the total population, too few persons are buying too many records each.

Some insight into the musical tastes of older audiences will be found in their swarming to in-person SRO performances of many big name singers (Wayne Newton, Frank Sinatra, Tony Bennett) whose record sales are marginal.

Double approach to older buyers could involve new artists singing familiar old tunes and older artists singing newer tunes.

Value aspect of disks and tapes is under-exploited. Many LPs cost less than one movie ticket.

The amount of book editorial review space versus book advertising space is far heavier in most publications than the modest editorial space

accorded recordings versus the heavy ad space on recordings. This disparity needs correction.

Books and movies are widely reviewed on tv shows. Records should be.

Although many adults refuse to enter a record store, they do respond to record buying appeals such as those of Reader's Digest and K-tel. Therefore, the lessons implicit in these buying inclinations should be expanded.

Other Gortikov points:

There has been a drop-off in advertising specifically linked to tapes and cars. Instead, tapes are now routinely treated as disk LP counterparts. Reaching older buyers may be enhanced by fresh and continuing emphasis on car tape decks, car listening and tape purchases. There now is a whole new generation not so campaigned. The motor industry itself might be influenced to coordinate. Auto listening is a new time use for recordings.

Every purchaser of new stereo equipment is a potential new buyer of recordings. This opportunity is inadequately exploited.

Guidance should be sought in the New York tv blitz success of Peter Lemongello.

Direct communications from record manufacturers to employees of retailers and wholesalers could further the accomplishment of this project by providing needed detail on goals and product. Yet, many wholesalers and retailers oppose such direct contact. Full briefing of program details is essential.

A re-orientation of record company salesmen is necessary for the success of this project. Uphill selling may be needed since objectives and results are long-range, perhaps not immediately fulfilling.

Action by record manufacturers to increase floor traffic for retailers may be superior to solely providing funds for co-op advertising.

And notes Gortikov:

Pirates steal industry's money to market their product, but they have opened new outlets patronized by older consumers at truck stops, swap meets and non-music outlets. Perhaps some of these locations can be economically penetrated by legitimate product.

Innovative marketing trends in the industry have often come from sources peripheral to industry (racks, tape.) Therefore, non-industry sources must be studied for possible fresh insights to reaching desired markets.

Many older consumers cannot be lured into a conventional record store or department Gortikov points out. Therefore, move the point of sale directly to where the older potential buyer lives, works, clusters, and moves such as his workplace (factory or office building), supermarket, shopping mall, gas station, tv screen or bookstore.

Think "little," not "big," and consider stands, shopping malls, gazebos, rolling carts, boutiques, he says.

Move the point of sale into the

Koko Records

• Continued from page 12

lease "Jamo And The Banditos" featuring Thomas singing and playing congas.

Dino Woodard, former national promotion director for Koko, has returned to the same post. Helen Washington, Hy Weis, Daryl Williams and Mickey Weinstein have all rejoined the label, while Judy Sloan and Connie Santos are new additions.

home and explore economics of door-to-door direct-to-consumer sales, using part-time sales staffs a la Avon.

Other Gortikov observations:

To attract the non-buyer, retailing needs a re-think. Possible buyers are often intimidated by product confusion and unfamiliarity with album organization within the store. Shopping mall storefronts, for example, (theoretically ideal points of contact with older consumers) are limited by mall rules in their presentation.

Store staffs might be schooled and motivated to offer special treatment and counsel to new buyers, just to make the uncomfortable customer more at ease and open to buy.

In-store stock organization is baffling to an unsure buyer. Stock arrangement at the point of sale, therefore, needs attention to the needs of the unfamiliar buyer.

The retail point of sale need not be one homogeneous arena. Several product/music/merchandising environments can be created within the store, each comfortable for its particular patrons.

Since radio constantly adjusts its programming to maximize audiences and broaden demographics, airplay must be carefully monitored for insight into product taste of older audiences.

Radio is also our competitor. It can satisfy and even satiate a musical need.

About 75% of all airplay comprises recordings having no current strong sales or chart action. This underscores reality of market we seek, but which radio is fulfilling without compensation to industry. In short, we are trying to sell what radio is giving away.

"Alternative radio" offers a contemporary, soft sound; a listener can age with it. It also offers insight into what older audiences like and may buy in recordings.

Packaging for the expanded market needs a re-think too. Package editorially must be more informative and not solely reliant on starkness or graphics. Even conventional liner notes may not be enough. Package literally must attract the buyer, inform him, and cause him to buy.

To the extent that recordings are more intensively merchandised as gift items, holiday packaging (overwraps, decor strips, stickers, etc.) may be utilized seasonally and more extensively.

The project must embrace the sound equipment industry. Cross benefits are infinite. Every buyer of new equipment is an immediate customer for recordings, whether equipment is for replacement or first use.

Equipment industry forecasts 35% sales increase by 1980; two-thirds of all equipment bought is intended for users over 35 years old—an ideal match with our goals.

The recording industry might provide a printed brochure in quantity to equipment manufacturers for free distribution with new equipment. The brochure could emphasize helpful information on varieties of recordings, where to buy, library building, etc. The brochure might be accompanied by coupons offering discounts or incentives on purchases of specific new recordings with the opportunity for including such coupons open to any producer or retailer.

Tape is now considered routine by the industry—another "album." The uniqueness of tape needs special focus as part of this project because it offers a fresh opportunity to attract the older buyer with two shots instead of one. Tape can appeal to

(Continued on page 86)

\$ EARN TOP \$ IN A CAREER IN THE RECORDING IND. THE NATIONAL SCHOOL OF THE RECORDING ART

Is offering a course in record mixer assistant which will prepare you for a career at the entry level of this very interesting profession. You will spend 5 days a week, 4 hours a day for 16 weeks in an actual multi-track recording studio having lectures and manual applications plus another 40 hours or more assisting in live recording or mixdown sessions. Additionally you will be supplied with your own 2" and 1/4" reels of tape for your session project that you may keep.

ALL THIS FOR ONLY
\$3,200.00

Register Now—next classes will start June 1, 1976. Only a limited number of applicants can be accepted—Please contact **GILBERT RICHARDSON, Director of Training at (213) 681-0810, 54 E. Colorado Blvd., Pasadena, CA 91105**

MAY 29, 1976, BILLBOARD

WHAT'S ALL THIS JAZZ AND ROCK AND SOUL



IT'S ALL IN OUR CURRENT CATALOG OF MAJOR
LABEL CUT-OUTS. LP'S ARE PRICED AT 50¢ and UP.

Call or Write Today for FREE Catalog.

HIT RECORDS, INC.

675 U.S. Highway 22, Hillside, N.J. 07205 (201) 687-4282
Gentlemen: Please send free catalog.

Name _____

Address _____ City _____ State _____

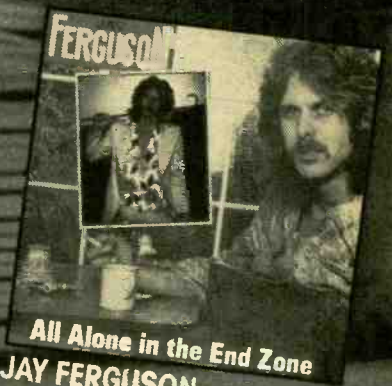
Buyer's Name _____

"Get 'em while they're red hot!"

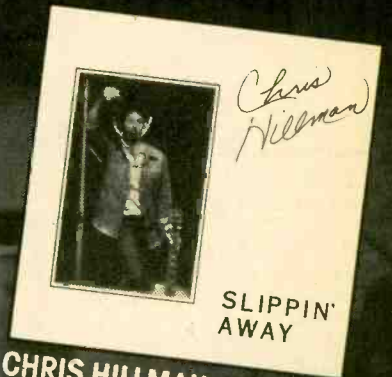
Today's Specials
Eddie Rabbitt
Jay Ferguson
Chris Hillman
Orders served
at French Falls



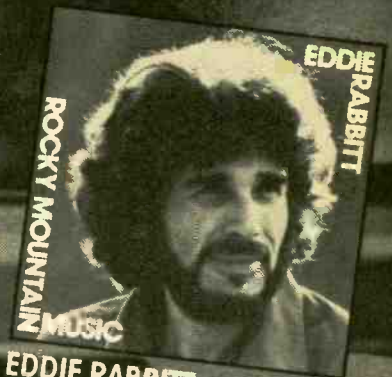
KEITH CARRADINE
I'm Easy
7E-1066



JAY FERGUSON
All Alone In The End Zone
7E-1063



CHRIS HILLMAN
Slippin' Away
7E-1062



EDDIE RABBITT
Rocky Mountain Music
7E-1065



WARREN ZEVON
7E-1060



says
E/A Director
of National
Promotion,
Kenny Buttice.

And when he says hot...
hey,
the big guy means

HOT!



Five sizzlers on Elektra/Asylum Records & Tapes

Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/27/76)

TOP ADD ONS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

PRIME MOVERS - NATIONAL

- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- DOROTHY MOORE—Misty Blue (Malaco)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

BREAKOUTS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- 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.

KRIZ—Phoenix

- HEART—Crazy On You (Mushroom)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 17-9
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 7-1

KBBC—PHOENIX

- SEALS & CROFTS—Get Closer (W.B.)
- QUEEN—You're My Best Friend (Elektra)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 33-26
- ★ AMERICA—Today's The Day (W.B.) 34-28

KTKT—Tucson

- STEVE MILLER BAND—Take The Money And Run (Capitol)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 10-5
- ★ SEALS & CROFTS—Get Closer (W.B.)

KQEO—Albuquerque

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-26
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-28

KENO—Las Vegas

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- EAGLES—Take It To The Limit (Asylum)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 31-19
- ★ DOROTHY MOORE—Misty Blue (Malaco) 21-13

KJYO—Stockton, Calif.

- RHYTHM HERITAGE—Baretta's Theme (ABC)
- FOGHAT—Fool For The City (Bearsville)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 28-14
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 7-3

KGW—Portland

- ANDREA TRUE CONNECTION—More, More, More (Buddah)
- QUEEN—You're My Best Friend (Elektra)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 22-12
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 11-4

KISN—Portland

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- AMERICA—Today's The Day (W.B.)
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 16-7
- ★ DOROTHY MOORE—Misty Blue (Malaco) 22-15

KING—Seattle

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 11-9
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 12-10

KJR—Seattle

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- D★ DIANA ROSS—Love Hangover (Motown) 18-13
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 22-17

KJRB—Spokane

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- AMERICA—Today's The Day (W.B.)
- ★ QUEEN—You're My Best Friend (Elektra)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 24-19

KJRC—San Francisco

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- VICKIE SUE ROBINSON—Turn The Beat Around (RCA)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 26-19
- ★ DOROTHY MOORE—Misty Blue (Malaco) 10-4

KYA—San Francisco

- BRASS CONSTRUCTION—Movin' (U.A.)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ NONE

KDIA—Oakland

- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- SUN—Wanna Make Love (Capitol)
- ★ ARETHA FRANKLIN—Something He Can Feel (Atlantic) 31-15
- ★ NATALIE COLE—Sophisticated Lady (Capitol) 17-10

KLIV—San Jose

- BRASS CONSTRUCTION—Movin' (U.A.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-1
- ★ DOROTHY MOORE—Misty Blue (Malaco) 15-10

KNDE—Sacramento

- THIN LIZZY—The Boys Are Back In Town (Mercury)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) HB-11
- D★ DIANA ROSS—Love Hangover (Motown) 7-1

KROY—Sacramento

- NONE
- ★ HENRY GROSS—Shannon (Lifesong) 15-11
- ★ DOROTHY MOORE—Misty Blue (Malaco) 18-14

KYNO—Fresno

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- AMERICA—Today's The Day (W.B.)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 23-16
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 27-22

KJYO—Stockton, Calif.

- RHYTHM HERITAGE—Baretta's Theme (ABC)
- FOGHAT—Fool For The City (Bearsville)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 28-14
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- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 7-3

KTLK—Denver

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- EDDIE RABBITT—Rocky Mountain Music (Elektra)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 36-23
- ★ SEALS & CROFTS—Get Closer (W.B.) 39-32

Southwest Region

- TOP ADD ONS: STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

- PRIME MOVERS: CAPTAIN & TENNILLE—Shop Around (A&M)
- STARBUCK—Moonlight Feels Right (Private Stock)
- GARY WRIGHT—Love Is Alive (W.B.)

- BREAKOUTS: STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

KILT—Houston

- THIN LIZZY—The Boys Are Back In Town (Mercury)
- AMERICA—Today's The Day (W.B.)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 30-17
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 40-30

KRBE—Houston

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 15-9
- ★ MARVIN GAYE—I Want You (Tamla) 16-12

KLUF—Dallas

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- CRYSTAL GAYLE—I'll Get Over You (U.A.)
- ★ NARVEL FELTS—Lonely Teardrops (ABC/Dot) 17-10
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 11-6
- ★ GARY WRIGHT—Love Is Alive (W.B.) 13-6

KNUS-FM—Dallas

- CAPTAIN & TENNILLE—Shop Around (A&M)
- GARY WRIGHT—Love Is Alive (W.B.) 13-6
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 14-7
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ GARY WRIGHT—Love Is Alive (W.B.)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-14

KJFZ—Ft. Worth

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ GARY WRIGHT—Love Is Alive (W.B.)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-14
- ★ SEALS & CROFTS—Get Closer (W.B.)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 19-14
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) EX-16

KINT—El Paso

- SEALS & CROFTS—Get Closer (W.B.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 19-14
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) EX-16
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ GALLAGHER & LYLE—I Wanna Stay With You (A&M)

D★ SILVER CONVENTION—Get Up and Boogie (Midland Int'l.) 17-10

- CAPTAIN & TENNILLE—Shop Around (A&M) 11-7
- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 16-9

KOMA—Oklahoma City

- ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 16-9

KAKC—Tulsa

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 26-15
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-11

KELI—Tulsa

- HEART—Crazy On You (Mushroom)
- LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 29-17
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 18-12

WTIX—New Orleans

- NONE
- ★ NONE
- ★ KEEL—Shreveport
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 25-13
- ★ RUFUS/CHAKA KHAN—Dance Wit Me (ABC) 40-36

KSLO-FM—St. Louis

- CAPTAIN & TENNILLE—Shop Around (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- D★ CANDI STATON—Young Hearts Run Free (W.B.) 30-18
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 18-10

KXOK—St. Louis

- NONE
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-13
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 22-18

KIOA—Des Moines

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 16-11
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-18

KDWB—Minneapolis

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- STARBUCK—Moonlight Feels Right (Private Stock)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 20-15
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 15-11

WLS—Chicago

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista) 24-12
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 20-10

WDHF—Chicago

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ BOOTY PEOPLE—Spirit Of '76 (Calla)
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 36-17
- ★ MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion) 40-22

WVON—Chicago

- R.B. HUDMAN—How Can I Be A Witness (Atlantic)
- ★ BOOTY PEOPLE—Spirit Of '76 (Calla)
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 36-17
- ★ MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion) 40-22

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- R.B. HUDMAN—How Can I Be A Witness (Atlantic)
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- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 36-17
- ★ MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion) 40-22

WVON—Chicago

- R.B. HUDMAN—How Can I Be A Witness (Atlantic)
- ★ BOOTY PEOPLE—Spirit Of '76 (Calla)
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 36-17
- ★ MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion) 40-22

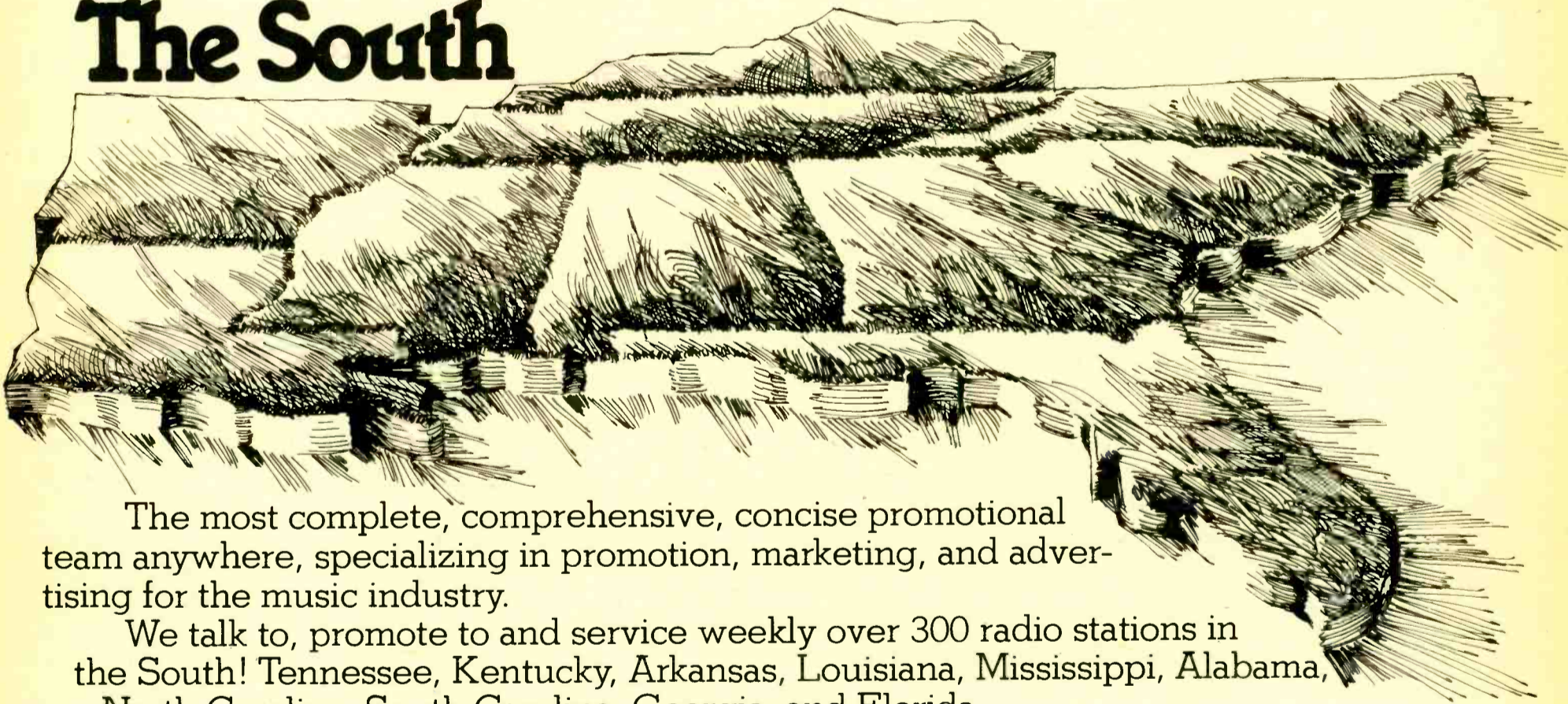
Pacific Southwest Region

- TOP ADD ONS: DOROTHY MOORE—Misty Blue (Malaco)
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
- QUEEN—You're My Best Friend

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (5/27/76)

Continued from page 22

- KKLS—Rapid City, S.D.**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ NEIL SEDAKA—Love In The Shadows (Rocket) 17-10
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-18
- KQWB—Fargo, N.D.**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - AMERICA—Today's The Day (W.B.)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-12
 - ★ SEALS & CROFTS—Get Closer (W.B.) 12-6

North Central Region

● **TOP ADD ONS:**

QUEEN—You're My Best Friend (Elektra)
STARBUCK—Moonlight Feels Right (Private Stock)
STARLAND VOCAL BAND—Afternoon Delight (Windsong)

★ **PRIME MOVERS:**

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
(D) DIANA ROSS—Love Hangover (Motown)
HENRY GROSS—Shannon (Lifesong)

BREAKOUTS:

QUEEN—You're My Best Friend (Elektra)
STARBUCK—Moonlight Feels Right (Private Stock)
CAPTAIN & TENNILLE—Shop Around (A&M)

- CKLW—Detroit**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - QUEEN—You're My Best Friend (Elektra)
 - ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 29-17
 - ★ WTAC—Flint, Mich.
 - ROLLING STONES—Fool To Cry (Rolling Stones)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 23-18
 - ★ GARY WRIGHT—Love Is Alive (W.B.)
- WGRD—Grand Rapids**
- D● DIANA ROSS—Love Hangover (Motown)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 12-8
 - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 10-7
- Z-96 (WZZM-FM) Grand Rapids**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - QUEEN—You're My Best Friend (Elektra)
 - D★ DIANA ROSS—Love Hangover (Motown) 18-5
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 14-8
- WAKY—Louisville**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - BOBBY GOLDSBORO—A Butterfly For Bucky (U.A.)
 - ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 30-19
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 18-10
- WBGW—Bowling Green**
- HEART—Crazy On You (Mushroom)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 26-16
 - ★ HENRY GROSS—Shannon (Lifesong)
- WGCL—Cleveland**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ★ HENRY GROSS—Shannon (Lifesong) 17-10
 - ★ BOZ SCAGGS—It's Over (Columbia)
- WIXY—Cleveland**
- HEART—Crazy On You (Mushroom)
 - WILD CHERRY—Play That Funky Music (Epic)
 - ★ RHYTHM HERITAGE—Baretta's Theme (ABC) 37-22
 - ★ RUFUS/CHAKA KHAN—Dance Wit Me (ABC) 29-18

- WSAI—Cincinnati**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 22-14
 - D★ DIANA ROSS—Love Hangover (Motown) 24-16
- Q-102 (WKRC-FM) CINCINNATI**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - QUEEN—You're My Best Friend (Elektra)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 27-19
 - D★ DIANA ROSS—Love Hangover (Motown) 11-8
- WCOL—Columbus**
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
 - DON HARRISON BAND—Sixteen Tons (Atlantic)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-8
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 18-13
- WCUE—Akron, Ohio**
- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-21
 - ★ BOZ SCAGGS—It's Over (Columbia) 17-11
- 13-Q (WKQT) Pittsburgh**
- DOROTHY MOORE—Misty Blue (Malaco)
 - TODD RUNDGREN—Good Vibrations (Bearsville)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 19-13
 - ★ HENRY GROSS—Shannon (Lifesong) 13-8
- WPEZ—Pittsburgh**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 19-13
 - ★ HENRY GROSS—Shannon (Lifesong)
- WRIE—Erie, Pa.**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - ABBA—Mama Mia (Atlantic)
 - D★ DIANA ROSS—Love Hangover (Motown) 17-8
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 21-14
- WJET—Erie, Pa.**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - SEALS & CROFTS—Get Closer (W.B.)
 - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 22-14
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 16-9

- WVSAI—Cincinnati**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 22-14
 - D★ DIANA ROSS—Love Hangover (Motown) 24-16
- Q-102 (WKRC-FM) CINCINNATI**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - QUEEN—You're My Best Friend (Elektra)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 27-19
 - D★ DIANA ROSS—Love Hangover (Motown) 11-8
- WCOL—Columbus**
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
 - DON HARRISON BAND—Sixteen Tons (Atlantic)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-8
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 18-13
- WCUE—Akron, Ohio**
- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-21
 - ★ BOZ SCAGGS—It's Over (Columbia) 17-11
- 13-Q (WKQT) Pittsburgh**
- DOROTHY MOORE—Misty Blue (Malaco)
 - TODD RUNDGREN—Good Vibrations (Bearsville)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 19-13
 - ★ HENRY GROSS—Shannon (Lifesong) 13-8
- WPEZ—Pittsburgh**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 19-13
 - ★ HENRY GROSS—Shannon (Lifesong)
- WRIE—Erie, Pa.**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - ABBA—Mama Mia (Atlantic)
 - D★ DIANA ROSS—Love Hangover (Motown) 17-8
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 21-14
- WJET—Erie, Pa.**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - SEALS & CROFTS—Get Closer (W.B.)
 - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 22-14
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 16-9

Northeast Region

● **TOP ADD ONS:**

ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
CAPTAIN & TENNILLE—Shop Around (A&M)
ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

★ **PRIME MOVERS:**

ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
JOHN TRAVOLTA—Let Her In (Midland Int'l.)
FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)

BREAKOUTS:

QUEEN—You're My Best Friend (Elektra)
SEALS & CROFTS—Get Closer (W.B.)
CAPTAIN & TENNILLE—Shop Around (A&M)

- WABC—New York**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - WINGS—Silly Love Songs (Cap.) 8-3
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 13-11
- WPXI—New York**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - QUEEN—You're My Best Friend (Elektra)
 - ★ CYNDI GRECO—Making Our Dreams Come True (Private Stock) 20-10
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 16-8

- WRWL—New York**
- MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - D★ VICKI SUE ROBINSON—Turn The Beat Around (MCA) 7-3
 - ★ BILL COSBY—Yes, Yes, Yes (Capitol) 13-10
- WPTR—Albany**
- HEART—Crazy On You (Mushroom)
 - SEALS & CROFTS—Get Closer (W.B.)
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 27-18
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 21-15
- WTRY—Albany**
- THIN LIZZY—The Boys Are Back In Town (Mercury)
 - AMERICA—Today's The Day (W.B.)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 8-4
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 15-11
- WKBW—Buffalo**
- BOBBY VINTON—Save Your Kisses For Me (ABC)
 - STARBUCK—Moonlight Feels Right (Private Stock) 26-21
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 11-8
- WYSL—Buffalo**
- NONE
 - KEITH CARRADINE—I'm Easy (ABC) 18-3
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 19-7
- WBBF—Rochester, N.Y.**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - LEE GARRETT—You're My Everything (Chrysalis)
 - ★ STARBUCK—Moonlight Feels Right (Private Stock) 21-13
- D★ DIANA ROSS—Love Hangover (Motown) 14-8**
- WRKO—Boston**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye) 19-12
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) KB-14
- WBZ-FM—Boston**
- D● CANDI STATON—Young Hearts Run Free (W.B.)
 - SCOTT KEY—Town Cryer (Pyramid)
 - ★ QUEEN—You're My Best Friend (Elektra) 25-16
 - ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 28-20
- WVBF-FM—Boston**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - QUEEN—You're My Best Friend (Elektra)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 14-8
 - ★ WINGS—Silly Love Songs (Capitol) 5-1
- WORC—Worcester, Mass.**
- STYLISTICS—Can't Help Falling In Love (H&L)
 - D● TAVARES—Heaven Must Be Missing An Angel (Capitol)
 - ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) HB-7
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 18-10
- WDRG—Hartford**
- ABBA—Mama Mia (Atlantic)
 - FOUR SEASONS—Silver Star (W.B./Curb)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 20-11
 - D★ DIANA ROSS—Love Hangover (Motown) 12-4

- WPRO—Providence**
- SEALS & CROFTS—Get Closer (W.B.)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ AL WILSON—I've Got A Feeling (Playboy) 23-11
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 16-10

Mid-Atlantic Region

● **TOP ADD ONS:**

MANHATTANS—Kiss And Say Goodbye (Columbia)
STEVE MILLER BAND—Take The Money And Run (Capitol)
STARBUCK—Moonlight Feels Right (Private Stock)

★ **PRIME MOVERS:**

NEIL SEDAKA—Love In The Shadows (Rocket)
RHYTHM HERITAGE—Baretta's Theme (ABC)
(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

BREAKOUTS:

MANHATTANS—Kiss And Say Goodbye (Columbia)
STEVE MILLER BAND—Take The Money And Run (Capitol)
STARBUCK—Moonlight Feels Right (Private Stock)

- WFIL—Philadelphia**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 27-17
 - ★ AMERICA—Today's The Day (W.B.) 19-14
- WIBG—Philadelphia**
- KEITH CARRADINE—I'm Easy (ABC)
 - ABBA—Mama Mia (Atlantic)
 - ★ STARBUCK—Moonlight Feels Right (Private Stock) 14-10
 - ★ AMERICA—Today's The Day (W.B.)
- WIFI-FM—Philadelphia**
- MARVIN GAYE—I Want You (Tamla)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - ★ NEIL SEDAKA—Love In The Shadows (Rocket) 24-20
 - ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 25-21
- WCAO—Baltimore**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 10-5
 - ★ RHYTHM HERITAGE—Baretta's Theme (ABC) 21-18
- WYRE—Baltimore**
- HEART—Crazy On You (Mushroom)
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 16-10
 - ★ RHYTHM HERITAGE—Baretta's Theme (ABC) 21-16

- WJFK—Jacksonville**
- SEALS & CROFTS—Get Closer (W.B.)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-17
 - ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 26-21
- WAYS—Charlotte**
- GARY WRIGHT—Love Is Alive (W.B.)
 - D● CANDI STATON—Young Hearts Run Free (W.B.)
 - ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 23-10
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 19-9
- WGIV—Charlotte**
- D● FOXY—Get Off Your Ahh And Dance (Dash)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
 - ★ ARETHA FRANKLIN—Something He Can Feel (Atlantic) 35-18
 - ★ BOOTY PEOPLE—Spirit Of '76 (Calla) 26-6
- WKIX—Raleigh, N.C.**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 15-9
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-18

Southeast Region

● **TOP ADD ONS:**

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
STEVE MILLER BAND—Take The Money And Run (Capitol)
BROTHERS JOHNSON—I'll Be Good To You (A&M)

★ **PRIME MOVERS:**

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
MANHATTANS—Kiss And Say Goodbye (Columbia)
SEALS & CROFTS—Get Closer (W.B.)

BREAKOUTS:

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
STEVE MILLER BAND—Take The Money And Run (Capitol)
BROTHERS JOHNSON—I'll Be Good To You (A&M)

- Z-93 (WZGC-FM) Atlanta**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 15-9
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-18

- WBBQ—Atlanta**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - AMERICA—Today's The Day (W.B.)
 - ★ SEALS & CROFTS—Get Closer (W.B.) 13-6
 - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 24-16
- WFOM—Atlanta**
- SEALS & CROFTS—Get Closer (W.B.)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 23-14
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 16-10
- WSGA—Savannah, Ga.**
- ABBA—Mama Mia (Atlantic)
 - QUEEN—You're My Best Friend (Elektra)
 - ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 24-17
 - ★ SEALS & CROFTS—Get Closer (W.B.) 26-21
- WQAM—Miami**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - D★ DIANA ROSS—Love Hangover (Motown) 12-3
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 14-9
- Y-100 (WHY-FM) Miami**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 21-13
 - ★ HENRY GROSS—Shannon (Lifesong)
- BT 105 (WBJW-FM) Orlando**
- SEALS & CROFTS—Get Closer (W.B.)
 - BAD COMPANY—Young Blood (Swan Song)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 20-9
 - ★ ROLLING STONES—Fool To Cry (Rolling Stones) 15-8
- Q-105 (WRBW-FM) Tampa, St. Petersburg**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - SEALS & CROFTS—Get Closer (W.B.)
 - ★ GARY WRIGHT—Love Is Alive (W.B.) HB-15
 - ★ STARBUCK—Moonlight Feels Right (Private Stock) 22-14
- WQPD—Lakeland, Fla.**
- WET WILLIE—Everything That 'Cha Do (Capricorn)
 - JOHN PAUL YOUNG—I Hate The Music (Ariola America)
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 18-9
 - ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 25-16
- WMFJ—Daytona Beach**
- FOUR SEASONS—Silver Star (W.B./Curb)
 - JOHN PAUL YOUNG—I Hate The Music (Ariola America)
 - ★ CATE BROS.—Union Man (Elektra) 24-14
 - ★ STARBUCK—Moonlight Feels Right (Private Stock) 18-11

- WTOB—Winston/Salem**
- BACHMAN-TURNER OVERDRIVE—Lookin' Out For #1 (Mercury)
 - JOHN MILES—Music (London)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 14-5
 - ★ BRASS CONSTRUCTION—Movin' (U.A.) 21-14
- WTMA—Charleston, S.C.**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 20-13
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 4-1
- WORD—Spartanburg, S.C.**
- KISS—Flaming Youth (Casablanca)
 - JOHNNIE TAYLOR—Somebody's Gettin' It (Columbia)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-19
 - D★ DIANA ROSS—Love Hangover (Motown) 11-16
- WLAC—Nashville**
- MARVIN GAYE—I Want You (Tamla)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 24-13
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 28-23
- WMAK—Nashville**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 21-15
 - ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 22-17
- WHBQ—Memphis**
- MARVIN GAYE—I Want You (Tamla)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-18
 - ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 13-7
- WMPS—Memphis**
- GARY WRIGHT—Love Is Alive (W.B.)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - ★ NEIL SEDAKA—Love In The Shadows (Rocket) 15-10
 - ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 16-11
- WGOW—Chattanooga**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.) 23-9
 - ★ SEALS & CROFTS—Get Closer (W.B.) 15-4
- WERC—Birmingham**
- AMERICA—Today's The Day (W.B.)
 - TODD RUNDGREN—Good Vibrations (Bearsville)
 - ★ SEALS & CROFTS—Get Closer (W.B.) 22-14
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-12
- WSGN—Birmingham**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - ★ AL WILSON—I've Got A Feeling (Playboy) 16-6
 - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 4-1
- WHHY—Montgomery**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - MAXINE NIGHTINGALE—Got To Be The One (U.A.)
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 18-9
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 8-1
- KAAY—Little Rock**
- BLACKBYRDS—Happy Music (Fantasy)
 - AL WILSON—I've Got A Feeling (Playboy)
 - ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol) 23-13
 - D★ DIANA ROSS—Love Hangover (Motown) 23-14

- WJFK—Jacksonville**
- SEALS & CROFTS—Get Closer (W.B.)
 - ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-17
 - ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 26-21
- WAYS—Charlotte**
- GARY WRIGHT—Love Is Alive (W.B.)
 - D● CANDI STATON—Young Hearts Run Free (W.B.)
 - ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 23-10
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 19-9
- WGIV—Charlotte**
- D● FOXY—Get Off Your Ahh And Dance (Dash)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
 - ★ ARETHA FRANKLIN—Something He Can Feel (Atlantic) 35-18
 - ★ BOOTY PEOPLE—Spirit Of '76 (Calla) 26-6
- WKIX—Raleigh, N.C.**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 15-9
 - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-18

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We Don't Mean To Harp, But
**HEAVEN MUST BE
MISSING AN ANGEL** (4270)

By
TAVARES

Is A Single Heaven-Sent!



From Their Forthcoming Album

SKY-HIGH!

(ST-11533)

Produced by Freddie Perren
for Grand Slam Productions



Billboard Album Radio Action

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

Based on station playlists through Thursday (5/27/76)

Top Add Ons-National

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- STEVE MILLER—Fly Like An Eagle (Capitol)

Top Requests/Airplay-National

- WINGS—At The Speed Of Sound (Capitol)
- LED ZEPPELIN—Presence (Swan Song)
- STEELY DAN—Royal Scam (ABC)
- ROLLING STONES—Black And Blue (Rolling Stones)

National Breakouts

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- STEVE MILLER—Fly Like An Eagle (Capitol)

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

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

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

KZEL-FM—Eugene

- CHRIS HILLMAN—Slippin' Away (Asylum)
- KATIE MOFFATT—(Columbia)
- PLEASURE—Accept No Substitutes (Fantasy)
- R.E.O.—(Epic)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- HEAD EAST—Get Yourself Up (A&M)
- AEROSMITH—Rocks (Columbia)
- CAMEL—Moonmadness (Janus)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- LEE OSKAR—(United Artists)

KBPI-FM—Denver

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- GENTLE GIANT—Interview (Capitol)
- ERIC ANDERSON—Sweet Surprise (Arista)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)
- WINGS—At The Speed Of Sound (Capitol)
- FIREBALL—(Atlantic)
- KBPI—Colorado Album (KBPI)

WRNO-FM—New Orleans

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- MARVIN GAYE—I Want You (Tamla)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- GEORGE BENSON—Breezin' (Warner Brothers)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- ROLLING STONES—Black And Blue (Rolling Stones)
- BROTHERS JOHNSON—Look Out For # 1 (A&M)
- GEORGE BENSON—Breezin' (Warner Brothers)

WEBN-FM—Cincinnati

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- SONG OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- TODD RUNDGREN—Faithful (Bearsville)
- LOUDON WAINWRIGHT III—T Shirt (Arista)
- WINGS—At The Speed Of Sound (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)
- LED ZEPPELIN—Presence (Swan Song)
- GEORGE BENSON—Breezin' (Warner Brothers)

WYDD-FM—Pittsburgh

- GENTLE GIANT—Interview (Capitol)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- JOHN DAWSON RED—Read On (Chrysalis)
- UFO—No Heavy Petting (Chrysalis)
- BILLY JOEL—Turnstiles (Columbia)
- ALAN WHITE—Ramshackled (Atlantic)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- GENESIS—A Trick Of The Tail (Atco)
- HEART—DREAMBOAT Annie (Mushroom Records)
- JOHN MILES—Rebel (London)
- J.D. BLACKFOOT—Song Of Crazy Horse (Fantasy)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)

WRAS-FM—Atlanta

- ERIC ANDERSON—Sweet Surprise (Arista)
- MICHAEL STANLEY BAND—Ladies Choice (Epic)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- AMAZING RHYTHM ACES—Too Stuffed To Jump (ABC)
- SHAWN PHILLIPS—Rumplestiltskins Resolve (A&M)
- JETHRO TULL—Too Old For Rock N' Roll: Too Young To Die (Chrysalis)
- GENESIS—A Trick Of The Tail (Atco)
- THIN LIZZY—Jailbreak (Mercury)
- LES DUDEK—(Columbia)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)

WAIV-FM—Jacksonville

- 1999 SOUNDTRACK—(RCA)
- BILLY JOEL—Turnstiles (Columbia)
- JOHN DAVID SOUTHERN—Black Rose (Asylum)
- POCO—Rose Of Cimarron (ABC)
- SHAWN PHILLIPS—Rumplestiltskins Resolve (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)
- JOHN MILES—Rebel (London)
- J.D. BLACKFOOT—Song Of Crazy Horse (Fantasy)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)

WGBQ-FM—Buffalo

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- AEROSMITH—Rocks (Columbia)
- STEELY DAN—Royal Scam (ABC)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- LES DUDEK—(Columbia)
- FOOLS GOLD—(Arista)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- AEROSMITH—Rocks (Columbia)
- TUBES—Young And Rich (A&M)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)

WMMR-FM—Philadelphia

- JETHRO TULL—Too Old For Rock N' Roll: Too Young To Die (Chrysalis)
- BILLY JOEL—Turnstiles (Columbia)
- LOUDON WAINWRIGHT III—T Shirt (Arista)
- MONTY PYTHON—Al City Center (Arista)
- DONOVAN—Slow Down World (Epic)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOHN DAVID SOUTHERN—Black Rose (Asylum)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- ROBIN TROWER—Live (Chrysalis)

WAAF-FM—Worcester

- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- BILLY JOEL—Turnstiles (Columbia)
- STEELY DAN—Royal Scam (ABC)
- AEROSMITH—Rocks (Columbia)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ELTON JOHN—Here And There (MCA)

WPLR-FM—New Haven

- CHRIS HILLMAN—Slippin' Away (Asylum)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- UFO—No Heavy Petting (Chrysalis)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- LARRY CORYELL & 11th HOUSE—Aspects (Arista)
- MAHOGANY RUSH—IV (Columbia)
- AEROSMITH—Rocks (Columbia)
- ROLLING STONES—Black And Blue (Rolling Stones)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- JOE COCKER—Stingray (A&M)

WBRU-FM—Providence

- AEROSMITH—Rocks (Columbia)
- ROSE HIPS STRING BAND—(Flying Fish)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- TROGGS—Tribes Tapes (Private Stock)
- STEELY DAN—Royal Scam (ABC)
- IAN HUNTER—All American Alien Boy (Columbia)
- AEROSMITH—Rocks (Columbia)
- STEVE MILLER—Fly Like An Eagle (Capitol)

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Western Region

TOP ADD ONS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- BLACKMORE'S RAINBOW—Rising (Oyster)

TOP REQUEST/AIRPLAY:

- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)
- TUBES—Young And Rich (A&M)
- LED ZEPPELIN—Presence (Swan Song)

BREAKOUTS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- BLACKMORE'S RAINBOW—Rising (Oyster)

KLOS-FM—Los Angeles

- BLACKMORE'S RAINBOW—Rising (Oyster)
- THIN LIZZY—Jailbreak (Mercury)
- L.A. JETS—(RCA)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- QUEEN—A Night At The Opera (Elektra)
- LED ZEPPELIN—Presence (Swan Song)

KOME-FM—San Jose

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- DONOVAN—Slow Down World (Epic)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- BILLY JOEL—Turnstiles (Columbia)
- ROLLING STONES—Black And Blue (Rolling Stones)
- TUBES—Young And Rich (A&M)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)

KDKB-FM—Phoenix

- CHRIS HILLMAN—Slippin' Away (Asylum)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- GENTLE GIANT—Interview (Capitol)
- WARREN ZEVON—(Asylum)
- TODD RUNDGREN—Faithful (Bearsville)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- TUBES—YOUNG And Rich (A&M)

KPRI-FM—San Diego

- NAZARETH—Close Enough For Rock N' Roll (A&M)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- TUBES—Young And Rich (A&M)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JETHRO TULL—Too Old For Rock N' Roll: Too Young To Die (Chrysalis)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- LED ZEPPELIN—Presence (Swan Song)
- ROLLING STONES—Black And Blue (Rolling Stones)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

Southwest Region

TOP ADD ONS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- BILLY JOEL—Turnstiles (Columbia)
- BLACKMORE'S RAINBOW—Rising (Oyster)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Royal Scam (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ROLLING STONES—Black And Blue (Rolling Stones)
- GEORGE BENSON—Breezin' (Warner Bros.)

BREAKOUTS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- GEORGE BENSON—Breezin' (Warner Bros.)

KSHE-FM—Fl. Lauderdale

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- IAN MATTHEWS—Go For Broke (Columbia)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- BILLY JOEL—Turnstiles (Columbia)
- LITTLE RIVER BAND—(Capitol)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- STEELY DAN—Royal Scam (ABC)
- FIREBALL—(Atlantic)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- CAMEL—Moonmadness (Janus)

KLOL-FM—Houston

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- LOUDON WAINWRIGHT III—T Shirt (Arista)
- MICHAEL PINDEE—The Promise (Threshold)
- DONOVAN—Slow Down World (Epic)
- TODD RUNDGREN—Faithful (Bearsville)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- STEELY DAN—Royal Scam (ABC)
- ROLLING STONES—Black And Blue (Rolling Stones)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEPHEN STILLS—Illegal Stills (Columbia)

KY102-FM—Kansas City

- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEELY DAN—Royal Scam (ABC)
- BOUSSETTE DART BAND—(Capitol)
- IAN HUNTER—All American Alien Boy (Columbia)
- R.E.O.—(Epic)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- GEORGE BENSON—Breezin' (Warner Brothers)
- THIN LIZZY—Jailbreak (Mercury)
- SANTANA—AMIGOS (Columbia)

Midwest Region

TOP ADD ONS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- ISLEY BROTHERS—Harvest For The World (T-Neck)

TOP REQUEST/AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- TODD RUNDGREN—Faithful (Bearsville)
- WINGS—At The Speed Of Sound (Capitol)
- THIN LIZZY—Jailbreak (Mercury)

BREAKOUTS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- U.F.O.—No Heavy Pettin' (Chrysalis)

WWW-FM—Detroit

- AMAZING RHYTHM ACES—Too Stuffed To Jump (ABC)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- GROUNDHOGS—Cross Cut Saw (United Artists)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- AEROSMITH—Rocks (Columbia)
- TODD RUNDGREN—Faithful (Bearsville)
- THIN LIZZY—Jailbreak (Mercury)

WMMS-FM—Cleveland

- BLACKMORE'S RAINBOW—Rising (Oyster)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- IAN HUNTER—All American Alien Boy (Columbia)
- RUNAWAYS—(Mercury)
- UFO—No Heavy Petting (Chrysalis)
- TODD RUNDGREN—Faithful (Bearsville)
- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- GENESIS—A Trick Of The Tail (Atco)

WXRT-FM—Chicago

- STEVE MILLER—Fly Like An Eagle (Capitol)
- LOUDON WAINWRIGHT III—T Shirt (Arista)
- BILLY JOEL—Turnstiles (Columbia)
- GENTLE GIANT—Interview (Capitol)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- CANNONBALL ADDERLEY—Lovers (Fantasy)
- LED ZEPPELIN—Presence (Swan Song)
- THIN LIZZY—Jailbreak (Mercury)
- WEATHER REPORT—Black Market (Columbia)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)

Southeast Region

TOP ADD ONS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- SHAWN PHILLIPS—Rumplestiltskins Resolve (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)

TOP REQUEST/AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- NAZARETH—Close Enough For Rock And Roll (A&M)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)

BREAKOUTS:

- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- SHAWN PHILLIPS—Rumplestiltskins Resolve (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)

WSHE-FM—Fl. Lauderdale

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- NATALIE COLE—Natalie (Capitol)
- AEROSMITH—Rocks (Columbia)
- BILLY JOEL—Turnstiles (Columbia)
- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- NAZARETH—Close Enough For Rock N' Roll (A&M)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)

WHFS-FM—Washington

- STEVE MILLER—Fly Like An Eagle (Capitol)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- LOUDON WAINWRIGHT III—T Shirt (Arista)
- KALEIDOSCOPE—When Scopes Collide (Pacific Arts)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- IAN MATTHEWS—Go For Broke (Columbia)
- STEELY DAN—Royal Scam (ABC)
- STEPHEN STILLS—Illegal Stills (Columbia)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- CRUSADERS—Those Southern Knights (ABC)

Northeast Region

TOP ADD ONS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)

TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)
- STEELY DAN—Royal Scam (ABC)
- BILLY JOEL—Turnstiles (Columbia)

BREAKOUTS:

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- BILLY JOEL—Turnstiles (Columbia)

WNEW-FM—New York

- ERIC ANDERSON—Sweet Surprise (Arista)
- THE RAMONES—(Sire)
- ROGER COOK—Alright (Warner Brothers)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- POCO—Rose Of Cimarron (ABC)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- BILLY JOEL—Turnstiles (Columbia)
- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WLIR-FM—New York

- JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ROGER MCGUINN—Cardiff Rose (Columbia)
- BLACKMORE'S RAINBOW—Rising (Oyster)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- JEFFREY COMANOR—A Rumor In His Own Time (Epic)
- YEAR 1—(Year 1)
- BILLY JOEL—Turnstiles (Columbia)
- STEELY DAN—Royal Scam (ABC)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- STEVE MILLER—Fly Like An Eagle (Capitol)

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◁G536

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'The Old Blues Singer'

b/w 'Monday Morning Blues'

◁G538

*Lowell Fulson's New Single
from his Granite Records LP*

'The Ol' Blues Singer'

◁GS1006

*songs published by
ATV Music Corp.*



Australian Jockeys Will Exchange With RKO Radio In July

• Continued from page 1

San Francisco, U.S. coordinator of the event.

Behind the venture in Australia is the group of radio stations serviced by the programming consulting firm of Digamae Pty. Ltd. and working on the project are Jack Neary of the Australian bicentennial committee and Frank Moore, owner of 4IP in Brisbane.

Spears and Paul Drew, vice presi-

dent of programming for the RKO Radio chain, recently flew to Australia for meetings outlining the massive broadcast. Trevor Smith, Digamae, will be visiting the U.S. shortly to finalize the project here.

Six Australian disk jockeys will fly to the U.S. and work out of RKO stations in New York and Los Angeles. Their programs will be broadcast back to Australia via satellite. From the U.S., journeying to Australia, will be Charlie Van Dyke, program director and morning air personality of KHJ in Los Angeles; Dale Dorman of WRKO in Boston; Marvelous Mark of KFRC in San Francisco, Mike Cuthbert of WGMS in Washington, Herb Oscar Anderson of WOR in New York and Dan Thompson of WXLO (99X) in New York.

About 60 radio stations will be involved in the Australian part of the venture.

In addition, three RKO jockeys will be broadcasting live via satellite an hour special Saturday and an hour special Sunday back to the U.S.

(Continued on page 29)

3 \$1 Mil Lawsuits Filed By KCBQ

SAN DIEGO—KCBQ and the station's general manager Russ Wittberger last week filed lawsuits each for \$1 million in damages from three radio station general managers here. The lawsuits were filed in Superior Court, charging defamation, restraint of trade, unfair competition and theft of property.

Defendants in the suit are Dan McKinnon, owner of KSON; Paul Palmer, general manager of KFMB; and Jim Price, general manager of KGB "and several defendants yet to be identified."

Wittberger says that copies of the brief have been sent to 11 other broadcasters in San Diego, asking them

if they sent or contributed to the sending of a letter to newspapers, the FTC and the industry trade papers. (Billboard, May 1, 1976).

Wittberger says he has lost several advertising accounts because of his competitors spreading word that his promotion practices have been unethical.

The uproar grew out of a booklet called American Revolutionary Bicentennial Contest, of which about 30,000 copies were distributed. The contest booklet was a promotion for the radio station. McKinnon and others protested that the booklet had been designed to hype audience ratings being then conducted in the market.

PHILLY PROJECT WIBG Seeks Adults But Is Spinning Hit Singles

By CLAUDE HALL

LOS ANGELES—"We're still not together and I doubt if we ever will be," says George Johns, Fairbanks national program director in discussing the company's Philadelphia property, WIBG.

Fairbanks, the new owner, took over the property March 1 and April 1 launched into a new adult contemporary format. "Someone might say it's a rock station, but it's not a rocker. We're definitely after adults, though we're playing the hits," Johns says.

Johns thinks the station will sound

similar to KVIL, another Fairbanks station which sort of sneaked up on the competition in Dallas and Fort Worth and took over the number two position in adults 18-49 in the latest ratings.

As for the WIBG playlist, "we don't play anything really loud. The playlist numbers about 27-28 records, depending on how loud the records that are currently hits are. Right now, the charts are pretty mellow. But we're certainly not playing 'Boogie Fever'."

Bill Gardner and Chuck Knapp

are helping program the station at the moment. Johns is still watching over the station closely and is seeking additional air personalities, though he says he hasn't let anyone previously on the staff go.

"I'll definitely appoint a program director for the station, but right now I'm doing it myself. I care more about getting the right talent. Anyway, choosing a program director is going to be a difficult decision."

At least 50% of the records played will be oldies, "again, depending on how many current records there are available that we can play. As for new records, there are no set number that we'll be adding each week, but certainly nothing too new. I think that WIP will be adding new records long before we do. We're not going to be on an ego trip, as far as records are concerned.

"Instead, I think we'll slowly strangle the market like our station in Dallas—KVIL—did.

"That's going to be a tough fight, of course.

"But we found in our studies of this market that WIP and WFIL were sharing a lot of audience—people switching back and forth between those stations."

As for ratings, "well, that's the world I get paid from—ratings. I'm not going to say it's bad, good, or indifferent, but winning in ratings is the way I keep on eating.

"But we're definitely into a long haul situation with WIBG. Once you win, when you've built a good operation, it's pretty hard to knock you off. The worse that can happen is to fall to number two in a ratings book."

He says that the company had to plan on a long-term drive because the station had a bad image in the market. But that management had decided against changing the call letters and starting all over. Why?

(Continued on page 30)

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GOING MOR NO BIG THING

Bosses Justify WBLS Switch

By RUDY GARCIA

NEW YORK—The recent WBLS format change—from an apparently successful contemporary black music sound to what is approaching a black MOR concept—while startling many observers, is looked upon as reasonable and to be expected by the two persons most responsible, program director Frankie Crocker and Pepe Sutton, president of Inner City

Broadcasting, owners of WBLS and its sister AM operation, WLIB.

"I really don't see what all the fuss is about," Crocker says. "What we're doing is merely returning to the basis of our programming concept when we took over here. We were striving for the best music sound for a wide audience approached through the black community.

"What happened is that we became so successful that economics took over and began almost restricting what we could play. We were up to 18 commercial minutes an hour which forced us to keep playing hits and sticking to that formula.

"However, management has agreed that we were getting too far away from what our original programming concepts were and has cut back on commercial minutes while increasing rates, which will let us play more music interspersed with intelligent talk by our jocks.

"By programming such good music sounds as Nat King Cole and Erroll Garner along with some of the important contemporary black music, we will be exposing our audience to all good black music and hopefully reaching a wider market," he says.

The format change has already begun to cause grumbling among record promoters who looked upon WBLS as a prime source for breaking new releases.

"The thing that really made Frankie Crocker and that station is the fact that he would play a new record by an unknown black artist because he had heard it at a disco the night before or because someone he respected him told him about it.

"He became known as the hitmaker in this market and damn near everywhere else in the country. If he goes away from that now he's going to run the station into the ground," says one independent record promoter who asked not to be identified.

The new policy at WBLS will be not to play new releases until they have first been broken on another, preferably black-oriented, New York market area station.

"The fact of the matter is that we were always under too much pressure with the reputation of breaking hits," says Sutton. "If we played a new release there were snide remarks as to why and if we didn't there were equally snide remarks about why not. We just couldn't win.

"In any event, like Frankie, I think that we are really only going back to what we were when our programming concept for black radio started. While we made money we weren't really doing the job we set out to do. This return, a word I prefer better than change, should put us closer to our earlier successful formula."

An even further cutback in commercial minutes is planned for the near future as well as some changes in personnel and schedules for on-air personalities. Ted Terry has been

(Continued on page 30)

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Programming Comment

GEORGE BURNS, pres.
Burns Media Consultants
Los Angeles

Let me suggest an experiment. Sometime, when you have the chance, go up and down the AM and FM bands in any major city and ask yourself if you can tell the difference between stations by the music they play.

Of course, there are still distinctions, but the fact is there are less today . . . much less . . . than two years ago. More and more, the listener hears the same song on several stations. The differences are narrowing.

The massive proliferation of lifestyles and listening tastes have calmed down. The revolution is over.

This is reflected in the music and, consequently, the radio programming. The number of records that are shared is only one aspect. The types of music that are shared are even more interesting. It used to be that the term "album cuts" generally referred to a kind of underground or

(Continued on page 31)

Vox Jox

By CLAUDE HALL

LOS ANGELES—First registration for the ninth annual International Radio Programming Forum, which will be Dec. 1-4 in New Orleans, comes from **Dick Hyatt**, program director of WBPM in Kingston, N.Y. If you'd like to register, send a check for \$135 to the International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069, radio people only. Non-radio people will be paying \$160; however, this is a big cut from last year's across-the-board registration fee of around \$200.

Jay Parker is the new morning drive personality at KSTP, according to program director **Mark Driscoll**. Parker's real name is **Joel Parker Antrim**. Along with that note, I got the new KSTP belt buckle, which is extremely similar to the Drake-Chenault buckle. The KSTP buckle was made by **Jeff Leonard** at JSL, Reseda, Calif., 213-342-0283.

Rick Stewart at KMPS in Seattle says that he's playing **Jimmy Rabbit's** "Ladies Love Outlaws" and **Dave Diamond's** "Hobo John." Claims that little old ladies have taken a fondness for Diamond's record. Then, in the mail the same morning, I get a test pressing on "The Flag" by **Charlie Van Dyke** on United Artists Records. "It seems about time for a talk hit," says Van Dyke, program director of KHJ. Los Angeles, "**Jimmy Haskell** did the track and the amazing **Denny Diante** produced it. All my proceeds go directly to the American Revolution Bicentennial Commission."

Next thing you know, **Buck Owens**, **Charlie Walker**, **Bill Anderson**, and **Snuffy Garrett** are going to go out and become disk jockeys.

Bubbling Under The HOT 100

- 101—YOU ARE SO BEAUTIFUL—Ray Stevens, Warner Bros. 8190
- 102—BARETTA'S THEME—Sammy Davis Jr., 20th Century 2282
- 103—(What A) WONDERFUL WORLD—Johnny Nash, Epic 8-50219 (Columbia)
- 104—YES, I'M READY—Tom Sullivan, ABC 12174
- 105—NORMA JEAN WANTS TO BE A MOVIE STAR—Sundown Company, Polydor 14312
- 106—IT'S GOOD FOR THE SOUL Part 1—Luther, Cotillion 44200 (Atlantic)
- 107—IT'S BETTER THAN WALKIN' OUT—Marlena Shaw, Blue Note 790 (United Artists)
- 108—SMOKE GETS IN YOUR EYES—Penny McLean, Atco 7048
- 109—TOUCH & GO—Ecstasy, Passion & Pain, Roulette 7182
- 110—HAPPY MAN—Impact, Atco 7049

Bubbling Under The Top LPs

- 201—NEIL SEDAKA, Live In Australia, RCA VPL1-1540
- 202—ROGER WHITTAKER, RCA APL1-1313
- 203—MONTY PYTHON LIVE AT CITY CENTER, Arista AL 4073
- 204—PASSPORT, Infinity Machine, Atco SD 36-132
- 205—JACO PASTORIUS, Epic PE 33949
- 206—WILLIE NELSON, Phases & Stages, Atlantic SD 7291
- 207—SAVOY BROWN, Skin 'N' Bone, London PS 670
- 208—STEVE MARRIOTT, Marriott, A&M SP 4572
- 209—DAVID SANBORN, Taking Off, Warner Bros. BS 2873
- 210—JOHN HANDBY, Hard Work, ABC/Impulse ASD 9314

Larry Caringer and **John Hayter** have been working on a two-man team, using humor, and both are veteran radio men and think their new team show would be sensational for an MOR or Top 40 station; 213-641-2036. . . . Chatted with the legendary **Sam Holman**, Omaha. Was good to hear from him. That set me to thinking about other buddies I haven't heard from in some while—**Bob Raleigh Gaines**, **Skip Broussard**, **Jack Armstrong**, **Al Gates**, **Dan Tucker**. And whatever happened to **Long John Silver**?

Robert W. Knight is the new operations manager of WCOP, Boston country music station; he'd been program director of WWVA, Wheeling, W.Va. Taking his place in Wheeling is morning drive personality **Charlie Cook**. By the way, Cook does a weekly half-hour interview over beeper phone with country recording artists. All you have to do is call him and set up a time for the beeper connection. . . . **Don Cannon**, afternoon drive personality at WIBG in Philadelphia, make a reluctant trip Monday (17) to appear in a parade in Montreal. He rode in the CKGM car, wearing dog collar. Attached to the dog collar was a leash. Holding the leash was CKGM afternoon drive personality **Don Burns**. Seems that Cannon lost an on-air bet with Burns when the Montreal Canadians beat the Philadelphia Flyers for the Stanley Cup.

KIOZ, a cable FM radio operation in Ventura, Calif., is going back to a personality approach. **Greg Anthony** notes: "The remote last weekend was relatively successful and we got a lot of good listener response. As an aftereffect of that remote, we have devised a new format for the daytime. You see, **Bill Clark**, **C.B. Stevens**, and I had so much fun cracking jokes and generally making fools of ourselves we have decided to institute personality radio. This means that during our weekday show running 6 a.m.-7 p.m., the idea of playing music in sets and back-announcing will be no more. Same music, same announcers, but more personality." Says that **Erv Hain** departed the station and his place on the all-night shift has been taken by **Judy McKendry**. **KIOZ** is hard at work constructing a new remote trailer. Another station that is having fun with local remotes is **KKOK** in Lompoc, Calif., managed by **Todd Thayer**. Thayer hires a live country music band and gets it on for local clients.

Bobby Magic, who was with both **WIXY** in Cleveland when it built from nothing to glory, and also **KYA** in San Francisco in its one and only time to beat **KFRC** in San Francisco, reports in from **AVP** in Los Angeles. Bobby is now vice president of program marketing. Old buddies can ring him at 213-461-4766. . . . **Chuck Buell** has left **KFRC** in San Francisco and program director **Michael Spears** announces that his new lineup features **Dr. Don Rose** 6-9 a.m., **Don Saint John** 9-noon, **Rick Shaw** noon-3 p.m., **John Mack Flanagan** 3-6 p.m., **Marvelous Mark** until 10 p.m., **Shana** until 2 a.m., and **Mucho Marales** 2-6 p.m.

Red Jones, station manager at **WJEM** in Valdosta, Ga., is looking for a man to do air work and sales. "Active account list waiting. Tape (Continued on page 30)

Labels Romance Adult Stations

• Continued from page 7

called standard MOR artists from their playlists.

Chuck Meyer, national adult contemporary promotion director at **MCA**, says, "You'll hear the same records on most of the adult contemporary stations as you hear on **KHJ** in Los Angeles or **WABC** in New York, with the exception of the real hard rock. **Elton John**, **Neil Sedaka**, **Tanya Tucker** and **Conway Twitty** are just a few of our artists that are on adult radio on a fairly consistent basis."

Meyer adds that these stations generally play more oldies than **Top 40** radio, possibly because many of those involved are from rock backgrounds and most of their listeners grew up with rock.

Chuck Thagard, associate director of promotion for **Columbia** who counts adult radio among his responsibilities, points out that there are more adult stations than any other format.

"There are really a lot of sub-formats within the adult format. You have traditional MOR, which is basically standard songs by artists with names in that area. The morning men on these stations are generally institutions. Then there is the category that is basically playing hits but shies away from the real hard product. **John Denver**, **Neil Diamond** and **Olivia Newton-John** are some of the artists you might hear on these formats.

"You also have what you might call the closet rockers. They are almost the same as **Top 40**. They watch the charts, they're heavy on oldies and they don't go out on limbs.

"There is a lot of emphasis on news and spots and these stations are usually pretty highly rated. Then you have the wall-to-wall stations, with the kind of music you hear in doctors' offices. Usually no announcers.

"The newest and most exciting format is the 'magic' format. These stations can be automated or live, and the records are played in groups of two or three and are announced backward.

"These stations are contemporary but not heavy and the audience seems to be in the **20** to **40** age grouping. They are also an LP-buying audience."

Thagard emphasizes that each station in each market is different, and that promotion staffs are instructed to listen carefully to all. "One market can have four adult

Jockey Exchange

• Continued from page 28

Dorman will be in **Brisbane**, **Van Dyke** in **Melbourne** and **Mark** in **Sydney**. Each man will be on the air **20** minutes, switching from city to city. It's this program that is being offered for free network broadcast in the states; radio personnel only have to phone **Spears** at **KFRC** for details, first come, first served.

The new releases by **Reddy** and the **Eagles** will be unveiled here; other recording artists are being lined up to participate in this show.

Billed as "Friends Across The Pacific," the satellite broadcasts are a tribute to the bicentennial celebration from Australia. **Michael Bukht**, program director of **Capital Radio**, London, was in the U.S. a few weeks ago trying to line up possibilities for bicentennial programming exchange between England and the U.S. via satellite.

stations," he says, "and all can be different.

"All are after the **18** to **49** crowd and there is more of the newer sound that appeals to young adults. Artists like **Janis Ian**, **Larry Jon Wilson**, **Mac Davis** and **Neil Diamond** are always worked on these stations. It's a new place to emphasize product."

Meyer adds that artists like **Leon Russell** and **Neil Sedaka** had huge records begin to move first on adult contemporary stations, and says that music directors and program directors are impressed with **MCA** assigning a department to cover the field.

"A lot of these stations seem to be more willing to listen to new artists than the **Top 40** stations," he says. "I certainly feel the adult stations can be a hit singles influence. **Cleveland**, **Phoenix**, **San Francisco** and **Los Angeles** are all examples of good markets of this type. And the LP buyer is listening as well.

"There is also a spot," **Meyer** emphasizes, "for artists who have long been big in this field like **Lenny Dee** and **Roger Williams**."

Thagard says the same is true of **Ray Conniff**, **Andre Kostelanetz** and **Percy Faith**, as well as **Andy Williams** and **Barbra Streisand**.

Marvin Deane, national promotion director of MOR for **ABC**, says, "You only have to look at the easy listening charts to see that the records are almost the same as those on the **Hot 100**. Adult contemporary can break a record. Take **Jim Croce's** 'Bad Bad Leroy Brown.' That record kicked around for a long time before becoming a big hit, and adult contemporary helped keep it alive."

Deane also feels adult contemporary stations are playing commercial records that stand a good chance of turning into major hits, and that with the exception of hard rock, most singles have a shot.

"We have play with the **Rhythm Heritage**, **Tom Sullivan**, **Bobby Vinton**, **Freddy Fender** and **Keith Carradine**, among others," he says.

"These stations are open to almost anything. And you can often move records from country or soul back into MOR." **BOB KIRSCH**

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WCAO PROGRAM DIRECTOR

Baltimore's Riley Credits DJs

By FRANK BARRON

LOS ANGELES—The only way to win (ratings) is by being better than the competition, says Ron Riley, program director at WACO in Baltimore, and he should know since his outlet is the hottest AM station in that market.

Riley, whose background includes a long stint in Chicago, attributes the success to his disk jockeys. "You have to have better personalities. People tune in radio to listen to something. We give them good music. And we are more professional with our air personalities. At night, especially, we are sharp and hip."

All his jocks, he explains, were in major markets before coming to WCAO. "Our guys are aware of what is going on in the city and can communicate and talk about those events. We are very community-minded. We have a softball and basketball team which raise money for charity events. Our jocks do discos. We think in terms of person-to-person contact on the air."

"The only way we can win and dominate is by being better than our competition. Also, we are station

and sales-oriented in promotions. We are after broad demographics. Everybody is our competition—not only the FM stations. We compete with the FMs for the teen audience."

WCAO, he adds, has a primary demographic target of 18-34, "and also the 18-40. Our audience is solid in women. We have to attract a wide span."

Riley notes that audiences have changed since his start in the 1950s. "Stations used to be personality-oriented. Then they went into the Drake and (fake) Drake format. Now they are back to personalities. My DJs have a rapport with the audience. They are believable. They are part of the community."

At WCAO, "Everything is divided into formula. There are certain times of day and night for new material, but primarily we stick with the familiar. We do weekend specials—music back to the '50s. We do records that are good for one section of our audience. For example, special music for the morning audiences. At night we may preview a new Led Zeppelin record."

The station's playlist varies from

30-36 "with maybe 20-25 available to any one period. The tempo of the list is compensated by use of gold. About one third is gold, but we don't tell our audiences it's gold. We just play them."

Riley admits "we try to sweep across the quarter hour and try to get our power music toward the quarter-hour maintenance."

The station researches sales thoroughly, and also researches the music magazines. Riley keeps busy trying to keep abreast of the times and his competition. And as program director "I decide the records."

His results are reflected in the commercial load. "Our spot load is higher than most stations. We run with 14 minutes. We have a great deal of national business on the air. It sounds exciting, and takes the jukebox sound out. Commercials," he concludes, "if placed properly, are no deterrent."

And he laughingly admits he feels sorry for those stations who may only have five or six minutes of spots "or some FMs with only two minutes."

Bosses Justify WBLS Switch

• Continued from page 28

brought in from Los Angeles to take over Crocker's 4-8 p.m. slot while Crocker moved to Los Angeles from where he will continue to program the station.

Felipe Luciano, who handled the noon-4 p.m. slot, has left to begin an on-camera television news job with Channel 4 WNBC-TV on June 1, allowing for further schedule adjustments.

Sutton is sufficiently confident in the potential success of the format that he expects to institute it at other stations as Inner City starts on its expansion program. While not identifying the city because negotiations have not been concluded as yet, he admits that Inner City will be acquiring at least one more major market black-oriented station before the end of the summer and possibly two by the end of the year.

Although WBLS has been hugely successful, its sister operation, WLIB, has been having its difficulties. Recent format changes involving a heavier emphasis on reggae music and programming directed more toward New York City's substantial West Indian community has not been in effect long

enough for a proper evaluation; however, Sutton still expresses some doubts.

"I am not satisfied that we have got the concept down pat yet," he says. "It just doesn't feel totally right. Of course, we have the problems of restriction to daylight broadcast hours and a limitation on our signal strength to contend with, but we still can improve what we do have."

"If we don't turn this thing around the way we hope by the end of the summer, then we may make some radical changes in the WLIB format. It is conceivable that we might even move in the direction of turning it into an all news or news and talk show station. There certainly is a need for such a facility in this market and we just might be able to make it work," Sutton adds.

Inner City has also entered into some station promotions intended to increase visual identification with the call letters. A matchbook campaign has included the pictures of on-air personalities along with a sale offer of an umbrella with either the WBLS or WLIB call letters emblazoned. Also, a select number of key media and corporate friends have been presented with fix-tuned re-

ceivers with a covering letter expressing Sutton's belief that there are only two stations in New York.

But in the final analysis, neither the promotional campaigns nor the planned expansions will mean much unless the radical change in musical programming proves successful. Record industry executives have their black music promotion staffs casting a wary eye on the situation while other black-music-oriented stations in the New York market area are hoping this will give them a chance to emulate WBLS' recent success by breaking hits.

WIBG Format To Adult Contemporary

• Continued from page 28

In the ascertainment proceedings, they'd interviewed around 2,000 people in Philadelphia. "And people still assumed that the station was a giant in the market ... they just didn't listen anymore. But they couldn't even tell you why they weren't listening."

"We could have made a mistake in keeping the old call letters, though. Who knows?"

"But we'll have a lot of fun in there."

Staff as of last week—though Johns didn't think these men would keep these shifts permanently just yet—were Bill Gardner 6-9 a.m., production director Gary Brooks 9-noon, Chuck Knapp noon-3 p.m., Don Cannon in afternoon drive, followed by John Cahill until 10 p.m., Dick Clayton 10 p.m.-1 a.m. and Peter Edwards in the all-night position. Phil Gardner was already enroute to the station, "but I don't know what he's going to be doing yet," says Johns.

The station is said to have a signal problem. But Johns says Fairbanks chief engineer Dick Smart has been rebuilding the station. This includes a new control room and a 4-track production studio.

"If we don't win in Philadelphia, we won't use signal as an excuse."

Vox Jox

• Continued from page 29

and resume to me. No phone calls."

Kurt Andrews has been appointed music director at KXRB, Sioux Falls, S.Da. "Kurt replaces Rick Stewart, who has decided to open his own insurance agency here," says program director Len Anthony. So, the new lineup features Denny Oviatt 6-10 a.m., Kurt Andrews 10 a.m.-2 p.m., Len Anthony 3-6 p.m. and Ronnie Kay from KISD in Sioux Falls 6-signoff. Anthony is looking for a good weekend disk jockey. "We can off them about 20-25 hours a week."

* * *

Roy D. Wasson reports that he has joined WKDJ, and automated FM rocker, Winchester, Ky., as general manager. He'd been in operations and production at WFKY in Frankfort, Ky. Add: "WKDJ's format features 24 Top 40 songs and from 10-15 album cuts. Half our music consists of oldies. Record service is good, considering this market size, but our oldies file is slim. We don't voice track now, but plan to begin four one-liners per hour in the near future. Staff includes music director Bill Bunch, Judd Collins, Chris Johnson, Louie Kopp, and Sabrina Rudder and Janet Hicks. Automated radio is rampant in the metro Lexington area, with six stations automated, including an AM station. Having worked for half of them, I would like to offer any reader answers to questions they might have if they're considering working in automation—i.e., staffing, promotions, formats, production."

* * *

WKST in New Castle, Pa., is really "thoning" this year. Program director John Nuzzo reports that the station recently raised \$13,000 in a 24-hour Radiothon for the local Easter Seal Center. In April, the station did a Walkathon for the March of Dimes and then a 30-hour Danceathon for Muscular Dystrophy. The Radiothon featured WKST staffers such as general manager David Weinfeld, Nuzzo, sports director Steve Mechling, and disk jockeys Bob Palmer, Bradley Baker, Jim Douglas, and Barbara Silverman. J.J. Stone is now program director at KHX in Fort Collins, Colo.; he'd been at KFH in Wichita, Kans.

* * *

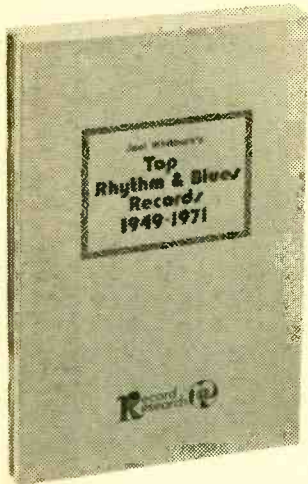
There's a new morning man at WHLI in Hempstead, Long Island, N.Y.—Sal Giangrosso; he replaces Wes Richards, who went to do afternoon announcing at WRFM in New York. Giangrosso has been a newscaster at WHLI for the past two-plus years. Lineup at KIKN in Corpus Christi, Tex., now includes program director Ed Sharpe 6-9 a.m., Joe P. Ethridge 9-noon, music director Larry Byers noon-2 p.m., Jimmy Louis 3-7 p.m., Jeff Strong 7-midnight, and Marty McCall midnight-6 a.m. The McCall show "has gotten tremendous audience response," says Byers. "We need progressive country service from all labels."

* * *

Troy Wayne, music director of KJLS in Kays, Kan., says that his station features a split format of modern country and Top 40. "The split format caused a few problems, but just being a new station created a big hassle to get record service started. However, when the record companies found out we were 24-hour stereo and 100,000 watts, they began to see things our way." Says

(Continued on page 31)

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Progressive Country On KIKN 5 Hours a Night

CORPUS CHRISTI—KIKN is now devoting five hours a night to progressive country music, according to Ed Sharpe, program director and disk jockey. The programming after 7 p.m. will feature more of the artists that the station has been weaving in during the day.

Mentioned were Kinky Friedman and the Texas Jewboys, Merle Haggard and the Strangers, and Buck Owens and his Buckaroos. But also, for the first time, the station will be programming Bob Dylan, the Marshall Tucker Band and Lynyrd Skynyrd, plus older Elvis Presley material.

"All you have to do to find out how popular this music is here is to go out to one of these big concerts that are selling out," Sharpe says.

Phone requests at the station have also contributed to the decision to program more progressive country. Night disk jockeys have been receiving requests for such progressive country classics as "Up Against The Wall, Redneck."

"I envision maybe getting to where we can carry progressive country all night at some point in the future," says Sharpe. "I want to start it off this way and let it grow for itself."

He doesn't believe the changes will be that drastic in so far as audience is concerned. "There's an audience change from 6-7 p.m. from the 25-plus group to the under 25 anyway."

Vox Jox

• Continued from page 30

he has trouble still getting Top 40 product from Phonogram and RCA. "I believe that the reason Warner Bros. finished first in the latest quarterly sales report is because of their excellent free record service. Their people are fantastic."

Barry Michaels, program director at WCBX in Eden, N.C., says he's playing records for the "best little radio station I've ever worked for." Staff features Michaels 6-11 a.m., news director **Keight Wright** who just came up from WKKO in Cocoa Beach, Fla., 11 a.m.-3 p.m., and **Tom Hall 3**-signoff. **Bill Christopher** and **Eddie Tottle** do the weekend shifts. "As always, in smaller markets, the record service could be a little better. We'll sit down and give them all a listen."

Tim Lawrence is now doing the afternoon drive show at WBKC, Chardon, Ohio. Program director **Chris Johnson** does sign-on until 10 a.m., general manager **Al Kipp** does 10 a.m.-2 p.m. On weekends, you can hear **Joe E. James** and **Dan Kaye**. . . **Norman Ross** is back on the air in Chicago doing a music and interview show Saturdays and Sundays 10:05-10:30 p.m. on WGN. He left

radio for banking in 1968, but followed in the footsteps of his father—**Norman Ross Sr.**—in 1953 and joined WGN the first time in June 1954 doing a little bit of everything from news to interviews. . . New Milkman at WNEW-AM in New York is **Bob Jones**. He'll do the famous midnight-5:30 a.m. shift that some great air personalities have worked over the years. Jones had been an announcer on WRFM in New York.

Don Potoczak is the new record librarian at KSAN in San Francisco. He replaces **Cristie Marcus**, and will still do a Saturday morning on-air shift. **Sean Donahue** will do Don's old Sunday 8-11 p.m. shift. KSAN has also hired **Nashira Goodenough** as a salesperson. She used to do a jazz show on KPFA in Berkeley. . . Lineup at WKTK in Baltimore features program director **Steve Cochran** 6-9 a.m., **Scott Stephens** 9 a.m.-2 p.m., **Jay August** 2-7 p.m., **Chuck DuCoty** 7-midnight, and **Larry Harris** midnight-6 a.m.

Some more zany call letter translations have been provided by **Ted J. Atkins**, vice president and general manager of WTAE in Pittsburgh. "How about these? With Hands

Only for WHO, Des Moines; With Only Chiropractic for WOC in Davenport, Iowa. Both stations at one time (maybe they still are) were owned by a chiropractor, a Dr. Palmer. This was told to me by the then general manager of WHO in 1962."

Vern Milton, 303-482-2986, is looking for work; he'd been manager of a station in Fort Collins, Colo., but is only about 21 and might be interested in a programming job that would let him understand also in management. . . The firm of **Hope, Bennett, Blackburn** is moving to P.O. Box S-3224, Old San Juan, Puerto Rico 00904. Phone stays at 809-725-8668, according to **J. Douglas Blackburn**. Firm constructs stations and consults in programming.

Bill Bass at WABH, Deerfield, Va. 24432, pleads for Top 40 singles. . . **Barry Corbett** and **Peter Telling** report in from Auckland, New Zealand: "Thought we'd drop you a line just to prove that jocks and radio in general are still alive and kicking in New Zealand. People up in your end of the world tend to forget we exist. We're announcers with Radio 1, as in "eye," in Auckland. To bid away time, we've set up a programming service for jocks called Disc-Jokies and if anyone wants a sample, have them write to us at Box 42-021, Orakei, Auckland, New Zealand." Lineup at the station features **Ian Beattie**, **Mike Mendoza**, **Stuart Dryburgh**, and **Corbett** and **Telling**. Format is MOR.

Mike Scott, national program director of GCC Communications for nearly three years, has joined **Kent Burkhardt** and Associates, the Atlanta programming consulting firm. Scott was in charge of programming for Z-93 in Atlanta, KRBE in Houston, WIF1 in Philadelphia, and WGCL in Cleveland. Scott will be announcing stations that he'll be consulting shortly.

In Cincinnati, **Harry Smith** who filled the midnight to 6 a.m. slot on WLW since December has returned to KHOW, Denver. . . **Deejay Richard Hunt** has departed WKRC for WIGB, Philadelphia. . . **Stan Matlock** has returned to Cincinnati to occupy the morning drivetime slot on WLQA-FM. Stan moved to Florida two years ago following a quarter of a century of service with WKRC. . . WLW's **Charles Murdock** has been re-elected president of the Cincinnati Radio Broadcasters' Assn. **John Bayliss**, WSAI, is vice president and **Barry Gaston**, WLQA-FM, secretary. . . Dayton gals have organized a local chapter of American Women in Radio and TV. **Toula Stamm** of WHIO is president.

Non-Profit Intl Disco Org. Set

WASHINGTON, D.C.—International Discotheque Assn. headed by **Michael G. O'Harro** has been formed here. It is a non-profit group comprised of disco owners and operators.

Named as executive vice president is **Jack DuVall**.

The organization proposes to promote the disco movement, to organize and institutionalize the industry and to assist individual discos adapt to changes in nocturnal entertainment. A monthly paper, *Disque*, will be published, says DuVall.

'Soundstage' Goes Into a Third Year

CHICAGO—The second televised version of Down Beat's annual jazz awards, a tribute to **Dizzy Gillespie** and a three-violin jam session with **Jean-Luc Ponty**, **Doug Kershaw** and **Itzhak Perlman**, will highlight the upcoming season of "Sound Stage," as public television's acclaimed contemporary music series, produced here by WTTW, is renewed for its third year on more than 230 PBS network stations.

In its initial seasons, Soundstage presented the first television appearance of **Bob Dylan** in seven years, the first televised version of the Down Beat Jazz Awards, tributes to **Muddy Waters** and **John Hammond** and a host of performers from the entire spectrum of contemporary music including **Herbie Hancock**, **David Bromberg**, **Dion**, **Randy Newman**, **Waylon Jennings**, **Johnny Rodriguez**, **Jose Feliciano**, **Harry Chapin** and **Tom T. Hall**.

"Soundstage" is stereo simulcast on a regular basis with FM stations in Chicago, Atlanta, Denver and New York City. Individual programs have been simulcast in 18 other cities.

For the upcoming season, regular simulcasts begin in Boston, Los Angeles, and Pittsburgh, according to **Ken Ehrlich**, "Soundstage" producer.

"What we're trying to do is give the performers the lead. They offer a great deal of input and this gets them involved with the product."

"The day when music on television is nothing more than vaudeville is passing, as people who grew up on rock 'n' roll become the mainstream television audience, and our feeling is that an honest presentation of the music is what makes us different, and perhaps, better."

Programming Comment

• Continued from page 28

progressive sound from the late '60s. Now, the big selling albums are coming from mainstream artists. The album oriented stations find themselves playing from many of the same albums as the Top 40 stations, and differences are more of familiarity than of actual type.

This might be interesting, but it is also worrisome. If a whole bunch of radio stations spring up to serve new listener clusters, it's fine, but what happens when the number of listener groups is reduced again. What justifies all those new stations?

This is not to imply there will be no new formats. That will always happen. The problem is that the new formats aren't reflecting fragmentation. They are actually examples of consolidation. Around the country a new kind of station is emerging in the major markets. It plays a kind of

soft, pleasant, pop sound in a segued format. KNX-FM in Los Angeles and WMGK in Philadelphia are two examples. These stations are not offering anything new, however. They are remixing what is already available in a new way. As such, they are bringing listeners together, not splitting them apart.

The disco format is another example. This isn't new. Dance music has always been popular. Disco listeners come from a variety of stations. They listen as a part of a mood . . . dancing is not a life style.

These two new formats are the latest thing that is happening in radio programming. They represent a new consensus rather than a new lifestyle.

These comments were part of a speech presented at a meeting of the Assn. of Broadcast Executives of Texas in Dallas.

Rack Singles Best Sellers

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As Of 5/18/76

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

- | | |
|--|---|
| 1 BOOGIE FEVER —Sylvers—Capitol 4179 | 21 RHIANNON (Will You Ever Win) —Fleetwood Mac—Warner/Reprise 1345 |
| 2 SILLY LOVE SONGS —Wings—Capitol 4256 | 22 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 |
| 3 WELCOME BACK —John Sebastian—Warner/Reprise 1349 | 23 FOOL TO CRY —Rolling Stones—Rolling Stones 19304 |
| 4 RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale—United Artists 752 | 24 ROCK AND ROLL LOVE LETTER —Bay City Rollers—Arista 0185 |
| 5 FOOLED AROUND AND FELL IN LOVE —Elvin Bishop—Capricorn 0252 | 25 BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage—ABC 12177 |
| 6 BOHEMIAN RHAPSODY —Queen—Elektra 45297 | 26 SHOW ME THE WAY —Peter Frampton—A&M 1795 |
| 7 TRYIN' TO GET THE FEELING AGAIN —Barry Manilow—Arista 0172 | 27 ONE PIECE AT A TIME —Johnny Cash—Columbia 3-10321 |
| 8 SHANNON —Henry Gross—Lifesong 45002 | 28 COME ON OVER —Olivia Newton-John—MCA 40525 |
| 9 HAPPY DAYS (From The Paramount TV Series) —Pratt & McLain—Warner/Reprise 1351 | 29 MOONLIGHT FEELS RIGHT —Starbuck—Private Stock 45039 |
| 10 LOVE HANGOVER —Diana Ross—Motown 1392 | 30 LOVE IS ALIVE —Gary Wright—Warner Bros. 8143 |
| 11 DISCO LADY —Johnnie Taylor—Columbia 3-10281 | 31 DEEP PURPLE —Donny & Marie Osmond—Kolob 14840 |
| 12 GET UP AND BOOGIE —Silver Convention—Mid. Int'l. 10571 | 32 MISTY BLUE —Dorothy Moore—Malaco 1029 |
| 13 LET YOUR LOVE FLOW —Bellamy Brothers—W.B./Curb 8169 | 33 CRAZY ON YOU —Heart—Mushroom 7021- |
| 14 SARA SMILES —Daryl Hall & John Oates—RCA 10530 | 34 MORE, MORE, MORE (Part 1) —Andrea True Connection—Buddah 515 |
| 15 LOVE IN THE SHADOWS —Neil Sedaka—Rocket 40543 | 35 MONEY HONEY —Bay City Rollers—Arista 0170 |
| 16 NEVER GONNA FALL IN LOVE AGAIN —Eric Carmen—Arista 0184 | 36 AFTERNOON DELIGHT —Starland Vocal Band—Windsong 10588 |
| 17 SHOP AROUND —Captain & Tennille—A&M 1817 | 37 SHOUT IT OUT LOUD —Kiss—Casablanca 854 |
| 18 STRANGE MAGIC —Electric Light Orchestra—United Artists | 38 TAKE THE MONEY AND RUN —Steve Miller Band—Capitol 4260 |
| 19 I.O.U. —Jimmy Dean—Casino 052 | 39 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. 8196 |
| 20 LOVE REALLY HURTS WITHOUT YOU —Billy Ocean—Ariola America/GTO 7621 | 40 ONLY SIXTEEN —Dr. Hook—Capitol 4171 |

Rack LP Best Sellers

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As Of 5/17/76

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

- | | |
|---|--|
| 1 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 21 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 |
| 2 WINGS AT THE SPEED OF SOUND —Capitol SW 11525 | 22 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 |
| 3 FLEETWOOD MAC —Reprise MS2225 | 23 EARGASM —Johnnie Taylor—Columbia PC 33951 |
| 4 PRESENCE —Led Zeppelin—Swan Song SS 8416 | 24 DIANA ROSS —Motown M6-861 S1 |
| 5 THEIR GREATEST HITS 1971-1975 —EAGLES—Asylum 7E-1052 | 25 I WANT YOU —Marvin Gaye—Tamla T6-342 S1 |
| 6 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 | 26 HIDEAWAY —America—Warner Bros. BS 2932 |
| 7 DESTROYER —Kiss—Casablanca NBLP 7025 | 27 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 |
| 8 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 | 28 WINDSONG —John Denver—RCA Asylum 7E-1039 |
| 9 BLACK AND BLUE —Rolling Stones—Rolling Stones COC 79104 | 29 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot D0SD 2020 |
| 10 COME ON OVER —Olivia Newton-John, MCA 2186 | 30 STEPPIN' OUT —Neil Sedaka—Rocket PIG 2195 |
| 11 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. BS 2899 | 31 MAIN COURSE —Bee Gees—RSO SO 4807 |
| 12 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 32 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 |
| 13 ALIVE! —Kiss—Casablanca NBLP 7020 | 33 DREAM WEAVER —Gary Wright—Warner Bros. BS 2868 |
| 14 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 34 GREATEST HITS —John Denver—RCA CPL1-0374 |
| 15 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 35 BRASS CONSTRUCTION —United Artists UA-LA545-G |
| 16 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 | 36 AEROSMITH —Columbia PC 32005 |
| 17 MOTHERSHIP CONNECTION —Parliament—Casablanca NBLP 7022 | 37 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 18 OUTLAWS —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 | 38 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 |
| 19 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 | 39 SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 20 GREATEST HITS —Elton John—MCA 2128 | 40 YOU CAN'T ARGUE WITH A SICK MIND —Joe Walsh—ABC ABCD 932 |

12-Hour TV Show In Baltimore

NASHVILLE — The reported longest live entertainment show in tv history. "The Great American Celebration, 12 hours dedicated to the bicentennial, will originate live from Ft. McHenry, Baltimore, from 7 p.m. July 3, through 7 a.m. July 4.

The control center for the show will be aboard the historic U.S. frigate Constellation, with the live en-

tertainment staged in the Ft. McHenry amphitheater before a live audience expected to be in the tens of thousands.

One hundred fifty stations, comprising 90% of the U.S. market, will be linked up to carry the event, according to **Ray Beindorf**, producer of the show.

Jerry Brown Md. Concert Big Winner

LOS ANGELES—The Eagles benefit concert for California Gov. Jerry Brown's presidential campaign May 14 at Capitol Center in Largo, Md., grossed \$214,050 and reportedly set an all-time record for monies raised for a U.S. political candidate at a single event.

With no paid advertising, 18,800 tickets were sold out no more than 13 hours after the event was set. The ticket scale was \$7.50-\$9.75 with some special front seats going for \$100. Irving Azoff of Front Line Management here coordinated the event with Jack Boyle's Cellar Door Productions as promoter.

Appearing with the Eagles were Linda Ronstadt, Jackson Browne and Dan Fogelberg. All the artists joined with the headliners for an all-star encore of the Eagles' "Take It Easy."

Governor Brown appeared on-stage after the encore to thank and congratulate the artists. And four days later he won the Democratic primary elections in Maryland. Brown's exposure as part of the concert excitement undoubtedly played a role in his victory.

NAMES KEPT SECRET

3 Rock Superstars Will Be Seen, Heard At Talent Forum

• Continued from page 1

the forum have now been completely finalized. Mercury will present the Runaway, an all-girl rock group which has been causing much early excitement. RCA is putting on Vicki Sue Robinson, a young disco oriented vocalist who appeared on Broadway in "Hair," and D.J. Rogers, recently on the soul chart with "Say You Love Me."

Capitol's showcase night will have goodtime rocker Bob Seger with his new Silver Bullet Band and an exciting new jazz-rock group, ETHOS (Ardour). All of these three label showcases are being put on for the forum registrants as a bonus beyond the full schedule of daily meetings.

Only a few more forum speakers are left to be finalized. This week the "College Talent Market '76" panel chaired by Billboard campus editor Jim Fishel added Rob Wunderlich, A&M Records college department director, and two NEC college talent buyer representatives, Diane Annala of Univ. of Calif., San Diego and Barbara Hubbard of New Mexico State Univ. Also appearing will be Bonnie Raitt's co-manager, Dick Waterman of Cambridge.

These campus talent experts join a line-up that already consisted of Mike Martineau of Gemini Artists agency, Ed Micone of College En-

tertainment Associates and Jeff Dubin, Univ. of Calif. Berkeley talent buyer. Still to be named for this important campus market panel are one or two major concert promoters who regularly work campus dates.

Since popular demand called for longer forum sessions and only one session at a time this year, Billboard's second Talent Forum has less room for industry leaders to appear on panels than in 1975.

However, the 1976 Forum is being structured to allow for maximum interplay between registrants in the audience and panelists. There will be four microphones in the audience during all sessions, to aid dialog from the floor.

And because of the limited number of major speakers possible under this year's format, the forum will in many cases have more big names present in the audience than there are on stage in the all-star panels.

The caliber of talent business leaders signing up for the Forum as registrants includes: Steve Leber,

co-manager of Aerosmith; Steve Gold, manager of War; Hartmann & Goodman, managers of America; Douglas Clark, major Phoenix concert promoter; Henry LoConti of Cleveland's Agora Ballroom; Ron Rainey of Magna Artists; Graham Thorpe of Capitol-EMI Canada and Berry Gordy IV of Motown.

Also: Tom Bonnetti of GRT; Gerald Lonn of Northwest Releasing; Bob Cross of Walt Disney World; Dennis Condon of Magic Mountain; James Waters of Marquee Enterprises; Arthur Whalen of Olympia Stadium, Detroit; Rick Babiracki of the Golden Bear nightclub, Huntington Beach.

Also: Sonny Anderson of Disneyland; Todd Schiffman, representative of Loggins & Messina; Lou Acosta of Six Flags Over Texas; Lon Harriman of Republic Artists; Zach Glickman, manager of Dion and other top artists.

To register, send \$200 to the Billboard International Talent Forum at 9000 Sunset Blvd., Los Angeles 90069 as soon as possible.

Chicago To Play Vegas Aladdin Gig

LAS VEGAS—Chicago will follow Neil Diamond as second headliner at the new \$10 million, 7,500-seat Aladdin Hotel Performing Arts Theater.

In the second consecutive booking coup for the theater's executive producer, Stuart Allen, Chicago will play the Aladdin facility July 8-11 and is committed to return for at least four more nights before the end of the year.

Neil Diamond, booked to open the house July 2-4, has been drawing upward of 1,000 calls for reservations to the hotel switchboard daily, the hotel reports.

NEIL DIAMOND EXITS BNB?

LOS ANGELES—Although final official confirmation was unavailable at presstime, it seems all but certain that Neil Diamond has exited BNB Management, the firm which coordinated his highly successful overseas tours earlier this year, and has shifted to Jerry Weintraub's Management III.

Management III reportedly will not act as Diamond's personal manager, but will simply oversee the packaging of the writer-singer's upcoming 1976 summer-fall U.S. tour which kicks off the July Fourth Weekend with the opening engagement at the Aladdin Hotel's new 7,500-seat theater in Las Vegas.

Problems Solved, Schaefer Fest On

By JIM FISHEL

NEW YORK—Although it almost didn't happen, the Schaefer Music Festival will celebrate its 11th year with a series of 51 concerts held under the stars in Central Park here.

The city's Parks and Recreation Dept. had tried unsuccessfully to block the music festival, but public support helped sway the opinion of Mayor Abraham Beame.

Promoting the event, sponsored by the Schaefer Brewing Co., will be Ron Delsener. Beginning June 14, there will be a musical event in the Wollman Skating Rink Theater four nights a week (Monday, Wednesday, Friday, Saturday) with a rain date for each.

Rock, jazz, Latin, r&b, comedy, oldies, country, reggae, blues and pop will all be represented in the schedule.

Among those scheduled to appear are Henry Mancini, who will open the season, June 14; Labelle, Jesse Colin Young, the Charlie Daniels Band, Jerry Jeff Walker, John McLaughlin, Pete Seeger, J. Geils

Band, Sergio Mendes & Brasil '77, Judy Collins, Donovan, Donald Byrd & the Blackbyrds, Earl Scruggs, Toots & the Maytals, Stanley Turrentine, Freddie Hubbard, B.B. King, Patti Smith, Harry Chapin, Marshall Tucker Band, the Outlaws, Robert Klein, Chuck Mangione, Jimmy Cliff, Santana, Crosby and Nash (who close it out Sept. 11) and many others.

Also featured will be two Latin music nights featuring Ray Barretto, Tipica '73, Bobby Rodriguez & Company, Eddie Palmieri, Hector Lavoe and Pete Rodriguez; and two evenings of "CTI Summer Jazz" (one featuring Grover Washington Jr., Hank Crawford and Esther Phillips; and the other showcasing an all-star band of CTI Records artists).

As in the past, tickets are priced at a reduced cost, because Schaefer Brewing helps underwrite the cost of production. The only notable change is the rise of orchestra seats to \$3, while balcony tickets remain at \$1.50.

Trenton To See Sinatra But Not Dad

TRENTON, N.J.—Jerome J. Vitelli, general manager and part owner of the Inn of Trenton, who counted on getting Frank Sinatra for an October date at the center-city hostelry's Capitol Ballroom converted into a dinner theater, will have to be satisfied with Frank Sinatra Jr. Junior has been set for June 25-26 dates among other names and musical shows announced earlier for the Inn's entertainment breakthrough.

Figuring on giving the town's entertainment scene a major boost, Vitelli originally claimed the Jean Francis Theatrical Agency here had cleared the Sinatra date. And even while awaiting signed contracts, Vitelli placed ads in Southern New Jersey newspapers stating: "The Inn of Trenton ... Jerome J. Vitelli presents ... Frank Sinatra ... dates to be announced." Bust came when Mickey Rudin, Sinatra's attorney, called all the newspapers to advise that the supposed booking was a no-no. (Rudin said the only contact he has had from this area was an offer from the newly-opened Cedar Gardens, suburban spot which also has a 1,000-seating capacity as Vitelli's room, but the offer was turned down.

While Vitelli blamed the Jean Francis Agency for the snafu, Jean Arthur fired back that neither she nor her husband, Arthur, who operate the agency, ever promised Vitelli they could get Sinatra. They said they told him they would make a try through other agents in Chicago and New York, but the agents told them it was no go. Sinatra will be appearing at the end of the month, including the Memorial Day holiday, at the Latin Casino located nearby in Cherry Hill, N.J.

Pickets & Empty Seats At Dylan Austin Date

By PAUL ZAKARAS

AUSTIN—Pickets outside the show, more than 1,000 empty seats within and intercession by the Attorney General's office marked a trouble-ridden appearance of Bob Dylan and his Rolling Thunder Revue at Austin's Municipal Auditorium May 12.

The problems arose in the week before the concert when thousands of ticket buyers learned they were to get less than they paid for. Instead of the advertised two shows, there would be only one. Instead of the promised reserved seats, there would be only general admission seating.

Complaints from irate fans reached the Texas District Attorney's office and by the day of the

show a "voluntary agreement" with Imhoff Productions was filed in district court. The producers promised that refunds on the \$9 tickets would be available until the show's intermission.

A number of ticketholders remained dissatisfied by the way they had been treated, however, and carried signs outside the auditorium asking for a boycott. Inside, approximately one fourth of the 6,000 seats were empty at showtime and more were vacated at intermission as fans departed to obtain the promised refunds.

Those who left missed what turned out to be the highlight of the

(Continued on page 41)

Philadelphia Main Point Facing Close

PHILADELPHIA—It's down the last road for the Main Point, suburban music room that for years was a major showcase for folk and contemporary singers and instrumentalists.

Unless fans respond financially to a "Save the Main Point" appeal which is asking the public to contribute at least \$5 to the fund, owner Jeannette Campbell says she will have to shut down the room by the end of the month.

Campbell, admitting that the situation is "desperate," also appealed to the many stars who first got their start at the Point to come to the rescue. Tom Rush was the first to come forward and gave benefit concerts at the Point on Saturday and Sunday (24-25).

Campbell says that in spite of cutting her overhead in half, she still can't pay her bills. With the room seating only 250, and in a situation where there is heavy competition from other area rooms plus the high cost for talent, the Point needs either a liquor license or outside assistance to survive.

While Campbell holds firm to her "no booze" policy, her only hope now is going non-profit and trying to get grants from foundations.

Even widening the musical range traditional for the Point didn't help. Bringing in rock groups for the first time also brought in the police acting on noise complaints from neighbors, and a try with a gospel was a disaster.

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shared and created with him.
Earth, Wind & Fire

New Acts & Policy At L.A. Etc. Club

LOS ANGELES—The Etc. club here, closed for one month, has reopened as a nightspot featuring short-term talent with marquee value.

The club previously held long-term agreements with primarily jazz oriented female acts such as Maxine Weldon.

"Now we want to book acts for three or four days only. We will constantly turn over our entertainment to get more customers," says Mike Carazza, co-owner.

The acts will work two shows nightly, 10 p.m. and 12 a.m., as opposed to a previous policy of 9:30, 11:30 and 1 a.m. shows.

Carazza feels the average person who goes out to dinner is ready to see a show by 10 p.m. If the shows start early, the customer can get home at an early hour.

With partner Steve Cudzza, the two have expanded the showroom to 200 seats from 135. Carazza claims the room is now a "cozy situation" where the customers are closer to the performer.

In the past, entertainment was offered which appealed to a dinner crowd. "The groups must now carry their own weight, as opposed to entertainment being a part of a dinner package," he notes.

Where there was no cover charge with dinner, and \$3 without, the price structure now ranges from \$2.50-\$5, depending on the act.

With its new format, the club has cut its staff from 24 to 16 persons. A complete Cerwin Vega sound system is another new feature, with Jimmy Loomis handling the controls.

The club which is open seven nights a week on LaCienega Blvd. is offering Monday night talent showcases. Acts may audition Monday afternoon to perform the same evening.

Carazza claims that if the act is approved, it may possibly be co-billed with the week's headliner.

The club is also in the process of initiating a concert evening, featuring comedians and jazz acts.

The Etc. previously a word-of-mouth nightclub, now advertises in local newspapers and on radio. It is also attempting to lure the 20-40 year olds. As a supperclub, it catered to the 30-45 age group.

The club owners feel that the club's location will be beneficial to its new entertainment format. The nightspot is situated in the heart of Hollywood, near several record labels. Carazza is looking to draw record industry persons because of the club's new talent showcases.

Talent

Talent In Action

LEON & MARY RUSSELL

Nassau Coliseum, Uniondale, N.Y.
The husband-and-wife context may be new, but it was the familiar Russell spirit and flair that set the tone for the two-hour show May 14. Russell never fails in his sense of style.

Each element of his act is slightly larger than life, whether it's the quirky Oklahoma accent in his phrasing, the never-quit piano rhythms, or just that unsmiling stare that hasn't changed in five years. Such commanding stage presence is unusual and adds more to the music than records can ever suggest; there's much humor there as confidence and technique.

The Russells performed most numbers as a team (as on their new Warner Bros. album) with both on pianos and vocals, supported by two drummers and assorted guitarists and singers. Sound quality was a problem; most of the louder parts had all the clarity and richness you would expect from a two-ton transistor radio. In the quieter or less cluttered moments, however, it was clear that it's a polished and fast-moving show, and that the Russells contrast and play off each other with solid rapport.

Most audible and interesting were a few quiet moments in the middle of the set when each soloed with no interference at all. Leon used "A Song For You" as the nucleus for some unexpectedly lyrical piano themes. Mary's solo song gave her a chance to show off a powerful range and good command of vocal dynamics.

The rest of the material was limited to a very few styles and rhythms and leaned rather heavily on repetition, so that there was some danger of tedium. But the crowd, all of which was either standing or dancing by the end of the show, loved every last chord. **NANCY ERLICH**

CECILIO & KAPONO BEAMER BROTHERS

Royal Hawaiian, Honolulu

Two bands designed to show the international music world attending IMIC-6 the scope of modern Hawaiian music today accomplished that goal superbly May 10 at the closing dinner.

Cecilio & Kapono, the Mainland touring pop band with roots in the Islands, but with its musical soul in the mainstream of enticing vocal harmonies backed with surging rhythms, provided the closing contrast to Keola and Kapono Beamer's presentation of "contemporary Hawaiian" material.

Cecilio & Kapono, both playing guitars (Cecilio switching to hot electric on occasion) and backed by Kevin Daley on drums, Wallace Suenaga on bass and Wendel Ing on keyboards, ran through a set of songs from their first two Columbia LPs. The duo also introduced a new ballad, "You Are The Women," recently out in Los Angeles.

The fact that this band plays driving rock with the beauty of Hawaii's tradition of lovely harmonic vocal blends remaining intact within the contemporary feel of the group, was impressed upon the audience of international executives closing down four days of intense meetings.

Cecilio & Kapono, after being introduced by Don Ho, played 11 tunes during an hour set, including seven originals. What makes the group distinctive? First there is the blending of the voices not soft and hard as one would expect. Cecilio Rodriguez has a smooth, midrange voice which is always strong. Henry Kapono Kaaihue has the higher pitched tone, which has a bit of a cutting edge and comes off one layer higher than Cecilio.

Then there is the good, cleanly defined sound of the band, two acoustic guitars up front, playing strong riffs; Wendel Ing's driving artistry on electric piano, regulation piano and synthesizers, Wallace Suenaga's pulsating electric bass and Kevin Daley's odd-to-watch but solid drumming technique.

"Tiny Dancer" opened the set, which included "Highway In The Sun," "Lifetime Party," "Feelin' Just The Way I Do," "Fallen Angel" (a parody used to break up the set), "Sunflower" (a parody of how various labels wanted the band to play the song), "Six O'Clock Bad News," "Railway," "All Is Fair" and the encore "Someday/Mr. Bo Jangles," done just by the two leaders.

The Beamer Brothers' set, introduced by local singer Frankie Stevens, spotlighted their delightful vocal and acoustic guitar work plus their bridging the state's past with its present. The

(Continued on page 35)

Thin Lizzy Taking Music To the Kids

By BOB KIRSCH

LOS ANGELES—"Every generation wants its own bands," says Thin Lizzy's Phil Lynott, "and we want to be one of the bands that belongs to the kids of today."

Lynott and company are obviously off to a good start, with the group's "Jailbreak" LP a starred 50 on the Top LP charts and "The Boys Are Back In Town" also at a starred 50 on the Hot 100.

Overnight success, however, is hardly the case for Lynott and company. The current Thin Lizzy is version number two, with Lynott the only remaining member from the first go-around a half-dozen years ago.

"I don't want to be derogatory," Lynott says, "but we were with Decca in England for a long while, and we were a three-piece rock band that they kept trying to turn into a pop act. And for a while, they succeeded. We had one single, 'Whiskey In The Jar,' which was on the charts in England and a big hit in Europe. But," he shakes his head, "they never released it in the U.S."

Following the one hit, the band spent the better part of a year trying for another and "just couldn't do it," according to Lynott. "We did come up with a good LP called 'Vagabonds Of The Western World' that made the American charts, but that was about it."

Dissatisfaction over the direction Decca was trying to take the group caused one guitarist, then another, to quit. The band left Decca, came up with American guitarist Scott Graham and Scottish guitarist Brian Gardner (Brian Downey plays drums) and signed to Phonogram.

"Getting an American in the band was a big help," Lynott says. "It gave us a real feel for the kind of music that was happening in another part of the world, and it's really essential to appeal on an international level."

"We've stuck to the basic rock sound throughout all the changes,"



Mercury photo

Thin Lizzy: "Staying on the road is more important to a group's success than a series of hit singles."

he continues, "because a good live act never starves. So we just kept pumping along. You've got to stay on the road if you want to make a connection with the people who really buy the records. It's no good simply getting tight with those in the industry."

"Today's kids want their bands. I see the gaps and I see the bands that are filling them. People like Kiss, Aerosmith, Be Bop Deluxe and Dr. Feelgood are making it because they go on the road and do a good show. And it's paying off for us, because the kids in England are claiming this band as their own."

Still, the group's American success was limited at best until the current album, its sixth. "It's a loose concept," Lynott smiles. "I got some criticism because of the 'Fighting' LP we did (he writes most of the material). I wasn't telling kids to go out and rape, kill and plunder. But aggression is part of growing up and there are useful ways to channel it, which is what I was saying. Anyway, with an LP called 'Jailbreak' I thought I'd better explain myself a

(Continued on page 41)

MUSICAL SHOW REVIEW

'Rex' Disappointing, But Has Entertaining Moments

NEW YORK—The major and often disastrous problem of rising to the pinnacle of success in almost any field of endeavour is that there invariably remains no place else to go but down.

This is the problem confronting "Rex," now struggling for survival at the Lunt-Fontanne Theater. Everyone demands more of the show business heavies (Richard Rodgers and Sheldon Harnick) connected with it, and refuses to settle for less than perfection.

"Rex" is not the Broadway fiasco some would make it out to be. It is a handsome production with moments of real brilliance and a cast, headed by Nicol Williamson as Henry VIII, with a background of proven excellence in the legitimate theater.

This, along with the pleasant, if not totally original music (some of it sounds suspiciously like bits and pieces of Rodgers & Hammerstein's creations of a bygone era) would have been acceptable had it been the work of lesser-known mortals, but Rodgers and Harnick?

The feeling one gets in seeing "Rex" is that its creators (Sherman Yellen wrote the book) could not quite decide whether they wanted a musical, a comedy or a drama. As a result they ended up with a mish-mash of all three.

This in itself is not the sole reason

for the show's failure to sustain brilliance. There is no awkwardness about it—in the story line as well as in the staging—that rightly or wrongly conveys the impression that those concerned were overwhelmed by its theme.

Rodgers' music and Harnick's lyrics may not go down in the annals of Broadway's musical history as gems of the theater, and Yellen will hardly win laurels as a storyteller. But ably aided by Williamson as Henry, and Penny Fuller as the indomitable Anne Boleyn, "Rex" may well ride the tide of critical judgment to enjoy at least a moderately successful run.

RADCLIFFE JOE

Seek Musicians For 100-Day Philly Festival

PHILADELPHIA—Philadelphia '76 Corp., the city's official bicentennial planning agency, is seeking musicians who play blue grass, gospel, folk and jazz for the Pennsylvania Folk Life Festival, centerpiece of the city's birthday celebration along the city's Benjamin Franklin Parkway.

The music makers will play on two stages flanking a 360-foot-long tent set up in front of the Philadelphia Art Museum. Inside the tent will be exhibits.

The bicentennial festival, which is costing \$300,000 to stage, will open June 12 and last for 100 days, operating daily from 10 a.m. to 9 p.m.

To focus attention on the Parkway programs, Philadelphia '76 May 16 launched its Sunday Sampler series with an outdoor music festival on four stages set up on the grounds in back of the Art Museum. A dozen different local groups and performers rotated in 15-minute segments on the four stages throughout the afternoon.

50 Dates By Rain Start In Spokane

LOS ANGELES—Rain, the tribute to the Beatles foursome, launches its first national concert tour with 50 dates starting at Spokane Opera House June 4. Rain's show uses lights, costuming and a repertoire of 150 songs to re-create the Beatles' entire career. ICA Productions here is coordinating.

N.Y. MUSICAL REVIEW

'Tickled' Tickles, Still Requires Several Changes

NEW YORK—"I'm Laughin' But I Ain't Tickled," is a spirited new musical by Micki Grant, who penned the memorable "Don't Bother Me, I Can't Cope" for Broadway a couple years ago.

Like its predecessor, her new effort has potential for Broadway honors. The performers, many of whom formed the original cast of "Cope," are full of energy and enthusiasm, and the music, influenced by disco, calypso and gospel rhythms, is lively and infectious.

However, the show is not without its imperfections, and before the important transition from its cosy niche at the off-Broadway Urban Arts Theater to the demanding environment of the Great White Way is considered, important modifications should be made.

The show is padded with poetry from an anthology called "A Rock Against The Wind," and features works by such noted black writers as Langston Hughes, Nikki Giovanni, Pearl Cleage Lomax and Ruby Saunders. However, juxtaposed as it is with Grant's ebullient music, it slows the show to a crawl, and the audience fidgets.

"I'm Laughin'," is also guilty of

not being able to resist the now-hackneyed lament of the black man's oppression. The subject has long been underscored. Powerful and eloquent statements have been made about it. Awareness has been achieved, and change is being instituted. To further flagellate the subject is banal and meaningless.

Grant has written 17 new songs for the show. They include such fetching numbers as "Who's Gonna Teach The Children," "Fetch De Watah," "Me and Jesus," "Walking The Dog," and the the robust opening number, "Have A Good Time."

Mabel Robinson's choreography is not without its flaws, but she has come up with some interesting dance numbers that could very well start a trend among disco fans all ways on the lookout for some new way to express themselves.

"I'm Laughin' But I Ain't Tickled," is not a particularly original show, but Grant has a raw talent that is forceful and exciting. This, plus the energy and enthusiasm of the players of the Urban Arts Corps, help make the show an enjoyable evening of entertainment despite its unevenness. **RADCLIFFE JOE**

Talent In Action

• Continued from page 34

brunt of the music was in Hawaiian, with soft, yet decisive backing by bass and drums. The popular local Tantalus label act, which plays slack key guitar, got the audience up when it shifted into a rockish tempo and let the beat carry its vocals along.

The music was as varied as a Hawaiian version of "Three Blind Mice" to "Hana Chant," "Mr. Sun Cho Lee" (a wry comment on the weaknesses of the Island's racial communities) and "Sweet Okole" (a humorous ditty about people's backsides).

The boys famous mother, Wisone Beamer, joined the act for a hula and did a sprightly song interpretation with Keola which included elements of the bump and some clever hand movements.

The culture of Hawaii is rekindled and replenished by the Beamers; Hawaii's future is in the hands of Cecilio & Kaponono. **ELIOT TIEGEL**

DIANA ROSS

Caesars Palace, Las Vegas

Elegant artistry arrived here May 6 in the musically flawless form of superstar Ross before a sold-out house. Having just returned from her impressive European tour, Ross trimmed her continental show of 2½ hours to a 20-song, 90-minute display of one-woman talent backed by three interesting pantomimists, a dazzling stage set of lights and special effects and the too-powerful-at-times Nat Brandwynne orchestra.

She scored well with the recent release "Love Hangover," the familiar theme from "Mahogany" and the hit "Touch Me In The Morning." Her Supremes salute received audience recognition but it was Ross's ability to project mini-sketches successfully during selections from "A Chorus Line" and an anti-bigotry number entitled "The Point" which shone through dramatically.

Traditional finale "Reach Out And Touch" was effective as was her smash single "Ain't No

Mountain High Enough," a powerful identification of the Ross philosophy of success.

Billie Holiday, Josephine Baker, Ethel Waters and Bessie Smith came alive during musical-costume mimicry by Ross preceding the Supremes medley.

Ross's show, which will play soon in New York and Chicago, is musically tight and cohesive in showcasing the bluesy rock styles of her background. Her quiet interpretations of "Smile" and "Send In The Clowns" are pure magic, smoothly offsetting the heavier soul melodies. Versatility is the key to this woman, from fashion model, singer, actress to a sensitive musician and humanitarian. She is whatever she sings. **HANFORD SEARL**

JOHN DAVID SOUTHER TOM PACHECO

The Bottom Line, New York

J.D. Souther is notably known as a gifted songwriter, although most people seem to overlook his other side—as a performer and interpreter of his own material. His May 7 set was solid right from the beginning and he didn't rely exclusively on his backup band.

Several solo tunes began the set including a beautiful version of his "Faithless Love." Then he was joined by his band (Fuzzy Samuels, bass; Vince Malamed, keyboards; Greg Leroy, guitar; Ira Ingbar, guitar) and things began to pop.

Souther has outstanding stage presence that's a change from many others—his wry sense of humor took the audience by surprise—and his voice is excellent. Tunes from each of his solo LPs as well as Souther-Hillman-Furay were included in the set and almost all of them worked to his advantage. His sound is really more rock than folk or country, and could easily be transported out of a club and into a concert hall.

Among the tunes featured were "Mexico," "Trouble In Paradise," "Banging My Head Against The Moon," "Your Turn Now," "Simple

Man, Simple Dream," "Silver Blue," "Midnight Prowl" and "Black Rose."

Opening the show was another outstanding songwriter, Tom Pacheco. Although his band wasn't very tight—for once the looseness worked to their advantage. Pacheco is one of the best songwriters to break out in several years. His story-telling nature brings him close to his audience and his progressive country feel should help him cross over.

In concert, he's as intriguing as he is on record. Each song makes the audience listen and absorb and that's just what they do. Among his brilliant offerings were "The Tree Song" (done acoustically solo), "Jesse Tucker," "Swallowed Up In The Great American Heartland" and "The Beer Song." **JIM FISHEL**

CHRIS HILLMAN SPOONFEATHER

The Other End, New York

After years of playing a member of the band (Byrds, Burrito Brothers, Manassas, Souther-Hillman-Furay) Hillman has stepped into his own solo spotlight. Based on his past record of successes and the charisma he displayed May 18, there is good reason to believe the solo potential is there.

Alternating between new tunes and old ones, Hillman continually drummed into the audience an attitude of determination. Troubled by a failing sound system, he overcame that deficit and turned the set into a triumph of sorts.

The band still doesn't have the seasoning to make good in large halls, but there's a strong chance for the future. Hillman plays rhythm guitar and mandolin and is aided by five musicians, most notably bassist Al Staehely and drummer Merel Bregante (late of Loggins & Messina).

Hillman is a superb vocalist with a nice *(Continued on page 36)*

Seattle Center Facelift Creating No \$ Difficulty

LOS ANGELES — Although Seattle voters turned down a bond issue last November which sought funds for capital improvements at the Seattle Center complex, there will be \$5.6 million available from a levy passed by those same voters.

This will enable the complex to refurbish many of its buildings, according to center director Jack Fearey.

Mayor Wes Uhlman and Fearey announced plans for major reconstruction of the 15,000-seat Coliseum and the 6,000-seat Arena, both used extensively for pop and rock concerts.

The levy will not finance new buildings which are capital improvements identified in the unsuccessful bond issue. Levy money will only handle maintenance and refurbishment.

In order to minimize revenue loss to the Center, and to have refurbishment complete prior to the opening of the fall season, efforts have been made to schedule construction in the major facilities during the late summer.

Bob Days, head of the booking department, says the refurbishing work will not affect the number of concerts, nor the shows themselves, since most of the promoters put on shows over the weekends. Work on the huge Coliseum can be halted for a day or two, if there is a major con-

cert scheduled, he notes, and workers can move on to other projects.

Days stresses that the Center can refurbish, but cannot build anything new with the levy money, much the same as the Long Beach Arena facility and its Tidelands oil money.

Days says the four major concert promoters in the Pacific Northwest—Concerts West, Northwest Releasing Corp., John Bauer Concert Co. and Albatross—will not be affected in any way by the construction work. All have been assured dates for the summer, and each promoter is arranging concerts in the same manner as always. **FRANK BARRON**

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Gary Wright

—Mayday Productions
Austin, Texas

Talent In Action

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range and a perfect conception of harmony. Country-rock is the main sound of the group, with a touch of soft and hard rock and a sprinkle of blues (the encore was "Mystery Train").

Fans of all his musical periods will revel in the makeup of the set that includes the Byrds ("So You Want To Be A Rock And Roll Star"), the Burritos ("Hot Burritos"), Manassas ("It Doesn't Matter") as well as current tunes. These include tunes off the new Elektra/Asylum LP like "Step On Out," "Slippin' Away," "Take It On The Run," "Witching Hour" and "Take Me In Your Lifeboat" (with a very accomplished mandolin chorus by Hillman).

Expect this band to beef up as time goes on. Hillman has been overshadowed too long and he's too talented to be passed by the wayside.

Opening the show was Spoonfeather, a young band with a mass of energy and a haunting sound of the past—late sixties New York rock (the Rascals, Vanilla Fudge). The amusing thing is that it does this very well and still has a sound of its own. **JIM FISHEL**

DILLARDS

Palomino, Los Angeles

The veteran rock country/bluegrass group brought its goodtime songs and patter back here May 1 for the first time in many months and was greeted with a full house that appreciated the set completely.

Lead vocalist and guitarist Rodney Dillard paces the show as the band moves through traditional bluegrass instrumentals with shining performances from Billy Ray Latham on banjo and Dean Webb on mandolin, as well as gospel tinged songs like "Somebody Touched Me" and country/bluegrass versions of rock material like the Beatles' "I've Just Seen A Face." Latham and Webb also contribute excellent harmony vocals throughout the set.

Humor plays an important part in the quintet's show, focusing on Dillard's down home stories and working best during an introduction to a sing-a-long number in which Dillard chided some members of the crowd for being "too hip to be happy" and characterizes the dress of certain "hip" people perfectly.

Musically and vocally the Dillards continue to be one of the finest live bands on the road today, a group that helped pioneer the current country/rock craze and still does it as well as anybody. The five work hard during the entire hour's show and concentrate on entertaining every moment onstage. Why a group of this caliber has no label affiliation is a mystery. **BOB KIRSCH**

AL GREEN JIMMY WALKER

Sahara Hotel, Lake Tahoe

From the moment Green stood center stage, he was in complete control of his show. He opened with "Hooked On You Baby," though his second tune, "Tired Of Being Alone," his first national hit record, might have been a better opener.

Green appeared to be in the best form of his career. He not only sprang a brand new show on his audience May 14, but he was sporting a brand new look.

A female trio, Quiet Elegance, is an addition that any single act should welcome. While the ladies added a bit of physical spice to the show, they are also superb vocalists. This was evident as they opened Green's portion of the show with "By The Time I Get To Phoenix" gospel style.

Green's orchestra, although obviously qualified musicians, seemed unsure as to how to begin the show. As the curtain went up, they stood around chatting to the crowd's apparent wonderment.

Green walked onstage conservatively attired in black velvet dinner jacket, bow tie, black slacks and short neat hairstyle. No flash, no fanfare.

He moved into "You Ought To Be With Me," which was loaded with theatrics from drummer Allen Purdy. This appealed to the nearly capacity crowd.

By the time he slipped into a medley of "Funny How Time Slips Away" and "How Do You Mend A Broken Heart," it was clear that the singer is a masterful performer, but the show's production left much to be desired.

Even with the perfectly timed arrangements and the obviously well rehearsed gimmicks

throughout the show, the production was never tightly knit.

As he lightly danced across stage singing "For The Good Times" while dispensing roses, he teasingly played tricks with the microphone, never touching it.

Without breaking the pace, he skillfully moved into the gospel portion of the show with "Soon As I Get Home." Green danced from one end of the stage to the other, stopping only for an occasional "shout" during this best attempt at a full production number.

Following a mini-sermon, the Enterprise Orchestra dramatically took the singer into "Love And Happiness," the final tune of the hour-long set.

Green raced to the giant baskets of roses placed at either side of the stage, grabbing handfuls of flowers and tossing them into the audience. The entire stage seemed to come alive as red and green lights flashed Green's name.

Green was at his classic best. But the High Sierra Theatre audience did not respond.

As quietly as he appeared onstage, he disappeared.

Comedian and "Good Times" television series star Jimmy Walker, the opening act, did not have an easy task warming the crowd for Green. But he managed it with his mildly low-keyed, well-timed witticism. **JEAN WILLIAMS**

JOE COCKER KGB

Beacon Theater, New York

If Cocker had been anywhere else but in New York, staggering around in his stocking feet, talking incoherently and scratching his head, he would have probably been arrested. But Cocker was onstage at the Beacon and he was fronting one of the finest r&b bands ever assembled. Though he had a great deal of difficulty standing up straight, Cocker did manage to deliver a convincing set, showing that he is still a fine vocalist.

Cocker's band, guitarists Eric Gale and Cornell Dupree, bassist Gordon Edwards, drummer Steve Gadd and pianist Richard Tee, did not seem to be bothered by their leader's meanderings as they cooked throughout. Tee was particularly outstanding, lending a soulful gospel touch to Cocker's older material such as "Space Captain" and "Ain't It High Time We Went." Steve Gadd's drumming was also a highlight with his creative work on "With A Help From My Friends" sticking out.

Since the 90-minute set was so excellent musically the audience found Joe Cocker's stuporous behavior somewhat amusing. It's unfortunate that a man of Cocker's talent must perform in such an unprofessional manner in front of so many young people, even if it is a put-on.

KGB, a highly-touted new band, opened the show with a competent set of rock. The group features the fine keyboard work of Barry Goldberg and the energetic drumming of Carmine Appice. Unfortunately KGB is so reminiscent of other bands it will be difficult to establish an identity of its own. **ROBERT FORD JR.**

THE OSMONDS

Las Vegas Hilton

The versatile musicianship of the seven Osmonds burst forth May 10 on the huge Hilton stage with a 12-song, 90-minute production. The talented family displayed a fresh approach to usually sophisticated casino billings in singing all styles successfully from barbershop harmony, ballads and rock to country offset by the synchronized ice skaters from the popular ABC TV "Donny And Marie" program.

A fast-paced collection of film clips kicked off the cohesive act where Donny and Marie stepped from the screen singing "It Takes Two." Alan, Wayne, Merrill and Jay joined in on "He Ain't Heavy" and "Crazy Horses," recapturing the Osmond Brothers days.

The Polydor artists scored best vocally on a harmoniously perfect "The Way We Were," highlighting the early years on Andy Williams with a second film segment. Kiki Dee's "I Got The Music In Me" and a Dixieland version of "The Saints Go Marching In" displayed the versatility of the family with Donny on piano, Jay on drums and an excellent banjo solo by Merrill.

In the dancing department, Marie, 16, led the entire troupe in "Singin' In The Rain" followed by Jimmy, 12, who set the stage afire with "Tiger By The Tail," a square dance choreography number. "Live And Let Die" was effectively set to a black light ice sequence with the four older Osmonds showcasing karate with a ballet

feeling. Jimmy returned belting out Sinatra's "That's Life" and "Good Old, Bad Old Days."

Donny, 18, joined Marie in the familiar tv series segment "Little Bit Country, Little Bit Rock 'n' Roll" in demonstrating their styles in clear, strong singing with added explosive gimmicks.

Preparing for a Midwest state tour in August, The Osmonds easily showed why they are in demand for family as well as casino entertainment by the enthusiasm, creativity and diversity of talent packed into their first live show since their ABC-TV success. **HANFORD SEARL**

STEVE GOODMAN

Avery Fisher Hall, New York

Steve is one of the best live performers anywhere. He projects an in-person presence rivaled by very few other artists and would be an ideal candidate for a live concert LP. In his April 23 set he gave the audience a healthy dosage of material from all points of his career. There was "Penny Evans" with its eerie realism and the amusing "Chicken Cordon Blues" from his early record career, as well as songs like "Traveling Salesman" from his most recent album.

In between, Goodman sang his heart out on about 10 other selections. The early part of the set was composed of Goodman, his guitar and voice. Each of those ingredients interact with the other for a wonderfully entertaining live result. His flat picking is paralleled by few others, his stage presence is two points above positive and his vocals are emotional or amusing—depending on the mood of the specific song.

Towards the end of the set, he was joined by an entourage of friends (Jeff Gutcheon, Saul Brody, Steve Burgh and others) for an informal jam session that was a little rock 'n' roll, a little country swing and a little blues. The end result was one of total entertainment with Goodman's name firmly etched in the minds of the audience.

Headlining the show was David Bromberg, who was reviewed recently. **JIM FISHEL**

ARLO GUTHRIE

Cain's Ballroom, Tulsa

It was Guthrie's second appearance in this city and from audience reaction he should return more often. Using three guitars and a drum, Guthrie managed to keep the sellout crowd literally dancing in the aisles. His performance carried such an impact that two encores were called for with the bulk of the audience stomping the floor for a third when the house lights were finally brought up.

Most of the show was confined to Arlo Guthrie standards from the protest era. However, the new material he added blended quite nicely and exhibited the essence of Guthrie the showman. The audience seemed exceptionally pleased with the show's two-hour length May 8, something of a rarity on the record star circuit.

There were the usual political comments and short monologues which are sprinkled tastefully through the show.

His banjo work is devastating to say the least. It could be said that this was one of the highest points of the evening. His guitar and piano work were superb but the banjo was the highlight.

However, the Guthrie show would have been well served had he retained a fiddle as he has in times past.

At times the show made a slight swing toward a more western flavor. This was handled well but seemed somewhat out of pace with the Guthrie style. This is not to say it wasn't done well but Guthrie does have a style that stands on its own and there lies the best of his talent.

The monologues, again while done well, seem at times to be an echo of Pete Seeger. In fact on two occasions, Guthrie used the Seeger monologues almost verbatim. **RICHARD FRICKER**

BILL EVANS TRIO

Great American Music Hall, San Francisco

Two days waiting in a Brazilian airport and another day of jet travel didn't prevent the Evans Trio from delivering their usual, finely crafted music May 13 to a full and appreciative house.

The names of tunes Evans plays are secondary. He and his telepathic rhythm section (bassist Eddie Gomez and drummer Elliot Zigmund) convert any melodic motif into a personal exploration of rhythmic and melodic subtlety, with the soloist always closely shadowed by the other two.

First set was a little subdued, but the second

(Continued on page 37)

Festival Seating a Santa Monica Click

By FRANK BARRON

LOS ANGELES — The Santa Monica Civic Auditorium, 3,000-seat auditorium, has undergone a configuration treatment which will now enable it to bring in audiences of 4,500 for pop and rock concerts if the management and promoters so desire.

Santa Monica Civic, one of the most popular smaller halls in this area, experimented recently with a Ted Nugent show, presenting festival style seating for the first time ever. Manager Jerry Ferris, who has headed the hall for several years, approached promoters Steve Wolf and Jim Rissmiller about staging a suitable concert for festival seating, wherein the audience could get up and dance.

"I wanted to wait for an appropriate act—not like a Laura Nyro or Judy Collins—but a rock act that would let the kids get up and dance. Ted Nugent was the answer," states Ferris.

The beach city hall, which normally seats close to 3,000, drew slightly more than 2,000 the first night of a two-night bash. But on the second evening, more than 4,400 youngsters showed up to boogie, the word having gotten out about the "sitting on the floor or dancing" at Santa Monica Civic.

"We have now gone into being a \$30,000 gross hall thanks to festival seating," Ferris admits, "whereas before \$20,000 was a big night."

The youthful auditorium manager says he had to convince the city officials first, then Wolf & Rissmiller Concerts. "We were all concerned at

first, but there was no damage, no major problems, no trouble. We were all happy with the experiment."

Future shows of this type will depend on the act and the promoter, Ferris adds. "Also, we may try a 3,500-capacity, using the main stage, but without chairs. Then we can accommodate shows with our 65-foot proscenium."

For the Nugent shows, Ferris had the main floor elevated and leveled, via use of hydraulic jacks located in the basement. This same procedure is used for shows when the hall is used as an exhibit building. The floor normally holds 2,000 portable seats, and is articulated.

The entire floor was extended back into what is normally the concert stage, thus pushing the stage back against the loading ramp wall. Lights had to be used from the front, rather than the rear, but there were few problems.

Promoter Steve Wolf Admits "It was successful, but it still needs a little more refining."

Even with a couple of thousand extra people per night for festival-style concerts, Ferris says there is no parking problem. The lot holds 875 cars, and at night the Auditorium has access to a private lot across the street, raising the car total to 1,400. There also is ample street parking in the immediate vicinity.

For the time being, Ferris doesn't know which shows will come in as festival-style attractions, but certainly more shows of this nature will be presented at the auditorium.

So. California Welcomes 2 New Concert Facilities

LOS ANGELES—Two more concert facilities have opened up in Southern California for regular use, the Starlight Amphitheater in Burbank and the 5,000-seat Angels Stadium in Palm Springs.

Until this season, Starlight had been used only for civic functions and free city-promoted jazz concerts. One commercial country music concert was held last October, starring Emmylou Harris and Hoyt Axton. Now there is a full lineup of pop and rock acts scheduled throughout the summer.

Jack Berwick, long associated with Columbia Pictures here, has taken a nine-year lease on the facility, which seats 3,000 on a reserved seat basis, and 3,000 more festival seating, on the grass. The natural amphitheater has already been the scene of concerts by Genesis and Kingfish.

Facilities manager Carole Smith notes that at least three local promoters—Pacific Presentations, Wolf & Rissmiller Concerts, plus Fun Productions—have set numerous shows for the summer season, and adds that the amphitheater is booked through October.

Berwick's company is Starlight Presentations, in Burbank.

Former disk jockey Anthony West will present War at the Angels Stadium, spring training camp for the California Angels baseball team, on May 29, after four years of negotiations with civic officials.

Ever since a riot following a 1969 Jimi Hendrix concert at that facility, Palm Springs has had a city ordinance prohibiting rock shows there.

Pending the outcome of the War date, West may do four to five more concerts at Angels Stadium this fall

and next season. Torrid desert temperatures prevent shows from being held there during the summer months.

The War show will be opened by a New York group, Sky High, starting at twilight.

War, West notes, has become "a top act for opening new facilities."

Because Palm Springs is a resort town which can only accommodate a certain number of visitors, the city has forbidden West from advertising in Los Angeles newspapers. He says "Because it is a weekend show, I'll break even on local business, and hope to make it with the out-of-towners."

\$40,000 Gross For Kiss Club

LOS ANGELES—The Kiss Army fan club has grossed more than \$40,000 from a notice on the inner sleeve of the Kiss "Destroyer" album released in March.

Total membership in the fan club is over 5,000 since it was formed in February, reports Boutwell Enterprises, concert merchandisers and licensing agents for Kiss. Members get a quarterly newspaper, posters, photos and information about new Kiss merchandise coming up.

New Philly Stores

PHILADELPHIA—Sam Y. Shahrabani joins the record dealership scene here with the opening of two stores at center-city locations. Operating as discount shops, he's opened Sam's Records, and with Lawrence Hougan as a partner, Today's Sounds.

Talent

Barkan Purchases Houston's Bastille

By CONRAD SILVERT

SAN FRANCISCO—Local jazz impresario Todd Barkan has purchased La Bastille, Houston's long-time jazz concert cabaret, for an undisclosed price. Barkan will reopen the club June 1 with a three-day engagement by guitarist George Benson.

Barkan has already booked La Bastille solidly through the summer, with his own booking/management/concert promotion agency, Keystone Music, Inc.

With the addition of La Bastille to his successful Keystone Korner operation in San Francisco, Barkan, himself a keyboard player who has gigged with Grover Washington Jr. and Rahsaan Roland Kirk, expects to strengthen generally the Western states jazz scene.

A greater variety of music will be presented at La Bastille than at Keystone Korner, though Barkan hopes to book at least 50% of Keystone's acts into the Houston club, which will help the economies of both clubs and aid the artists involved with stronger tour schedules.

La Bastille, a 400-seater, occupies the subterranean basement of a 100-year-old building in historic Old Market Square, Houston's birthplace. Barkan purchased the club from Ernie Criezis and his wife Toni Renee (herself a professional singer), who had operated the club for 10 years but now want to concentrate on their thriving trio of Houston restaurants.

Barkan says he's had to spend relatively little to bring the club up to par for its June 1 opening: "We already have 15 tons of air conditioning—in Houston, if you don't have air conditioning you aren't in business.

"The lighting is good, but I'm installing a new, \$7,000 sound system by Showco and I'm hiring a new sound and lights technician. We've also set up two new dressing rooms and added some new chairs, but the biggest expense—\$7,500—has been for a new Steinway grand piano."

MOVIE REVIEW

A Bumpy Trip Assured In Hollywood's 'Train Ride'

LOS ANGELES—"Train Ride To Hollywood" which stars the four-man group Bloodstone, is one of those film musicals where the songs are excellent and for the most part well-staged, but to enjoy the music one has to sit through some exceedingly clumsy connecting scenes.

The movie starts off well enough, evoking the color, class and precision of the great MGM musicals that have been saluted in two editions of "That's Entertainment." The film is really an affectionate spoof of movies. The plot is a cross between "The Wizard Of Oz" and "Murder On The Orient Express." Lookalikes of Bogart, Leigh & Gable, Lugosi, Harlow, Brando, Lorre, MacDonald & Eddy and Fields roam through the scenes.

But the movie, which at less than 90 minutes looks padded, later has scenes that are embarrassingly gaudy, cluttered and classless. The tacky silliness reaches its nadir in a scene that has a Howard Cosell look-alike commenting at ringside on a bout between a gorilla and a 270-pound member of Bloodstone, who can only overpower the beast after he eats his daily grits.

Fortunately there is music, a col-



Kathy Sloane photo

Todd Barkan: The owner of two top jazz clubs is a jazz musician in his own right, seen here playing synthesizer for a Grover Washington Jr. show this March.

Altogether, Barkan expects an initial investment of \$22,000 in addition to the purchase price. His ad budget will run about \$3,000 a month and he expects to pay acts from \$3,000 to \$5,500 and occasionally more, based on a six-night week, though many acts will be booked for three nights or less.

To manage the club, Barkan has hired Paul Madeiros, 23, former manager of San Diego's Back Door. "I've worked with Paul booking acts at his club," Barkan says.

"I've been impressed with the way he takes care of business, and especially the way he relates to artists. It's crucial to maintain a personal, human contact with artists. That's been the cornerstone of Keystone, and I hope to make it the same for La Bastille."

Barkan anticipates that the 3-million-plus residents of Houston will more than adequately support the club. "The people of Houston are one of the most genuine jazz au-

(Continued on page 41)

Signings

Ron Wood, Rolling Stones lead guitarist and occasional solo artist, to Bob Ellis for management. Wood will leave London to live in California. . . . Lesley Duncan, British singer-writer, to MCA for U.S.-Canada release. Her "Love Song" has been recorded by some 70 artists including Elton John.

Bimbo Jet to Roulette Records. . . . Buddy Rich to RCA. He rejoins the label after several years on Groove Merchant.

John Valenti, writer-singer formerly in Puzzle, to Ariola America via Raintree Productions. . . . Silverado, duo comprised of Buzz Goodwin and Carl Shillo, to RCA. . . . Glenn Smith to Las Vegas Desert Inn in two-year contract.

Peter Tosh, former Wailer, to Columbia with debut reggae LP titled "Legalize It" . . . Kenny Rogers to Management III where he will be handled by Ken Kragen, his long-time independent manager from the First Edition Days. . . . R.W. Blackwood of the Blackwood Singers to Capitol as solo artist.

Brothers Kane to 20th Century. . . . John Payne Band, Boston jazz-rockers, to Freedom Records. . . . Hugh Moffatt, composer of Ronnie Milsap's country hit "Just In Case," to Chuck Morris, Denver nitery operator, for management. New World Band to Homa Records of Oklahoma City. . . . Tonya Harwell also to Homa.

Talent In Action

• Continued from page 36

set the band flew into some dazzling high-speed ensembles. Evans, who never pounds the keys, and whose blues are edged with lace, finished several tunes with slowly chiming upper register chords, following long, philosophical solos that led the listener as if through an English maze garden.

Eddie Gomez, featured on Chick Corea's recent "Leprechaun" Polydor LP (as well as Evans' Fantasy records for the last several years) may be the most purely lyrical bassist today. His solos are well-edited and passionate, much like vintage Miles Davis trumpet.

Drummer Zigmund, who, like Gomez, would rather say something than show off technique, has been with Evans two years, since the departure of Marty Morell. Zigmund is wholly into the nearly lost art of supportive drumming, his wide range of sounds a fine complement to Evans' ruminations.

The Music Hall, whose lively acoustics perfectly suited the intimate, barely amplified Evans sound, has presented several sold-out Evans shows the past few years.

CONRAD SILVERT

SUTHERLAND BROTHERS & QUIVER

Beacon Theater, New York

The band's personnel has been reduced to two Sutherlands and two Quivers this time around. Though they've lost good musicians over the years, the more compact arrangements suit the group nicely, maybe even adding a bit of extra punch to what was always a marvelous amount of buoyancy and drive.

Iain Sutherland's pop melodies go chugging and galloping with a momentum that's near irresistible. Playing to an initially indifferent crowd April 29, the group took only a few songs to rattle the old theater into good spirits.

Having been on the verge of discovery by the American public for some time now, the band included all its more familiar material: "You Got Me Anyway," "Sailing" (best known in the Rod Stewart interpretation) and its current Columbia single "Arms of Mary."

Probably more characteristic, though, were songs like "Bluesy World" and "When the Train Comes," big, bounding, rhythmic numbers that barreled along in fine roller coaster fashion. In all cases the outstanding feature of the performance was the work of lead guitarist Tim Renwick, certainly one of the finest rock musicians on the scene today.

Renwick's lean guitar lines are complete commentaries, understated, always supportive, but often more explicitly expressive than whole verses of melody and lyrics combined.

Boz Scaggs, who shared top billing for the date, has been reviewed here recently.

NANCY ERlich

(Continued on page 40)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELL OUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	WINGS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., May 12 & 14 (2)	37,000	\$7.50-\$9.50	\$336,000*
2	EAGLES/LINDA RONSTADT/JACKSON BROWNE, DAN FOGELBERG—Cellar Door Concerts, Capital Center, Largo, Md., May 14	18,800	\$7.50-\$9.75	\$214,050*
3	DOOBIE BROTHERS/PABLO CRUISE—Bill Graham, Cow Palace, San Francisco, Calif., May 14	12,558	\$6.50-\$7.50	\$ 82,094
4	PARLIAMENT/FUNKADELIC/COKE ESCOVEDO/BOOTSYS RUBBER BAND—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., May 15	14,000	\$5.25-\$6.25	\$ 81,000
5	LYNYRD SKYNYRD/J. GEILS BAND/OUTLAWS—Sunshine Productions, Convention Center, Indianapolis, Ind., May 14	13,000	\$5.50-\$6.50	\$ 74,000*
6	LYNYRD SKYNYRD/SANTANA/TED NUGENT—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, May 15	11,320	\$5.50-\$6.50	\$ 68,671
7	AEROSMITH/HENRY GROSS/MAHOGANY/RUSH—Jet Set Enterprises, Coliseum, Jacksonville, Fla., May 14	9,984	\$6-\$7	\$ 64,900
8	BAD COMPANY/DR. FEELGOOD—Bill Graham, Winterland, San Francisco, Calif., May 14 & 15 (2)	9,744	\$6-\$7	\$ 59,431
9	LYNYRD SKYNYRD/OUTLAWS—Cowntown, Municipal Auditorium, Kansas City, Mo., May 11	8,822	\$6-\$6.50	\$ 52,731
10	PARLIAMENT/FUNKADELIC/BUDDY MILES/BOOTSYS RUBBER BAND/BRASS CONSTRUCTION—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, May 14	7,391	\$5.50-\$6.50	\$ 44,449
11	FOGHAT/STYX/UFO—Cowntown, Municipal Auditorium, Kansas City, Mo., May 12	6,824	\$6-\$7	\$ 42,605
12	LYNYRD SKYNYRD/OUTLAWS—Pacific Presentations/Sunshine Productions, Roberts Stadium, Evansville, Ind., May 16	6,351	\$6-\$7	\$ 40,800
13	SANTANA/TED NUGENT/STARCASTLE—Entam, Freedom Hall Civic Center, Johnson City, Tenn., May 14	3,947	\$5.50-\$6.50	\$ 23,450
Auditoriums (Under 6,000)				
1	LEON & MARY RUSSELL/NEW RIDERS—Cornucopia, Civic Center, Springfield, Mass., May 13	4,312	\$6.50-\$7	\$ 27,000
2	ELVIN BISHOP/KANSAS—Wolf & Rissmiller, Golden Hall, San Diego, Calif., May 14	3,228	\$5.50-\$6.50	\$ 23,440
3	BLUE OYSTER CULT—DiCesare-Engler, Agricultural Hall, Allentown, Pa., May 10	4,200	\$5.50-\$6.50	\$ 22,000
4	CHARLIE DANIELS BAND/MICHAEL MURPHEY—Contemporary Prod., Ambassador Theater, St. Louis, Mo., May 16	3,000	\$4.50-\$6.50	\$ 17,700*
5	SANTANA/WET WILLIE—Entam, Memorial Auditorium, Chattanooga, Tenn., May 12	3,024	\$5.50-\$6.50	\$ 17,643
6	ELVIN BISHOP/TIM WEISBERG—Pacific Presentations, Old Spanish Days, Santa Barbara, Calif., May 16	2,340	\$6.50-\$7.50	\$ 17,141
7	LORETTA LYNN/BILLY "CRASH" CRADDOCK/KENNY STARR—Entam, Civic Center, Charleston, W. Va., May 14	2,517	\$4.50-\$6.50	\$ 16,143
8	ELVIN BISHOP/TIM WEISBERG—Pacific Presentations, Wolf & Rissmiller, Civic Auditorium, Santa Monica, Calif., May 15	2,200	\$6.50-\$7.50	\$ 16,078
9	FOGHAT/UFO—Cowntown, Century II, Wichita, Kan., May 11	2,900	\$5-\$6	\$ 15,950
10	RETURN TO FOREVER FEATURING CHICK COREA—Electric Factory Concerts, Taft Auditorium, Cincinnati, Ohio, May 16	2,510	\$5.50-\$6.50	\$ 15,797*
11	LITTLE FEAT—Entam, Mosque, Richmond, Va., May 11	2,429	\$5.50-\$6.50	\$ 14,837
12	TUBES—Cowntown, Memorial Hall, Kansas City, Kan., May 16	2,268	\$5-\$6	\$ 12,152
13	SLADE—Rob Heller Enterprises, Centre, Kingston, Canada, May 15	2,200	\$5-\$6	\$ 12,000

Discos

Disco Mix

By TOM MOULTON

NEW YORK—Barrabas has a strong new LP coming out next week in "Watch Out" (Atco). Overall, there are six strong cuts: "Desperately," the most commercial sounding with strong female vocal tracks and a solid rhythm break; "Broadway Star," featuring the Barrabas style of Latin percussion, "Highlight," the fastest cut and featuring a timbali sound; "Fire Girl," which may have to be slowed down to work; "I Can Take It All" and "Sexy Lady," both soulfully slow cuts. The effort appears to be the group's most versatile (and possibly its best) to date.

Roulette has picked up U.S. rights on the Stratavarius single "I Got Your Love," which is on Polydor in Canada. The label will be releasing a 12-inch disco disk on the record, and it won't be to soon, as there's been a strong demand here for the promotional disks. There were only 200 copies pressed in Canada on the 12-inchers and only a few circulated into the U.S. Also from Roulette is word that the group Bimbo Jet has signed a recording pact. "Love Is What We Need" is the first release.

Bobby "DJ" Guttadaro at the Infinity Club here is getting strong response to two new records—"Love Power" by Roberta Kelly on Atlantic (Germany) and "Desafil" by the Fania All-Stars.

"Love Power" is the same number that the Sandpebbles made famous, but this modern version, while not as fast, is funkier. The record was released in Germany last fall and was produced by Pete Bollotte. The Fania tune was written and arranged by Gene & Billy Page. The number definitely has the Love's Theme sound.

Also from Canada on a 12-inch disco disk is "Are You Ready To Love Me" by Robert Lee Gagnon. The special 9:32 disco version was put together by club DJs George Cucuzzella, Michel Daigle, Dominique Zgarka for the Canadian Record Fool.

As a promotional ploy, Amour Records is enclosing the record in pillow cases with the title



Capitol photo

BACKSTAGE KUDOS—Following recent SRO gig for "Wings Over America" at 14,500-seat Tarrant County Convention Center, Fort Worth, Linda and Paul McCartney get congratulations from Bhaskar Menon, left, Capitol chairman, and label executives Don Zimmermann and Bruce Wendell, far right.

Blaze Destroys A D.C. Disco

WASHINGTON—The Mark IV Disco Paradise, a popular night spot in the downtown shopping area

printed on them in large red letters. Soundwise, the record is very much like what you'd expect from Philadelphia with full orchestration. The record is not yet available in this country.

Motown has just released David Ruffin's "Everything Coming Up Love" LP, which, as his last, was arranged and produced by Van McCoy. There are several strong cuts: "First Round Knockout," the longest and a song originally done by the New Sensations; "Ready, Willing & Able," featuring a Van McCoy sound; "Until We Say Goodbye," the strongest and most melodic cut on the disk; and "Let's Get Into Something," originally done by Richmond Extension. The record shapes up as a strong follow-up for Ruffin.

here, has been wiped out by fire. The club, located in a building basement, was destroyed, but no one was in it at the time, and the concrete and steel building that housed it suffered no structural damage, firemen said.

The Mark IV converted last September from a live show supper club, with rhythm and blues entertainment, into a highly profitable disco, serving an estimated average of 1,500 young patrons a week.

Co-owner Paul J. Cohen, on the scene, was overwhelmed at the destruction of the club's equipment and could not say whether some or all of it was insured.

The fire was the second in the downtown shopping area within a month.

MAY 29, 1976, BILLBOARD

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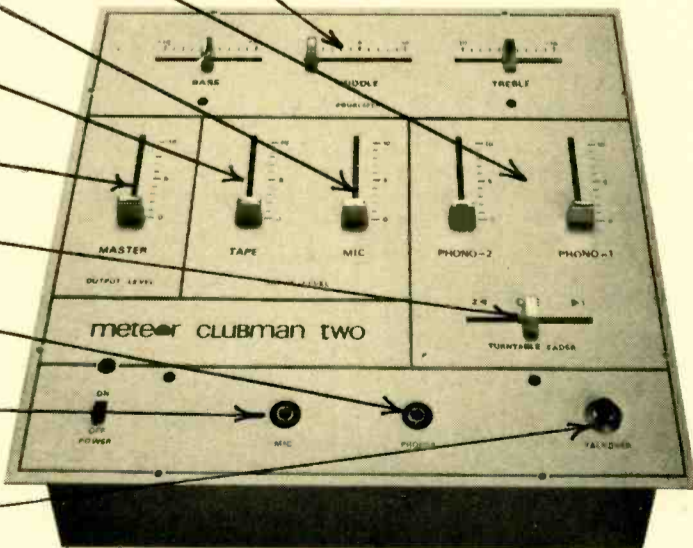
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Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons disco version)
- 3 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 4 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 5 **LOVE HANGOVER**—Diana Ross—Motown
- 6 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 7 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette (disco-version)
- 8 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 9 **RAIN FOREST/ROCK ME WITH YOUR LOVE/CHIC-CHICA**—Biddu Orch.—Epic (LP)
- 10 **GET OFF YOUR AHHH! AND DANCE**—Foxy—Dash
- 11 **NICE AND SLOW (instrumental)**—Jesse Green—Scepter
- 12 **TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA
- 13 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 14 **LIPSTICK**—Michel Polnareff—Atlantic (disco-disk)
- 15 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records

Colony Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 3 **SOUL MAN**—Calhoun—Warner/Spector
- 4 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 5 **TEN PER CENT**—Double Exposure—Salsoul (12 inch disco-disk)
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 8 **MORE, MORE, MORE**—Andrea True Connection—Buddah (LP)
- 9 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 10 **LIPSTICK**—Michel Polnareff—Atlantic
- 11 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 12 **LOVE CHANT**—Eli's Second Coming—Silver Blue
- 13 **TAJ MAHAL**—Crystal Grass—Private Stock
- 14 **SUGAR BOOGIE**—Bobby Thomas & Hotline—MCA
- 15 **BE MY BABY**—Frankie Gee—Lipstick

Downstairs Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (12 inch disco-disk)
- 3 **NICE & SLOW**—Jesse Green—Scepter
- 4 **LOVE CHANT**—Eli's Second Coming—Silver Blue
- 5 **LIPSTICK**—Michel Polnareff—Atlantic
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 8 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 9 **BRAZIL**—El-Coco—AM (LP)
- 10 **RAIN FOREST**—Biddu Orch.—Epic
- 11 **GET OFF YOUR AHHH! AND DANCE**—Foxy—Dash
- 12 **I GOT LOVE FOR YOU/CARAVAN**—Richard Groove Holmes—Flying Dutchman (LP)
- 13 **FOXY LADY**—Crown Heights Affair—De-Lite
- 14 **YOU GOT WHAT IT TAKES**—Silver Convention—Midland Intl (LP)
- 15 **CALIFORNIA STRUTT**—Walter Murphy Orch.—Private Stock

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

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **LOVE CHANT**—Eli's Second Coming—Silver Blue
- 3 **PEOPLE OF TODAY**—Isley Bros.—T-Neck (LP)
- 4 **TEN PER CENT**—Double Exposure—Salsoul (12 inch disco-disk)
- 5 **DEPEND ON YOURSELF/CAN'T STOP GROOVIN'**—B.T. Express—Columbia (LP)
- 6 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 7 **MAKING LOVE**—Sammy Gordon—Greg
- 8 **GOTTA GET AWAY**—First Choice—Philly Groove
- 9 **LIPSTICK**—Michel Polnareff—Atlantic
- 10 **LOWDOWN**—Boz Scaggs—Columbia (LP)
- 11 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 12 **STROKIN'**—Leon Haywood—20th Century
- 13 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 14 **CANADIAN SUNSET**—Cedar Walton—RCA
- 15 **CATHEDRALS**—D.C. Larue—Pyramid (LP)

Top Audience Response Records In Boston Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco-disk)
- 3 **NICE & SLOW (instrumental)**—Jesse Green—Scepter
- 4 **LOVE HANGOVER**—Diana Ross—Motown
- 5 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 6 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 7 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 8 **DANCING FREE**—Hot Ice—Rage
- 9 **TURN THE BEAT AROUND/COMMON THIEF**—Vicki Sue Robinson—RCA (LP)
- 10 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl (disco-disk)
- 11 **GET THE FUNK OUT OF MY FACE**—Brothers Johnson—A&M (disco-disk)
- 12 **THIS IS IT/PLAY BOYS/COUT/FREE**—Melba Moore—Buddah (LP)
- 13 **RAIN FOREST**—Biddu Orch.—Epic (disco-disk)
- 14 **SOUL MAN**—Calhoun—Warner/Spector (disco-disk)
- 15 **SONG IN MY HEART/LOVE IS LIKE A ITCHING**—Ralph Carter—Mercury (LP)

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

This Week

- 1 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
- 2 **TEN PERCENT**—Double Exposure—Salsoul
- 3 **LIPSTICK**—Michel Polnareff—Atlantic
- 4 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 5 **A LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 6 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 7 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James—Pye
- 8 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
- 9 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts) (LP)
- 10 **GET UP & BOOGIE/SAN FRANCISCO HUSTLE/NO NO JOE**—Silver Convention—Midland International (LP)
- 11 **HOT STUFF**—Rolling Stones—Rolling Stones (LP)
- 12 **TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA
- 13 **CAN'T STOP GROOVIN' NOW**—B.T. Express—Columbia (LP)
- 14 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 15 **FIRST CHOICE THEME**—First Choice—Warner Bros. (LP)

Sound Business

Studio Track

By BOB KIRSCH

LOS ANGELES—In Nashville at **Quadrafonic Sound Studios**, **Cat Stevens** was in cutting two songs for his next LP, with **Gene Eichelberger** at the boards. **Mirabai** was in working on her second LP, with **Ben Tallent** co-producing and engineering, and the final editing was handled on **Jerry Jeff Walker's** latest set of tapes.

Al Kooper in for a week, cutting an album with artist **Libby Titus**. **Libby** wrote "Love Has No Pride," among others. **Maria Muldaur** dropped in on the sessions one day during a long layover at the airport. **Turley Richards** is wrapping up his first Epic LP with co-producers **Ron Bledsoe** and **Troy Seals**.

★ ★ ★

At **Clover Studios** in Los Angeles things are rolling along, especially with the studio's new API console now in full operation.

Ned Doheny has been in with producer **Steve Cropper** and engineer **Austin Godsey**, while the **Cate Brothers** have also been in with **Steve Barry Rudolph** handling the engineering chores on that one. **Speedy Keen** (remember "Something In The Air?") has been working with producer **Steve Smith** and engineer **Richard "Digger" Smith** and **Del Shannon** have been busy with the same pair.

Jackie Lomax was in the studio, this time with **Sheridan Eldridge** at the controls. **Jackie** is producing himself. **Holly Penfield** has been cutting with producer **Mark Roth** and engineer **Toby Scott**, while **Barbi Benton** has been in with **Robert Appere** producing and engineering. **Mark Sebastian** is working with producer **Verdeen White of Earth, Wind & Fire** and engineer **Stewart Whitmore**, and **Yvonne Elliman** is cutting with **Steve Cropper** and engineer **Keith Olsen**. **David Blue** has also been in, with **Barry Goldberg** handling production and **Sheridan Eldridge** at the controls.

★ ★ ★

At **Village Recorders** in Los Angeles, **Peter Allen** has been cutting with producer **Brooks Arthur** and engineers **Bob Merritt** and **Nat Jeffery**. **Lesley Gore** did her recent LP with **Quincy Jones** producing and **Gary Starr** at the boards, and **Hamilton, Joe Frank & Reynolds** produced a radio spot for themselves with **Rick Heenan** engineering. **Kinky Friedman** was in with producer **Ken Lauber**, mixing a single. And **Eric Clapton** produced himself for the mixes on his next album. The **Hudson Brothers** were also in, working with producer **Shelly Kaston** and engineer **Ken Klinger**. **Shelly** also did some work with the **Playboy Bunnies**, handling voiceovers for a television special.

★ ★ ★

Haji Sound hosted a recent play-back party in Palm Springs for new material, with guests including **Brooke Escott**, **Rob Matheny** & **Paige Sober**, from **BMI**, **Adele Taylor** from **Songwriter Magazine** and **Eddie "Van" Slotten & David Banks** from **Modern Music Services**; **Tim Bogart**, **Steve Perry & Denver Cross** from **Pieces**; **Michael McCormack** from **Rock Steady Management**; **Ken Mandel** and his group **Fellowship**; **Shandi Sinnamon** and manager **Charmaine Stratos**; **Stan Milander** of the **Bart/Levy Agency**; and a few others.

In **Haji Studio** happenings, **Magnificent Montague** and **John Murray** and **Shandy Sinnamon** rehearsed for an upcoming tour. The **Haji** truck is off to **Berkeley** for live recording of

Laura Nyro, with **Alex Kazanegras** at the boards.

★ ★ ★

In notes from around the country: **Bob Monaco** is mixing a **Gavin Christopher LP** at **Quantum Studios** in **Torrance, Calif.**

Arista staff producer **Rick Cherstoff** is at **Media Sound** in **New York** cutting an LP with **Baby Grand**. **Gerry Block** is engineering. **David Forman** is working with producer **Joel Dorn** at **Regent Sound** in **New York**.

At **Allen Zentz Mastering Studio** in **Los Angeles**, **Brian Gardner** and **Allen Zentz** have just finished up projects for **Rod Stewart**, the **Grass Roots**, **John Davidson**, **Jackie De Shannon**, **Bobby Vee**, **Angel**, **Bootsy's Rubber Band** and **Daryl Hall & John Oates**.

Steve Noger and **John Anderson** are cutting **Terry Dunn** at **Annex Studios** in **Los Angeles**.

Anson Williams, who plays **Potsie** on "Happy Days," was in the **Sound Shop** in **Nashville** working with producer **Jerry Crutchfield** and engineer **Ernie Winfrey**.

Paul Anka was at **Devonshire** in **Los Angeles** with producer **Denny Diante** and arranger **Jimmie Haskell**. **Haskell** then ran over to the **Burbank Studios** to do the strings at a **Barbi Benton** session and then headed off to **Western** to work with **Chicago** and **James Cuercio**.

Hugh Moffatt, who wrote **Ronnie Milsap's** "Just In Case," has wrapped up a demo at **Applewood Studios** in **Denver**. **Chuck Morris** handled production and **Ron Valery** worked the boards. Helping out on the session was **Tom Rush**, **John Stewart**, **Gordon Parrish**, **Joey Harris**, **Chris Whelan** and **Peter Thomas**.

★ ★ ★

At **Mama Jo's Recording Studio** in **North Hollywood, Calif.**, **Chuck Girnard** has been finishing up an album with **Tom Trefethen** at the boards and **Bill Schnee** handling the mixdown. **Chuck** worked with **Gary Usher** in the big days of **California surf music**, and also sang lead for the **Hondells** when the group scored with "Little Honda." In addition, he sang with the **Castells**. Now he's into contemporary gospel, and his new LP includes the likes of **Jim Keltner**, **Klaus Voorman**, **Jim Gordon**, **Reine Press**, **Russ Kunkel**, **Leland Sklar** and **Dan Ferguson**.

Leon Russell and **Michael Brecker** were also in the studio to work with **Andrae Crouch** on his new release.

★ ★ ★

Columbia artists toiling in the studio around the country include **Mingo Lewis**, **Stanley Turrentine**, **Valerie Carter**, **Tom Jans**, **Chicago** and **Flo & Eddie**.

Nelson Larkin cut a cover of **Jimmy Dean's** mammoth "I.O.U." hit with **Garland Green** in **Muscle Shoals** at **Wishbone Studios**. Four cuts were recorded.

★ ★ ★

Viking Studios, mobile recording studio headquartered in **Denver**, was at **Golden, Colo.**, recently, cutting a concert conducted by **Pat Williams**. Guest performers included **Tom Scott**, **Dave Grusin**, **Grady Tate** and **Jim Hughart**. **Phil Ramone** made the recording, with **Viking's Wade Williams** assisting. The trailer then headed to **Fort Leavenworth, Kan.**, to cut the **Lawmen** at a benefit for inmates at the federal penitentiary. **Bruce Brandfass** and **Patrick Smid** worked with **Williams** on the project.

(Continued on page 40)

Firm Stars Electronics

LOS ANGELES—Producer **Malcolm Cecil**, who has worked with **Stevie Wonder** and the **Isley Brothers**, and who is known as the creator of **T.O.N.T.O.**, a synthesizer instrument, has opened **T.O.N.T.O. Studios**, an all-electronic facility, in suburban **Santa Monica**.

Spotlight of the studio is **T.O.N.T.O.**, an instrument comprised of 12 synthesizers of all types (**Moog**, **ARP**, **EMS**) linked together and put together over the past five years.

"There is only electronic music in the studio," **Cecil** says. "There are no mikes other than those going into **T.O.N.T.O.**, though other instruments, such as guitars, can be plugged in directly. All recording is direct to tape."

The studio also features 16 and 24-track and **Dolby**. The **Isley Brothers** have worked in the facility, and visitors have included **James Taylor**, **Bob Margouleff** and **Tower Of Power**. **Cecil** is also recording an LP himself.

"This was one of my main inspirations in launching the studio," he says. "If you record somewhere else, it's likely to cost in the neighborhood of \$250 an hour by the time you've rented the studio and the electronic equipment."

Cecil also emphasizes that the studio is not really in competition with other area studios, since his facility is all-electronic and is offering special services.

"All the synthesizers may be played simultaneously," he adds, "but the player has independent control through a touch-sensitive keyboard. Each note has a different feel."

24-Track Units For Nashville's LSI Operation

NASHVILLE—**LSI Sound Studios** is on the road to 24-track facilities.

The **Nashville** studio is installing a 24-track **MCI** machine and a 24-track **dbx** noise reduction unit. The studio's **MCI** console will be expanded to incorporate the additional inputs for 24-track capability.

George Lewis, president of **Leson International**—parent of **LSI Sound Studios**—says the new equipment is being contracted through **Tom Irby**, president of **Studio Supply Co.**

LSI, on the **Nashville** scene for three years, has become a leading independent operation with commercial clients such as **General Motors**, **ITT**, and **Uniroyal**, and is the home of such chart songs as "Mamas, Don't Let Your Babies Grow Up To Be Cowboys" by **Ed Bruce** and "The Man On Page 602" by **Zoot Fenster**.

Champ Tees a Joint Venture

NASHVILLE—One of the oldest country recording companies, **Rich-R-Tone Records** and **HSE Enterprises**, the South's black gospel giant, have opened **Champ Studio** and **Champ Publishing Co.**

The joint venture will expand the facilities of both companies in the areas of talent development and in-house productions of their established artists.

Rich-R-Tone founder and **Country Music Hall of Fame** producer/engineer, **Jim Stanton**, will administer the publishing company and studio.

Magnifico II Ship The Ideal Studio

• Continued from page 1

Record Plant, and after we had put in a less than perfect board on our own, we decided to talk to him and his partner **Chris Stone**."

As a result, the craft now includes a 28-in, 24-out **Audiotronics** board, **3M** 24-track machine and the rest of the **Record Plant** remote gear.

There are two main salons on board, with one serving as a play-back room and also containing the board and speakers. In the second salon is the area where most of the musicians play, while a third large room includes various recorders, an echo facility and other gear.

The **Magnifico II** sleeps about 30, and those wishing to record pay standard **Record Plant** remote rates and charter the boat from **Compton**. "Basically, it's a cheaper way to record than if you were to have the remote unit come to your home for a couple of weeks," says **Stone**, co-owner of the **Record Plant**.

"This is most definitely an ongoing project," **Stone** continues. "If the interest level keeps up at the present rate, we will seriously consider replacing the remote equipment with permanent equipment."

What is the attraction of recording on water? "In this case," says **Stone**, "sound is certainly one of the attractions. **Rick** had remodeled the boat anyway, converting it from a rescue operation to a luxury operation. Being involved in music, he had acoustics in mind. And the ship as it stands now is almost a natural sound chamber."

"And for the musicians and others working on the session it's great. You're isolated from any of the problems and distractions of the standard studio, you can take some time off and swim, fish or whatever whenever you get the urge, and everybody is in one place when the

time comes to record. Things just seem to work faster."

Bob Johnston, who has produced **Bob Dylan** and **Johnny Cash** in a long career and who handled the **Carroll** session, calls recording on the water "a mind blower."

"We stocked up at **Marina Del Rey**, sailed to **Catalina**, cruised during the day and cut at night. The facilities are good, the sound was great and it's just a real up to make music in the sunshine. You've got seclusion, you're with people you enjoy and we finished a project in five days that I would guess would take at least three weeks in a regular studio setting."

Why hasn't anyone else come up with this idea if it works so well?

"Boat owners are funny," **Compton** says. "People just don't seem to want to turn a boat that cost several million dollars into a recording studio."

Compton also emphasizes that the craft, which has been used for motion pictures and television in the past as well as having been chartered to private parties, will still be available for all other functions when not used for recording.

"What we really have to do is convince the labels that this is a viable idea," **Stone** adds. "They are the ones paying for most of the recording sessions, so it's natural that they are interested in where an artist is recording."

"A studio on a boat has been **Gary's** dream for a long time, and we are convinced this is going to work. We feel all the labels have to do is listen to the results of our cutting."

Compton is also thinking along the lines of a bigger ship if things continue to move at their current rapid rate.

MAY 29, 1976, BILLBOARD

OPEN HOUSE

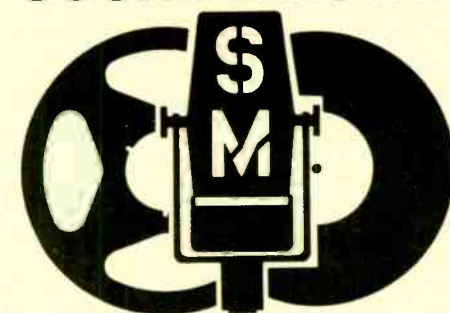
SOUND MASTER RECORDING ENGINEER SCHOOLS

WILL BE HOLDING ITS OPEN HOUSE ON SATURDAY MAY 29th FROM 1-4 P.M. AT CONWAY RECORDING STUDIOS LOCATED AT 655 NO. ST. ANDREWS PLACE, HOLLYWOOD, CALIF.

BRIAN INGOLDSBY, INSTRUCTOR OF THE ENGINEERING PROGRAM AND DIRECTOR OF SOUND MASTER SCHOOLS, WILL BE PRESENT TO ANSWER ALL QUESTIONS ABOUT RECORD ENGINEERING AND THE FUTURE OF THOSE INTERESTED IN INDUSTRY.

INSTRUCTOR **TOM LIPPEL** WILL ALSO BE PRESENT TO DISCUSS CLASSES ON TECHNICAL MAINTENANCE AND DESIGN FOR RECORDING STUDIOS.

SOUND MASTER



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Studio Track

• Continued from page 39

Richard Kimball due into the studio soon with Severin Browne to work on several cuts the pair have co-written.

Keyboardist and synthesist Kenneth Bichel busy with Judy Collins at New York's A&R Studio. Arif Mar-din is handling production.

Thundertrain has wrapped up a single at Bill Riseman's Northern Studio in Maynard, Mass. Greg Morton is handling production with George Lilly engineering for Jelly Productions.

Ringes has wrapped up four weeks of work at Producers Workshop in Oklahoma City. Two LPs were canned at the sessions.

★ ★ ★

At ABC Recording Studios in Los Angeles, Steely Dan was among those working on LP projects, with Gary Katz handling production as always and Roger Nichols working the controls. Angelo Bond produced himself, while Reggie Dozier did the engineering. Three Dog Night worked with producer Bob Monaco and engineer Howard Gale. Mark/Almond was in with Roy Halee producing and engineering and Bobby "Blue" Bland stopped by to cut with producer Steve Barri and engineer Phil Kaye.

Esmond Edwards produced some sessions with Bland and B.B. King with Barney Perkins and Howard Gale engineering, while Jim Weatherly worked on his LP with Larry Gordon and Weatherly producing. The Rhythm Heritage were back in the studio, with Steve Barri and Michael Omartian handling production. John Sebastian was also in with Barri, as were Pratt & McLain. Lamond Dozier also stopped by for some work. Leon Haywood, Barry White and Harriet Schock were also recording, as was the Main Ingredient; Love Machine produced by Gene Page and Ron Townson in for Marc Gordon Productions. All were engineered by Barney Perkins.

One Step Up Now Moving Up

LOS ANGELES—One Step Up Studios, which opened here in February, is now moving ahead at full speed, with Diana Ross and Jerry Butler among the acts that have been in recently.

Featuring an MCI 24-track console, Stephens 16 and 24-track machines and JBL monitors, the facility is decorated in cork and bark, with two skylights and "lots of plants," according to Barbara Lewis, studio manager.

One Step Up, owned by Norman Ratner and Allan Goldman, features one room. Others are planned for the future.

Producers who have used the studio include Hal Davis (Diana Ross, Jerry Butler), Marc Gordon (Steve Shannon) and Ratner (Straight).

Memorex Ferric Tape For CES

SANTA CLARA, Calif.—A line of reel to reel tape featuring an advanced ferric formulation will be introduced by Memorex at the Summer CES June 13-16 at Chicago's McCormick Place.

According to Jake Rohrer, advertising and marketing manager, the new tape is intended as a top-of-the-line complement to the firm's current open reel product, and is designed to meet the demands "of even the most critical audiophile."

Jimmy "Bo" Horne has been in the T.K. Studios in Hialeah, Fla., working on his new LP with H.W. Casey and Rick Finch handling production.

Jon Simone is cutting a single for Taurus with Eddie Gurren producing at Gold Star Recorders.

Dixie Lee Innes, former lead vocalist for the Original Caste, is wrapping up a new album at Sound West Studios in Calgary, Alberta. Richard Harrow is handling the mixing. Merv Smith is working on the mix of a single for 15-year-old country singer Roxanne Goldade.

★ ★ ★

Remember the Tremeloes from the '60s, one of the finer pop groups? Well, the four are back with a new LP, just finished at Trident Studios in London. Production came from two of the group. Alan Blakely and Len Hawkes. David Hentschel, who has played synthesizers for Ringo Starr, Paul McCartney and Pink Floyd, among others, handled synthesizer work on the LP. The quartet recently spend another month at DJM Studios in London, again producing itself. The group is now waiting for the final mixes to be finished.

★ ★ ★

At the Columbia Recording Studios in San Francisco, Mingo Lewis is cutting an LP, co-producing himself with Lou Bramy. Michael Fusaro is at the boards. Billy Cobham is still plugging away at his album with the Brecker Brothers stopping by to help out. Roy Segal is engineering. Stanley Turrentine mixed his latest project with engineer Don Cody. Little Roger & The Goose Bumps did a single with Kenny Laguna producing. Earthquake and the Modern Lovers both cut LPs with producer Matthew Kaufman and Glen Kolotkin.

Bob Monaco, a producer who is rarely off the charts, has finished an LP for Sonoma at Quantum Studios in Los Angeles. The group is the first act to sign with Rampro Productions, headed by Monaco. The trio, formerly on ABC, are now label hunting.

In notes from around the country: producer Stuart Alan Love was busy with new group Ethos at Sound City in Los Angeles, and is now cutting the Niagra Maggie Band at the same facility. Mark Smith handled the engineering for both projects. Marcus is also cutting with Love, with Smith again engineering.

Attitudes (Paul Stallworth, David Foster, Danny Kootch and Jim Keltner) have been at Sunswept Sound in Los Angeles working on a new LP, with Lee Keifer working the boards. Dino Ariali was into produce a few demos (Dino produced the first Phoebe Snow LP), and Wishbone Ash keyboardist Graham Maitland did some playing for Dino. Digby Smith handled the controls. Atlee Yeager came by to work with engineer Tom Oliver and mixdown man Barron Abramavitch and Barry Schliefer did some demo work with engineer Jim Hobson. The studio also did editing on a live Robert Palmer LP, with Steve Smith supervising production.

Flash Cadillac & The Continental Kids have wrapped up a portion of the soundtrack for Francis Ford Coppola's "Apocalypse Now" at Dallasonic Studios in Dallas.

At the Bee-Jay Studios in Orlando, Fla., Brenda Brock and Perpetual Motion cut with producer Tom Barfield and engineer Bill Vermillion. Barfield was also at Seabird Studios working on a session with Southwire. Larry Shawd handled the engineering on that one.

Talent In Action

• Continued from page 37

PEGGY LEE

Caesars Palace, Las Vegas

A&M recording artist Lee scored a performance in returning to a major showroom April 29 before a sellout Circus Maximus room. Ethereal and graceful in delivery, Peggy held the audience spellbound with 14 songs in a 45-minute program which showcased her style from swing, jazz and love ballads to soft rock.

She opened with a soft, restrained "Now," which led into an excellently phrased love ballad "Everything Must Change" followed by swing rendition of "Have A Good Time." A quiet, semi-blues "You're My Thrill" was next and she handled well Carole King's hit "Natural Woman" and new Paul Simon blues song "Some Folks' Lives Roll Easy."

Lee's effervescent style was evident on a Gospel-styled "Saved" selection, followed by her past big band hits "Fever," "Why Don't You Do Right?" and "Manana." Her luminous, velvet tones carried over into her hit, "Is That All There Is?" the beginning of melodic tunes and bitter-sweet lyrics reflected in the Leiber-Stoller "Say It" from her latest album, "Mirrors."

The capacity house heard the first public airing of Ron Filler's intriguing new song "I Want To Come Back As A Song," with Lee closing with her traditional "I'll Be Seeing You."

It is easy to understand why Peggy may be billed in the future on Broadway and in Los Angeles in one-woman show after her upcoming Japan tour.

HANFORD SEARL

ART BLAKEY & THE JAZZ MESSENGERS

Keystone Korner, San Francisco

In his second stint here in little less than a year, Blakey again proved that 50s bop has plenty to say in the 70s.

Blakey attracts youthful fans here, and he's once more re-invigorated his band with the addition of a new pianist/musical director, Mickey Tucker (replacing Walter Davis, Jr.).

Tucker's light-fingered, ebullient style complements the burnished classical bebop of veteran trumpeter Bill "Stone" Hardiman, who plays like a mellowed-out version of the late Clifford Brown.

David Schnitter, Blakey's pint-sized saxophonist, blew a lovely tenor, inflating his emotion-laden solos with a big, warm, old-fashioned tone. But Schnitter is also a comedian, who can bring down any house (as he did May 9) with his vocal burlesque of "Georgia," scattling from a Ray Charles moan to a Clark Terry mumble to a Leon Thomas yodel, with lots of giggling mixed in.

Blakey himself had a ball, joking and laughing with his sidemen and the audience, and especially enjoying the tasteful surprises offered up by Chris Amberger, a Bay Area bassist with a huge-toned instrument constructed during George Washington's presidency.

Amberger, who has played with Dexter Gordon, Sam Rivers and Charles Lloyd, is now at least a temporary member of Blakey's band.

With his enthusiasm undiminished at 56, Blakey has lost few of his chops to age. Carrying out their leader's philosophy, the band played free-swinging music that lost none of its seriousness just because it avoided a cold perfectionism.

A highlight was Benny Golson's "Along Came Betty," with pianist Tucker expertly pick-pocketing styles from several eras and executing complex runs with unison fingering in dual octaves. Then the band was joined for three tunes by S.F.'s resident trumpeter/psychiatrist, Eddie Henderson. Blakey caught fire behind Henderson, Hardiman and Schnitter as the four traded eights in a witty series of thrusts and parries.

CONRAD SILVERT

BURT BACHARACH JOEL GREY

Riviera, Las Vegas

Composer Bacharach and entertainer Grey proved a double-heavyweight package April 8 lighting up the Versailles Room stage with a musical overdose of singing, dancing and conducting.

Grey, a veteran showman, delivered an hour-long, seven-song set which adequately captured his charisma from "Cabaret" while Bacharach powered his way through 12 selections, all authored by him including two new works.

The new compositions, "No One Remembers My Name," with lyrics by Hal David and a newly worded melody by Neil Simon, "Seconds," were

well received with their commercial, easy listening sound. Bacharach pianooed a new unnamed number from his forthcoming A&M album. The complicated theme changes and variations, although not a Bacharach trademark, contained blues, rock and quiet moods in showcasing both the performing and writing ability.

Backed by three female singers, with outstanding soloist Mahi McColl, Bacharach conducted familiar selections from his Broadway musical "Promises, Promises," the James Bond film "Casino Royale" and "Butch Cassidy And The Sundance Kid." Outstanding songs included "Alfie," "What The World Needs Now," "Close To You" and a hits medley. The flowing crescendo style of Bacharach was evidenced in each selection which tested the talents of the Riviera orchestra.

Grey meanwhile, utilized a versatile traveling trunk and his showmanship abilities to illustrate his songs, especially on "Put A Little Love In Your Heart" and "Marieke." Although not the best vocalist, Grey carries his honest singing with theatrical story-telling as in the George M. Cohan selections and "The More I See You."

HANFORD SEARL

MICHAEL QUATRO

Starwood, Los Angeles

The male performing member of the talented Quatro family acquitted himself nobly before audiences which had seen his sisters (Patti and Suzie) perform in concerts in this area previously.

Michael Quatro proved a rock 'n' roll Liberace—a description intended as a compliment. His onstage garb, his style of playing and his gestures, plus the special lighting, all seemed a page out of the old Liberace book. Pure showmanship and talent.

Quatro scored heavily with music from his last two United Artists albums, especially the sensuous "The Stripper," his new single "One By One," "Ancient Ones" and the well known "RollerBall" from the film "Rollerball." His classical training was obvious in his keyboard playing as well as in his arrangements. There could easily be bigger venues in sight for him shortly.

FRANK BARRON

ROY BUCHANAN FIREFALL

Carnegie Hall, New York

Roy Buchanan is the type of instrumentalist who is known and respected about the recording industry as a "guitarist's guitarist." However, in his first major performance since the release of his first Atlantic album, "A Street Called Straight," Buchanan's guitar work was the only aspect of his May 8 showcase that didn't suffer malfunction, or fail to please.

The entire evening something was drastically wrong with the sound levels and most notably was a problem with Buchanan's vocal mike. In fact, you couldn't hear him at a comprehensible volume until the very end. The audience was restless and visibly disturbed, and shouted for selections and for the sound to be remedied throughout.

Between the shouting crowd and the distortion, the true effect of the music or the performer unfortunately failed to come across.

Highlight selections included a bluesy interpretation of "Hey Joe," and Buchanan's tribute to Jim Hendrix on his version of "If Six Was Nine."

Firefall, a new group boasting experienced ex-members of the Byrds, the Flying Burrito Brothers, Spirit and Jo Jo Gunne, failed to blaze as brightly as might be expected and was slow to warm up the hall.

"In Her Eyes" worked well, but shouts and hollers for Roy to hit the stage diminished any hold they had.

MARK PAGE

JORGE CALDERON PROCTOR AND BERGMAN

Other End, New York

There's not much to say about Calderon. Neither the group nor the singer is very exciting, but that's not to say that they aren't musically competent. Particularly good was the professionalism of backup singers Gwen Mathews and Yvonne Rankin.

Professional is a good description of the entire group (Ed Brown on bass, Tessa Coen on congas and backup, Bob Hogins on keyboards, Gary "Hoppy" Hodges on drums, and Paul Paytos on lead guitar), but it belongs more in recording studios than in concert.

Calderon himself plays good guitar and has a pleasant enough voice, capable of being both husky and clear. He leads the group in a saunter

through what he calls, "City Music," the title of his new Warner Bros. album.

"City Music" is synthetic rock music with a disco rhythm, but material like this can safely be played on any MOR station in the country. They start cooking on only one number, "Sally Go Round The Roses," an uptempo tune with jam aspects. The song displayed everybody's strength—their musicianship.

The other act on the bill, on the other hand, was entertaining. Two members of Firesign Theater, Proctor and Bergman, are card-carrying members of the Theater of the Absurd. Their Gothamathon was a brilliant satire on both telethons and comedy itself.

ALAN SCHUSTER

EDDIE KENDRICKS BLUE MAGIC MANDRILL

Felt Forum, New York

In a show that featured "types" of funk, a trio of top acts headlined, yet the energy level of the audience seemed to range from moderate to non-existent.

Kendricks, who has a string of impressive solo hits above and beyond his tenure with the Temptations, seemed to be in line to reap the evening's main enthusiasm in the earlier of two sets May 7. Halfway through "Boogie Down," a substantial third of the audience simply got up and walked out. There wasn't even enough applause to bring the singer back on stage for "Keep On Truckin'" which was obviously held for an encore that never came.

Kendricks looked sharp, moved slickly and sang smoothly in a tight suit of crimson velvet. Flanked by a duo of backup ladies, the set was fresh with solid material.

Classics including "Just My Imagination," "The Way You Do The Things You Do" and "The Girl's Alright With Me" received the most mileage, while "Time In A Bottle" and "He's A Friend" carried the mellow Kendrick's earmarkings.

Blue Magic has been gaining musical momentum for quite some time mainly due to its tight public appearances. The surfacing of its single "Grateful" may be the key to more universal appeal.

Entering a smoke-filled stage with appropriate music and lighting was impressive, but the power still came from other people's hits like "I Just Don't Want To Be Lonely."

Mandrill opened the evening with a lively blend of rhythmic reggae/rock. The group's tunes, especially "Calypso Disco," helped warm a dull damp house.

MARK WEGO

QUICK CRACK THE SKY

Starwood, Los Angeles

Hard rock with a decided case of the cutes was featured here April 29 in a 45-minute set by the Quick.

The group is led by Danny Wilde, a physically slight singer who cuts a pixie pose onstage, decked out in a V-necked black jumpsuit and red bow tie. Wilde is so much the focal point of the act that he got away without even introducing the band's other four members, who are relatively straight in appearance. In fact, one wished the band would lower its volume, so Wilde, who is so immensely watchable, could be heard as well.

Wilde is very theatrical, but his approach as a cabaret showman probably has a broader-based appeal than would a singer specializing in painted-faced glitter rock. He has mastered the moves, though sometimes they are trite and cliched. Some of the stage antics—throwing and threatening to throw objects at the audience—were downright laughable.

Quick's music was occasionally very pop, harmless to be sure, but somewhat innocuous. A song called "Hillery" was reminiscent of Herman's Hermits' "I'm Henry VIII, I Am," and the band even did a version of the Four Seasons' "Rag Doll."

Opening was Crack the Sky, who effectively added pop and even classical touches to hard rock, creating a tension and unpredictability in its music. The five-man band's basic sound was augmented by a synthesizer which simulated the symphonic elements.

The group featured songs from its two Life-song albums, the first of which reached No. 161 on the LP chart in February. The 50-minute set included one number, "She's A Dancer," which, as a fairly straightforward pop-rock song, would be a good single. Though the majority of the group's eight songs were well executed, they met with little applause.

PAUL GREIN

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Barkan Buying Houston's Bastille

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diences in the country, and they are more than willing to pay a ticket price commensurate with the quality of music presented."

Following Benson's opener June 1 will be Hubert Laws (3-5), Steve Goodman (7-8), Kenny Rankin. (9), Charles Mingus. (10-13), Eddie Harris (15-20), Rahsaan Roland Kirk (22-27) and Esther Phillips (29-July 4).

Fathead Newman and the Brecker Brothers have been booked for July, while August dates include Horace Silver and Yusef Lateef. For September Barkan has already booked Stan Kenton, Dizzy Gillespie, and the Great Guitars.

Barkan booked all the above acts in a two-week period. April 12-25, through his San Francisco agency, Keystone Music, Inc. To handle the increased workload, Barkan has moved the agency to a new Pacific Heights office and has hired Mike Kappus from Contemporary Talent in Milwaukee to be his head agent.

Music To Kids

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bit and that explanation became a basic story for the set."

About the group's hit single, Lynott candidly admits that "I don't really like singles. You have one hit and all they want is a followup. It pleased me that we went right into the British LP charts with no single. Touring did that, and it bears out our theory that you can be a success by going on the road and meeting the people who buy albums."

Now heading into his second month in this country, Lynott also says that "You've still got to make it here. I'd be happy being a strong British act. But in England you can't stand still. Unless you go on to make a name for yourself in the United States you begin to slip back down again."

"So we will take the same approach here that we've taken overseas. You've got to take your music to the streets, to the kids that are ready to rock, who want to hear songs and who can get into us even if we don't have singles on the radio all the time."

Dylan Austin

• Continued from page 32

evening, an inspired, audience-rousing performance by Joan Baez. Dylan appeared for two sets. Other star performers were Bobby Neuwirth, Roger McGuinn and Austin's Kinky Friedman.

The cause of the devalued tickets and the resultant problems appeared to be slower-than-anticipated advance sales for the show. Sources at one ticket outlet said the price of admission seemed to turn away many prospective concertgoers.

A Bumpy Trip

• Continued from page 37

original, "I'm In Shape," supply a soulful element.

The four members of Bloodstone are amazingly natural actors, as one will see if he can bear to put up with the unevenness of this Taylor-Laughlin ("Billy Jack") release. For many, a better investment might well be the largely excellent sound-track album distributed by London.

PAUL GREIN

Talent In Action

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MARC ALLEN TRUJILLO

Reno Sweenys, New York

Marc Allen Trujillo clearly demonstrated May 7 that he is in the mainstream of today's pop music. Having recently signed with Private Stock Records, Trujillo's single "Everybody's Goin' Hollywood," was an appropriate choice with which to begin a new style for himself. The former folksinger has developed a stage personality in the best traditions of the sex and charisma school of pop singers.

Matching an amazingly string and versatile voice with slick production values and showmanship, Trujillo created a performance of great skill, but little depth. Backed by competent musicians, Trujillo tries to give life to forgettable lyrics.

In essence, his music is good pop music with a disco beat, which should sell records.

ALAN SCHUSTER

BILL WRAY

Roxy, Los Angeles

This "Louisiana boy," as he described himself, debuted May 10 to a special press-record industry gathering here and wowed the audience immediately. At the conclusion of his set, he received a standing ovation, and not just from the MCA Records personnel present.

Wray is a professional in every sense of the word. He has the charm, the charisma, the stage presentation, the material and the ability. He is best described as a rock 'n' roll Mac Davis, both in looks and style.

From his "Bill Wray" album, the singer-writer delighted the crowd with such tunes as "River City Rock 'n' Roll," "I'm In Love," "Sailin'," "Can You Believe In Magic?" and others. Definitely a strong contender for big things.

Wray's producer, BTO leader Randy Bachman, was in the audience, as was Wayne Newton.

FRANK BARRON

GARLAND JEFFREYS

Reno Sweenys, New York

Jeffreys is an accomplished performer with a solid act that is well-contrived and thoroughly-choreographed. On May 5 his music was bright and charming. He knows how to mix his idioms; nice reggae, good Latino, and a folk-rock in which his soaring voice is pleasantly reminiscent of the late Phil Ochs. Alan Friedman, his fine guitarist, knows his licks and his steps. He dances his guitar towards the audience whenever Garland gives him a cue.

The act, though well performed, suffers from terminal cuteness, puppets, dolls and a little tiny bed for his "teensy-weensy" friends. Some of Jeffrey's lyrics have been infected with "teensy weenyess."

It's not enough to mention a controversial subject and expect the audience to magically identify with it. It doesn't add anything to an understanding of racial tensions to say that there are racial tensions in Boston.

This is not to say that Garland Jeffreys doesn't have things to sing about. When he sings something about himself, his music becomes special. His songs, when they do come from the heart, are true blues. "Choosey Beggar" and "Ghost Rider" are fine songs. Jeffreys has been climbing a long time, and he will make it, but hopefully he won't be leaning on his schtick when he does.

ALAN SCHUSTER

ENGELBERT HUMPERDINCK

STAPLE SINGERS

Riviera Hotel, Las Vegas

Another super co-headliner package has been put together by the Riviera brass with the musical pairing of Warner Bros. Staple Singers and a somewhat passe Engelbert Humperdinck. Billed as the "Romantic Singer Of Our Time," English-born Humperdinck scored well with a 72-minute, 16-song program but could not outdo the soulful, dynamic Staples who only performed for 30 minutes and sang six songs which somehow overcame shoddy sound reproduction.

Guitarist-dad Roebuck Staples guided female lead Mavis with sisters Cleo and Yvonne through captivating selections from Broadway smash musical "The Wiz." Tony award winner from last year. The girls opened with "Everybody Rejoice," "Ease On Down The Road," "Y'all Got It" and "Home."

"Shake A Hand, Touch A Friend," heavily blues-rock, followed "The Whiz" selections, showcasing Mavis's expressive soul interpretation which gave new dimensions to the before-staid Olivia Newton-John hit, "I Honestly Love You." Million-seller "Let's Do It Again" was

next, followed by the driving "I'll Take You There" and classic "Respect Yourself."

Humperdinck carried well through his Jeff Sturges arrangements which too often drowned out the powerful tenor voice. Best selections included Sedaka's "The Hungry Years," "I Write The Songs," "Feelings" and "After The Loving," a new single. The past hits seemed to blend together, although Humperdinck's one-time static stage presences has somewhat limbered up.

The Dick Palombi orchestra provided excellent backup through the many musical styles of Humperdinck, from love ballad to loud rock numbers. Disco style "I Can't Live A Dream" was successful as was "Music," an upper melody with catchy lyrics. A comic routine worked well where Humperdinck did impressions of Elvis, Peter Falk, Tiny Tim and carbon-copy of Tom Jones.

HANFORD SEARL

STEVE ALLEN TERRY GIBBS SI ZENTNER ORCHESTRA

Thunderbird Hotel, Las Vegas

The multi-faceted genius of Allen was in full force April 21 at a jam-packed main room where the capacity crowd soaked up a near two-hour display of entertaining comedy and music. Allen, at 53, is not only an accomplished musician, composer, poet, actor, writer, comedian and singer but a strong stage artist for the big-time Vegas scene as evidenced by his 16-song set shared by accomplished jazz vibraphonist Gibbs and the 15-piece Zentner band.

Familiar question-answer quips preceded his classic "Sen. Phillip E. Buster" shtick with wife Jayne Meadows and witty study of today's phonetics slogans. But his best moments came with piano compositions and solos. As a composer of 4,000 songs and 30 albums, Allen proved a show-stopper with his latest creations, "The Man Who Used To Be" and "One Little Thing," both bittersweet ballads capable of commercialization.

Allen also showcased other authored hits, "Picnic," "This Could Be The Start Of Something Big," "Fifty-Second Street," and "I Love You Today."

Gibbs and Allen shared a dynamic duo ditty "I Got Rhythm." Allen worked well in the room packed with 725 admirers and the "Tonight Show" creator enjoyed himself.

HANFORD SEARL

TYLER MURRAY

Landmark Hotel, Las Vegas

Appearing at the lounge here in a continuous engagement is the beautiful Murray who fronts the three-man Charlie Shaffer combo. She has a vocal style that is wonderfully easy and natural, and yet has great technical precision.

Murray, unsigned by a record label, is at her best on ballads that utilize her lower register. Though she writes her own material, on April 17 she limited herself to other people's songs, with a special fondness for the works of John Denver and Melissa Manchester.

Standouts included evergreens like "More Than You Know" and "Misty," oldies like "Hold Me, Thrill Me, Kiss Me" and a medley of "You Send Me"/"Put Your Head On My Shoulder," and contemporary material like "Laughter In The Rain." Murray's faultless interpretations were well-received throughout.

PAUL GREIN

LOLA FALANA

MGM Grand Hotel, Las Vegas

Faberge Tigress Falana bowed April 8 in her first top billing debut here in a big, brassy television-special-like production, reminiscent of her recent ABC-TV shows. Amid a maze of portable sets, flowing costumes, intricate choreography, Lola Falana's 70-minute show was jam-packed with Top 40 hit songs. Three female vocalists, the People's Pride, proved a strong backup as she opened with "Something In The Air" and "You're All I Need."

Paul Simon's Grammy-winning "Fifty Ways To Leave Your Lover" and Barry Manilow's over-performed "I Write The Songs" were next in a gospel, soul arrangement. Falana then exhibited her acting style as an unwanted street gang urchin in a creative sketch where she skillfully sang, "You Are So Beautiful." A disco salute-satire followed with lively impressions of KC & the Sunshine Band, LaBelle, Diana Ross and the Jackson Five. "What A Difference A Day Makes" provided Falana the opportunity to salute her idol Dinah Washington and friend Sammy Davis Jr. with "The Lady Is A Tramp."

Frankie Valli's "My Eyes Adore You" was an excellent vehicle to allow Falana to display her soulful control of high vocals enhanced with echo-chamber effects.

HANFORD SEARL

DANCING CHEEK-TO-CHEEK

Live Bands On Rise In So. Jersey Area

CAMDEN, N.J.—Clubs in the South Jersey area are expanding their usage of live bands and dancing to lure patrons.

Many spots, particularly restaurants, that were satisfied with either a jukebox or piped Muzak for musical backgrounds for diners, now boast the appearance of live musicians "for your dancing pleasure."

The cheek-to-cheek dancing, once frowned upon, is also bringing favor to the area's ballrooms, who are now shouting loud and clear about their facilities for going dancing.

While the "Hustle" and the "Bump" may still be the in-thing at the discotheques, Linda Sungeis reports that the students at Cumberland County College in Vineland, N.J., are flocking to her six-week course in ballroom dancing. At a \$15 charge for the course, the students—almost equally divided among males and females—are happily learning how to dance the fox trot, waltz and even the polka.

It's both the plush pubs and the dim-lit bars that are emphasizing the dancing. "Come on over for an after-dinner dance," is the invitation of the plush Cherry Hill Inn nearby where the Denny Mento Orchestra is on the stand; and the posh Mallard Inn at Mount Laurel wants everybody to know there is "Dancing Every Nite to Live Music." Also in Mount Laurel, the Pirate's Inn calls attention to the "Dining and Dancing on the Waterfront."

The headline screams "Ballroom Dancing" at Canal's Cocktail Lounge and at Montanaro's Restaurant in Pennsauken, where Woodbine Inn offers the lyrics "For Your Dancing Pleasure." The "Music and Dancing" appeal is pronounced all over the area—in Trenton, N.J., at Giovi's Restaurant, and at Angeloni's Restaurant, where Bob Smith's 18-piece Lamplighters is featured on

Friday nights for the dancing; at the Mediterranean Restaurant in Atlantic City, which has three bars and two dance floors featuring Johnny Austin's 15-piece orchestra several nights each week.

Many spots, like the Coach and Four Restaurant at the Town House Motel, Hightstown, appeal to the after-dinner dancers by pointing out that the dancing starts at 10 p.m. A number of other major rooms like the Molly Pitcher Inn, Red Bank; Mother's Marmalade, Bordentown; the Pavilion, Phillipsburg; and Kings Grant Inn, Point Pleasant, make it a "Dine And Dance" event on Friday and Saturday nights.

While the ballrooms in the area have always been there, with loyal followers to keep them going, the dance temples are also going after the new crop of dance fans.

The Ivystone Ballroom, probably the largest in the area features big band dancing, Wednesday, Friday and Saturday nights with the bandstand holding such area favorites as Eddie Shaw, Johnny Austin, George Moyer and Benny Snyder.

From time to time the Ivystone Ballroom in suburban Pennsauken will bring in a big name and April 17 featured the Tommy Dorsey Orchestra. The big bands in the area also get Saturday and Sunday night gigs at the Nottingham Ballroom in Trenton; while smaller musical units hold forth several nights each week at the Mt. Lake Casino at Buttsville.

While the disco scene has inspired so much of the live dancing in this area, the influence has also simmered down to the teens. Harking back to the record hops of the 1960s, the Oaklyn Ballroom in nearby Oaklyn has revived the "Young Adult Record Hop" on Saturday nights as a "Disc-Date."

MAURIE H. ORODENKER

ALBUM SERIES REVIEW

Prestigious Veterans In Slick Prestige Reissues

LOS ANGELES—The Fantasy family of labels has acquired a reputation for excellence in the area of reissues, and the most recent set of Prestige double packages (covering Zoot Sims, Wardell Gray, Oliver Nelson, Kenny Burrell & John Coltrane and Gene Ammons) focuses on some of the more creative saxmen of our time.

The Sims set, "Zootcase," showcases Sims with Art Blakey, John Lewis, Al Cohn and Percy Heath, and spotlights one of the forerunners of the cool period in jazz and one of the real pioneers in modern jazz. Cut in 1950 and 1951, the sessions bring together trombonist Kai Winding and tenor sax artist Al Cohn on one side, a side which, according to annotator Ira Gitler, has not been available since the 1950s.

Wardell Gray's "Central Avenue" set features the artist with the likes of Sonny Criss, Sonny Clark, Art Farmer, Dexter Gordon and Clark Terry and offers a closeup at one of the best of the bebop era. As well as familiar material, the package continues a couple of unreleased cuts. Good liners from Doug Ramsey.

Oliver Nelson's "Images" showcases the early days of an artist who

moved from the "jazz only" world to the world of television and movie composer. Perhaps one of the more accurate descriptions of the Nelson style is recounted in the Nat Hentoff liner notes, where he recalls John S. Wilson calling him "not just a blower, but a builder as well." Sessions were cut in 1960 and 1961, with Eric Dolphy guesting.

Kenny Burrell and John Coltrane's double set offers Coltrane before he became known as one of the top solo men in jazz. Cut in 1957 and 1958, the sessions included here give a glimpse acting as a component of the session rather than a star—basically as a sideman. What the listener gets here is a taste of what was to come from Coltrane, what Joe Goldberg calls in his liners "a whole new language for his instrument."

Finally, "The Gene Ammons Story, The 78 Era," presents the first Prestige session as well as several others, showing the various styles that influenced the artist and his unique way of combining these methods. Lots of versatility here, with elements of jazz and soul creeping together, as well as rocking pop

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Campus

Faults Affecting Agents

• Continued from page 1

ers, but not all of these dates via this medium have been successful.

Among the professional promoters mentioned by the agents are Cecil Corbett of Beach Club Booking (at the top of many lists), Ross Todd, Mike and Jules Belkin, Steve Greil, Joe Sullivan, Bill Johnston and Red Baron Productions.

There were varying opinions concerning the lessening of interest in campus concerts this year. Many agents feel campuses often seem not to realistically know how tour costs have jumped and the kind of money acts therefore now require.

Kev Heller of Los Angeles-based Jerry Heller Agency credits the lessening of interest to a lack of professionalism by college students involved in concerts. Agreeing with this observation is Chet Hanson of Denver-based Athena Artists.

"Professional promoters generally give a more consistent production with much less hassle like with setting the date," he says.

According to Jeff Siroty of Macon, Ga.-based Paragon Agency, there might be less interest in concerts, but it might also be the inavailability of the bigger groups to play school dates that will be a prime reason for a lessened interest.

"The responsible people at schools for the concerts will have to be more aware of the new and middle level acts," he states. "They should try to take advantage and create the interest in headliners of the future."

Micone of CEA and Steve Bonano of International Creative Management concur that there may be more interest in campus concerts in the fall with the economy picking up the way it is.

The sampling of talent sellers is not limited to rock-oriented agencies. Among those represented are Stone County which does about 70% of its business dealing in country and bluegrass acts, Athena which is heavily into country and jazz (only 10% in rock), Regency Artists with no business in rock (heavily into soul, pop and MOR), ICM and College Entertainment which are into all kinds of music (and only 50% with rock acts), Ed Joyner which is 80% r&b, Magna Artists which is about 80% rock and Paragon which is about 75% rock-oriented.

The polled agents are split on their opinions of a recent survey on regional rock music draws conducted by the Assn. of College, University and Community Arts Administrators.

The survey shows that rock draws best in the West-South central area (18%) and worst in the East-South-Central areas (3%). The mid-Atlantic region was second best (16%), while New England was second worst (4%).

New York-based agencies vehemently disagreed with the find-

ings, while most West Coast companies agreed.

Although the past decade has produced some creative programming on-campus, there was a consensus opinion that nothing new is coming over the rainbow in the near future.

The snail's pace that colleges keep in reaching decisions felt the brunt of the agents' gripes. This was followed closely by poor promotion of events and dealing with the continually changing student population.

Other problems include the quality of the campus facility versus the off-campus hall, cumbersome book-keeping by most schools, the growing demand for cost analysis and the inability to keep in communication via telephone.

Paragon's Siroty says his agency has to deal with poorer facilities, the slowness to make a decision and poor production of shows as well as promotion.

Micone of College Entertainment asserts that the agencies he works with sometimes don't supply schools with enough promotion. In addition, he finds poor coordination between agencies and management.

Among the developing trends are more co-promoting; more mixed bill concerts (comedy and jazz, blues and country); more percentage deals between schools and groups, and promoters and schools; and more subsidy for concert series. There is also an escalating trend away from single act shows and a stabilization of the block-booking practice.

Murray Becker of Roy Radin Associates says schools are beginning to use more unknowns for small concerts than ever before because of the declining budgets at many colleges.

According to the agents, packages of acts are priced by several standards, including: the strength and drawing power of the particular groups involved; the current chart activity of those acts; the number of acts playing the bill; and the need for exposure in a given area.

Another key factor in pricing packages is the need to fill a particular tour date, since some agencies are sending groups out on a shoestring budget and an offday is usually not healthy.

Schools Get ASCAP Aid

NEW YORK—ASCAP has selected 11 U.S. colleges, universities and schools of music to share in its 1976 Raymond Hubbell scholarships.

The institutions, the largest number to receive the grants since the scholarships were established in 1973, will each receive \$2,000 to assist young composers, performers and future teachers, says Stanley Adams, ASCAP president.

The schools selected are Bowdoin, Brandeis, Claremont Graduate School, the Eastman School of Music, Florida State, Georgia State, Iowa State, Oberlin, the Univ. of New Mexico, the Univ. of North Carolina, and the Univ. of Wyoming.

The qualifying schools are selected by an ASCAP committee including Adams, Salvatore Chiantia and George Duning, ASCAP vice presidents; Bernard Korman, general counsel of the society; and Ed Waters, music chief of the Library of Congress.

Advisers to the committee include Gerald Marks, ASCAP composer and board member, and Herman Finkelstein, international copyright authority.

Jukebox Programming

Ops Pushing 'Jive' Disk By Rubettes

CHICAGO—Predicated on the notion that the jukebox represents a natural starting point from which to break a song about jukeboxes, Music Operators Service, a Fullerton, Calif. one-stop, in conjunction with MCA Records, is promoting the Rubettes' "Juke Box Jive" on State Records.

"Do the jukebox jive, just like they did in 1955," is urged in this first American single from the British quintet, being marketed here by MCA. This week, the song's lyrics were mailed by Music Operators Service to its more than 700 accounts in 11 Western states.

The fifties' "happy days" sound and the song's implicit tribute to the coin-operated phonograph itself, says Buddy Robinson of the one-stop, convinced them of its strong play potential.

Prior to the mailing, Robinson says, Music Operators Service received a number of orders for the single on the basis of trade ads alone.

Though new to the American market, the Rubettes have sold seven million singles worldwide, according to MCA.

5,000 Operators Receive Rich's 'Beautiful' 45

CHICAGO—In a major move for the label, Epic Records provided a sample copy of Charlie Rich's latest single "America The Beautiful" to some 5,000 jukebox operators.

According to Carol Jasper, national singles sales manager for Epic, Rich has always received strong jukebox play and because of its topicality, it was decided the single merited special attention.

Billed as Rich's "Love Song To America," the single appears on a greatest hits LP shipping early in June.

"It's still too early to tell if this will be a strong operator record," Jasper says, "but with the bicentennial and the classic nature of the song, it should be around for quite some time."

Detroit Operation Is Sued By BMI

CHICAGO—As part of a revitalized attack against nonbroadcast unauthorized public performance of copyrighted material, BMI filed suit Monday (10) in U.S. District Court in Detroit, against Steve Glantz Productions Ltd. and Michigan Palace, Inc.

BMI's suit alleges that copyrighted songs were performed without authorization at the Michigan Palace, 220 Bagley Ave., Detroit, on Nov. 21, 1974, in a concert promoted by Glantz that featured ZZ Top, T-Rex and Point Blank.

When Answering Ads . . . Say You Saw It in Billboard

General News



Chuck Pulin photo

MANHATTAN FANS—Warner Bros. group the First Choice greets its fans at recent promotional visit to the DiscoMat in New York's Wall Street area as their new single, "Gotta Get Away," is moving up the charts.

Benson Tops R&B, Jazz Sales Charts

LOS ANGELES—Jazz guitarist George Benson has gained the r&b and pop audiences without relinquishing his jazz eminence.

The new audiences are the result of his latest LP "Breezin'" on Warner Bros.

Although Benson, while on the CTI label, enjoyed No. 1 LPs on the jazz charts, this marks the first time he has secured the top position on both the r&b and jazz LP charts simultaneously.

He notes that "Breezin'," his debut LP for the label, brings together blues, jazz, pop and r&b. At the same time, he claims, this is nothing new for him.

He feels his new success is due directly to the method used by Warner Bros. in merchandising his act.

He points out that the label is not using a jazz merchandising plan, but is promoting him to mass audiences.

Benson has played guitar professionally for 25 years; however, for the first time in his career, he is receiving as much AM airplay as FM. FM in the past was his primary avenue for exposure.

He declares that although he has not changed his musical style, "Breezin'" is the first LP in eight years where he was able to take his own five-piece band in the studio.

Ronnie Foster (electric piano), Jorge Dalto (acoustic piano), Stanley Banks (bass), Jimmy Madison (drums) and Phil Upchurch (guitar) comprise his band. Upchurch is guest performer with Benson.

He asserts his current LP is minus gimmicks, and overdubbing was limited to strings only. "This time, the strings were not overbearing, as

they have been on some of my previous albums."

He claims there was only one new instrument used on the LP, the clavichord, a keyboard instrument.

Prior to "Breezin'" Benson's gigs were for the most part confirmed to jazz clubs with a sprinkling of college dates.

"Since this album, I have all types of concert situations coming," he says, pointing out that his problem now is to make the right career decisions.

He admits to favoring standard jazz, but he notes that there is a way to appeal to mass audience.

"You don't have to give up the standard method of playing music to take on a newer method. Here is a way to give everybody something."

Benson is working on what he calls a special project. On June 1, with guitarist Dave Sanborn, he will go into a studio to record "Honky Tonk," r&b style. The tune was first popularized by organist Bill Doggett in 1957. JEAN WILLIAMS

White Sox Stomp A Chicago Success

CHICAGO—Nine thousand teens learned the White Sox Stomp April 30 from Robin Loeb and Reggie Leon, Chicago's Step By Step tv disco-dance instructors at Comiskey Park. Then the fans watched the White Sox stomp the Detroit Tigers 8-5.

The pre-game promotion, sponsored by Coca-Cola, featured an appearance by WLS disk jockey Bob Sirott and handbills giving detailed instructions for the White Sox Stomp, a combination disco dance and baseball pantomime.

The disco segment was staged just before game time from two sound trucks that sped onto the outfield and set up in less than five minutes. It will be repeated at upcoming Comiskey Park teen nights.

Fantasy Records

• Continued from page 41

and ballads. Liners are from Bob Porter.

The key to this set of LPs is the ability to showcase the early days of some of the finer musicians of the past 25 years, with top annotation and good explanation of where and when the cuts were made and who the musicians were. As a whole, the five packages only enhance the current Fantasy/Prestige—Milestone reputation. BOB KIRSCH



Oggi's Kitchen photo

SOUL CHAT—Buddah artists Norman Connors, left, raps with George Gillespie, owner of Washington's Soul Shack, during recent autograph visit while he played The Cellar Door. Connors is on cross-country tour and has his fourth LP on label, "You Are My Starship."

IMIC-6: Business Not As Usual On Waikiki



The beauty of Hawaii's beaches creates a restful atmosphere for the business of probing industry problems at IMIC-6.

Govt. Intervention Coming, Says Economist Galbraith

By ELIOT TIEGEL



Publisher Lee Zhitto opens the IMIC-6 conference.

Economist John Kenneth Galbraith told the opening session of IMIC-6 May 7 at the Royal Hawaiian Hotel in Honolulu that he sees direct government intervention as the means to stabilize the world's economic ills.

Several nations have gone this route already—he told the nearly 400 registrants attending the four days of meetings—including England, West Germany and the Scandinavian nations. Canada is heading that way. The U.S. is another matter, but he believes that will be the way to stop spiralling inflation.

The man who directed the World War II system of price control said he saw the world moving in the di-

rection of governmental control over wages and goods prices.

The current worldwide economic situation with inflation, rising prices and unstable currencies, has been occurring over the past eight years.

Four factors have produced these conditions, said Galbraith, the first non-music industry expert to ever address an IMIC.

They include: the growth of large corporations (in the U.S. there are 2,000 large ones contrasted with 10-12 million small firms); the growth of trade unions to counter the corporations for power; the expanding patterns of class consumption and the subsequent all-powerful state government.

"From these four elements," Galbraith said, "come the economic problems we are suffering nationally and internationally."

The pressure for higher wages and the pressure to increase prices to the consumer are the principal reasons for inflation, he said. Other factors are increased demands upon government for public services. So that inflation turns into a higher spiral as each group seeks to sustain its consumption level while seeking its own higher prices.

The result of banks tightening up on their lending to industry has a "nasty impact on all industries which rely on borrowed money."

(Continued on page 56)



Keynoter Galbraith: economic predictions.

MAY 29, 1976, BILLBOARD

Lawyers As Managers Controversy Evokes An Eruption

By BOB KIRSCH

Should lawyers be able to act as talent managers? Do they have "a license to move because of a membership in the bar?" Should a personal manager be able to negotiate for a contract? Has the welfare of the client been lost as a result of disputes between lawyers and managers?

Are managers afraid of competition? Have lawyers so muddled up the business that nobody but members of the bar can understand it? Is the attorney better qualified than a layman to act for an artist in today's complicated business world?

These are some of the questions panelists tackled in the "Whatever

Happened To The Talent Manager?" panel chaired by Sid Bernstein.

"There is no future for the personal manager as we've known him in the past," said George Greif, president of Greif-Garris Management in Los Angeles. "In the past we would find and build talent, make a deal and then go to the attorney and business manager. Now you see stereo and tape equipment rather than law books in a lawyer's office.

"Lawyers are like a group of bandits who have a license to move because they are members of the bar. Lawyers are concerned with a deal based on numbers while a manager concentrates on an artist's career."

"There has been a lot of criticism of the attorney in the music business," Al Schlesinger of Schlesinger & Dave and a prominent music business attorney, pointed out. "But there has been a lack of emphasis on who the important person is—and that person is the client. Personal management contracts call for advice and counsel, and I feel attorneys are qualified for this. If he is incompetent or unethical, an attorney will be left behind like anybody else with these qualities.

"But the manager who attacks a lawyer only because he is involved in an artist's career is attacking the wrong person. The danger I see from

time to time is the fly-by-night manager and the incompetent manager, or the manager who puts his or her own interests first and can't handle a fiduciary duty. Let's not forget that many attorneys are very creative people."

Attorney Larry Thompson of Thompson, Shankman & Bond agreed. "The main point is that the talent management business is a very personal one, one of relationships. The issue is what the client wants and needs. I think some managers, as in the Conference Of Personal Managers, are afraid of competition.

"I am a lawyer first," Thompson continued. "And when I act as a law-

yer an act has a manager. When we manage, the act has a lawyer."

"Any man who is a marketing expert in the field of talent is an asset to the business," pointed out attorney Joseph Porter III of Stein, Porter, Kahan & Flam. "I would like to see managers guided by the same ethical codes as lawyers. I believe there are a great many good managers, but I feel that some managers spend more time promoting themselves than they do their artist.

"Maybe I don't go out on the streets looking for acts," he continued, "but I find someone who is capable of doing just that. Some managers don't even go out and look for talent."

Artie Mogull, president of United Artists Records, said that when the major theatrical and movie agencies chose to ignore the record business in the '50s, "that negotiating vacuum resulted in the phenomenon of the lawyer takeover of the record business. I sometimes think that attorneys have overcomplicated the record business, and sometimes I think that has been done by design.

"Twenty years ago making a deal consisted of an advance, a royalty and a term. Now a deal consists of a huge number of things. I would like to see a universal record contract."

Speaking from the floor, Steve Gold of Far Out Productions, said

the "question of personal management is one of commitment, not an ethical code. You do whatever you must do to get the job done for your act. My problem is that when I talk to a lawyer I don't know if I'm talking to a lawyer or manager.

"You might also ask if a lawyer has the time to check with promotion people, tour services, in short to do everything required of a manager to promote a career."

"A lawyer makes money acting as a lawyer or manager," Greif answered. "He can't lose."

"I recognize the right of a lawyer (Continued on page 56)



Al Schlesinger



Larry Thompson



Sid Bernstein

Figures Confirm Print Business An Exploding Market

By RUDY GARCIA

With a wealth of statistics to prove their point, the members of the panel on "The Print Business—An Exploding Market" created quite a stir of interest in the future of music folios and books.

Herman Steiger, executive vice president of Big 3 Music, New York, chaired the panel and opened by reciting some of the figures which substantiate the growth potential for this market in the U.S.



Keith Mardak

"In the past five years the print business here has grown from \$50 million to \$200 million a year," Steiger pointed out. "But even more important, the sale of musical instruments has grown from \$800 million to \$2 billion in the same period and we must remember that those who play instruments are natural purchasers of print music."

Steiger went on to note that one in

every five Americans plays an instrument, 40% of the households in the U.S. number at least one amateur musician among them and 44% of those households have two or more persons who play a musical instrument. Interestingly enough, 55% of the amateur musicians, according to Steiger's figures, are women.

The instruments most favored are, in order, piano, guitar and organ.

However, the growth potential is not limited to the U.S. as another panel member clearly showed. Shoichi Kusano, president of Shinko Music, Tokyo, used colorful charts to delineate the growth of the print business in Japan since 1971.

"JARAC, the Japanese organization responsible for collecting and paying out royalties to publishers, paid \$1,975,000 in royalties in 1975, up from \$910,000 in 1971," Kusano noted. "More importantly, \$36 million worth of print music was sold in Japan in 1975."

In a detailed presentation, Kusano explained the merchandising principles which contributed to the explosion of print sales in Japan. Special discounts to instrument and record stores which average 5% to 10% higher than discounts to book stores was mentioned as was the 100% returns policy offered to book stores.

Kusano noted there are 3,000 musical instrument and record shops and 2,500 book stores handling print music in Japan, along with 24 Yamaha outlets.

Of interest to foreign publishers was the ratio of domestic and foreign sales in Japan which has averaged

80% domestic during the past 3 years.

The one disturbing note, according to Kusano, is the poor showing



Herman Steiger

of sales of single sheet music which he feels falls well below expectations despite help from hit records.

"There are a number of factors which contribute to our growth in the print business in Japan," Kusano concluded. "Sales exploitation, selection of material, low price, good production, increased sale of musical instruments and the new Japanese life style all combine to produce a growth market."

The presentation which caused the greatest amount of comment among members of the audience was that given by Keith Mardak of Hal Leonard Publishing, Winona (Minn.) and Milwaukee, the leading

publisher of educational music materials in the U.S.

Mardak noted that his company publishes 75% of the organ manuals. With the enormous increase in sales of musical instruments, particularly organs, he has noted a corresponding increase in the need for educational music materials.

Hal Leonard therefore puts out more than 200,000 catalogs in each area of publishing each year. A large number of these catalogs are sent to schools.

"Every year 1.5 million kids start music instruction in school and even though 50% of these quit within the first three months it is still a growing market," Mardak noted.

He went on to point out some of the package type courses that can be provided which include cassettes and book instructions for both groups and individuals.

"One thing which we do to deal with the problem of schools photocopying our band and choral arrangements is to sell only in minimum quantities," Mardak explained in answer to a question. "It's not the complete answer to the problem but it's the best we can come up with for now."

Steiger pointed out during the course of the seminar that the international market has not expanded as much. He blamed subpublishing deals which usually involve companies more interested in getting music recorded than put out in print form.

"I would recommend to publishers that when they make a subpublishing deal with a foreign publisher

they add the clause 'non-exclusive print rights' which will allow them to enter into separate deals for printing."

Giuseppe Ricci, president of Carosello CEMED SrL, Milan, Italy, gave a short rundown on the print business in that country.

"The print business has shown some considerable growth in Italy also, although I can't speak for the rest of Europe," Ricci said. "Sales



Shoichi Kusano

have tripled in the last few years and it is not unusual to sell 45,000 to 50,000 pieces of sheet music of a record hit. Increased sale of musical instruments has boosted sale of educational print materials and music personality or narrative books have doubled in sales in the past year. We only have 700 to 800 shops selling print music items so there is still room for growth."

Tape And Disk Piracy Now a Plague Throughout World

The difficulty of dealing with tape piracy in an effective manner was brought out over and over again during the seminar "Tape Piracy—Where Is It Today?"

Stan Gortikov, RIAA president, chaired the panel which also included James G. Dy, executive vice president of Dyna Products, Manila; David J. Young, IFPI, Hong Kong, and Giuseppe Gramitto Ricci, president of Carosello CEMED SrL, Milan, Italy.

"Piracy represents a serious erosion of the business," Gortikov noted, adding that the international recording industry has been moving at a leisurely pace in combatting piracy.

Substantiating the inroads that tape piracy has made into the market, Ricci noted that more than 50% of the Italian cartridge and cassette sales are made by pirates; an amount totalling \$10 million to \$12 million. In the Philippines, Dy said, tape piracy accounts for 85% of the

market and nearly 25% to 30% of record sales involve pirated product with some retailers being pirates themselves.

Alan Healey, an Australian record company executive, said he had recently seen a letter sent by a firm in Singapore which offered product at from 70 cents to \$1.20, well below the legitimate price.

Young, who has been attempting to organize antipiracy efforts in Southeast Asia, noted there has been some success in his efforts in Hong Kong, but that tape piracy is on the upswing elsewhere.

Dy pointed out some efforts in the Philippines, the latest of which involves having the government issue a decree amending the law which currently only protects local recordings. The amendment would extend protection to international product.

Ricci suggested that in Italy there is a strong probability that the tape piracy business is being controlled by organized crime in a rather loose

federation with designated territories.

Gortikov attempted to sum up some of the most important steps which must be taken to combat the problem which threatens "to negate the growth of consumerism in the recording industry."

He stressed the need to secure effective legislation, both on a national and local level. Such legislation must include the right to confiscate and destroy pirate product and equipment, according to Gortikov, else it will be ineffective. The entire industry must be organized, publishers, composers organizations, unions, distributors, dealers and manufacturers must all be involved.

The latter suggestion was seconded by Stan Hibbert, a representative of the British Federation of Musicians, who noted that several orchestras derive their major income from royalties from recordings and therefore the musicians unions should join the battle against piracy for the protection of members.

Ricci noted that any attempts to combat piracy must include controls at various levels, at sales points, at production points and storehouses and at suppliers points, where blank tapes are manufactured and sold.

"We attempted to institute some controls with the use of a stamp with special ink but we found that after a while the counterfeiters were able to duplicate the ink, so now we have to change the ink and stamp pretty frequently," said Ricci.

Another important aspect is publicity involving public disclosure of

pirates when apprehended, both Ricci and Gortikov noted.

Jolene Burton of A&M Records joined the discussion from the floor and said that in her experience it is vital that the companies provide quality documentation in court cases involving piracy and readily send qualified witnesses to testify for the prosecution.

Healey noted a case in which the pirated product was so expert in Australia that the artist whose recordings were involved was unable to distinguish between the legitimate and the pirated items, thus making it difficult to prosecute the matter. He also noted the originating company's reluctance to provide a copy of the contract with the artist which is necessary to establish proof of ownership of the copyright for Australian courts.

Gortikov finally recommended using all laws at the disposal of manufacturers to deal with piracy; municipal or state copyright laws, mail

and postal fraud statutes, customs regulations, income tax laws, trade mark violations and consumer deception laws were among those mentioned.

Gortikov also warned against some of the debilitating amendments often introduced when antipiracy legislation is being considered. "Beware of limiting the time of protection in the law," Gortikov said. "Also look out for compulsory licenses, both of which are ploys used by pirates in an attempt to legitimize their operations."

"The pirates are also decentralizing their operations now," said Gortikov. "So it is important that we try to get laws which will hit them in their pocketbooks and allow for confiscation and destruction of pirate product and equipment. The antipiracy effort will take a long period of time and must be properly funded but unless we do it there will be a serious erosion of the business despite all of its potential for growth."



David Young



Stan Gortikov



James Dy



Giuseppe Ricci



Sal Chiantia

Robert Kingston

Al Ciancimino

Theo Zavin

Paul Adler

Rudolph Sleazak

Varied Reaction To Function Of Collection Societies

"The only function of a collection society in the collection of foreign royalties is as a service function, to take up the gap. One usually needs a subpublisher, because works do not promote themselves outside of the country of origin. A subpublisher gives your catalog a fighting chance."

So said Theodora Zavin of BMI in a panel on "Collection Of Foreign Publishing Income - The Subpublishers Vs. The Collection Societies," a panel that saw all panelists agree that the subpublisher is necessary but also saw panel members put forth different views on the function of the collection societies.

"When we get publishing on a song we get mechanical and synchronization rights worldwide," said Sal Ciancimino of SESAC, "and we try to be aids to a publisher. We don't want to take the rights to a song and sit on them. We require that a subpublisher provide a local recording within 60 days. And we require an advance. We also try to limit foreign deals to five years."

Paul Adler of ASCAP added that, "We are a clearing house, offering a license on a blanket basis. As a collection society, we feel we must protect the performing rights of our members."

Tats Nagashima, president of Taiyo Music, Tokyo, said that "Busi-

ness in Japan is still dominated more by the print business than it is by any kind of mechanicals. This is a tradition dating from before World War II, when there was only one radio station and basically all the money came from print. Printing and distributing music is still a major publisher function in Japan."

Rudolph Sleazak, president of Rudolph Sleazak Musikverlage, Hamburg, Germany, said that in most European territories the societies collect performing fees and mechanical royalties. "Subpublishers should check these collections, because mistakes are made in collecting. It is important to have a checking system like this."

Bob Kingston of Southern Music in London added that the main problem he sees in Europe is that "the music publishers have given away a lot of their control. They have elected for the societies to collect mechanical and/or performing fees, and control in some cases has gone to the wrong people. There is a legitimate case for talking about subpublishers versus societies."

"We are all unanimous on the importance of publishers," said Zavin, "but we should point out that there are areas in which you can use the societies as a check or even a supplemental publisher. A good way to check your royalties is to check with writers, who must be paid directly in

Europe. If you know what writers are receiving, then you know what you should receive."

Chairman Sal Chiantia of NMPA pointed out that "the societies should not be in competition," and agreed with the rest of the panel that if foreign performing societies are taking over the duties of the publishers, it is probably because the publishers are not exercising all their rights or are letting societies do their work.

General consensus was that societies and publishers and/or subpublishers should not be in competition, and that publishers generally welcome effective societies and vice versa.

Music Safe Risk, Banker Says Horwitz & Others Point Out It Also Is Lucrative

By BRIAN MULLIGAN



Al Bennett

It was possible to make loans against advances payable on such items as foreign publishing and licensing contracts. Assigned copyrights he regarded as "excellent collateral," but urged that loans should be of short duration. "In this business, it is fast up and fast down," he said.

Horwitz also pointed out that where money from a contract was payable over a two or three-year period, to borrow against the amount now was a better deal because of the effect of future inflation.

Chaired by former Liberty Records president Al Bennett, now founder and board member of the First Pacific Bank of Los Angeles, the panel comprised Donald McLean, assistant vice president

Citibank International, Los Angeles; Keisuke Egashira, president Numura Securities International, New York; John Wadsworth, senior vice president, First Boston Corporation, New York, and Dennis Bunyan, senior executive vice president of the U.K.'s National Westminster Bank in New York.

In a comment on international exchange rates, Bunyan argued in favor of ensuring that contracts be written in dollars. He pointed out that should this not be the case there was a method of covering forward on foreign exchange which was similar to taking out an insurance policy against future variations.

This would prevent a loss in the event of a drop in the rate of the local currency against the dollar, but as with insurance a premium would have to be paid. While it might be worth the risk of perhaps making a profit where a strong currency like the German D-Mark was concerned, Bunyan advised against gambling on exchange rates in general.

In answer to a question on the validity of Euro-dollars, Bunyan said that where a contract was drawn up in dollars they were no different from internal U.S. dollars.

Donald McLean drew attention to ways in which banks could help executives aiming at conducting business in exporting to countries where the transaction was not just between supplier and customer, but where central government played a role. He mentioned specifically the pitfalls of trying to convert non-hard foreign currencies into dollars, and urged the need to understand foreign regulations which "govern" whether or not you do business.

For those lacking in expertise, McLean advised seeking help from the branches of major banks which could be found in most countries abroad and also the U.S. State

Dept.'s commercial attaches. He also recommended calling on appropriate consulates for information before making overseas business trips.

On the role of the investment banker, John Wadsworth said that there were limited opportunities for helping record companies with permanent capital for ongoing business. In times of economic uncertainty the amount of capital for longterm investment tended to diminish and the focus of investment banking was directed at highly diversified companies like RCA and CBS rather than at record companies.

The most obvious area for investment was on the manufacturing side, but he felt nevertheless that a company which could demonstrate three-five years of consistent earn-



Dennis Bunyan

ings in various segments would be considered a good candidate for permanent capital.

Also commenting on the role of the investment banker, Keisuke Egashira said that the hardware side of music offered the greater attraction. He also pointed to a broadening of the capital market, once limited to America only, but now embracing Europe and Japan, among other countries, where loans were being extended and foreign bond issues accepted.



Lewis Horwitz



John Wadsworth



Keisuke Egashira



Donald McLean

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Paul Rich



Lester Sill



Stig Anderson

Try and develop a relationship with your foreign subpublisher so he operates closely with you and similar to the way you do in the U.S. Above all, make sure you communicate with your subpublishers. How good is a 15% collection deal? What is an effective subpublisher?

These statements and questions covered some of the discussion offered from the panel and the floor in the "How To Get the Most From Your Foreign Publishing Licensing Deal" session chaired by Atsutaka Torio, Victor Music Publishing, Tokyo.

"It's a personal opinion," offered Lester Sill, president of Columbia-Screen Gems, "but I believe you must establish a relationship with your subpublisher and operate closely with him."

"You certainly need a subpublisher," agreed Stig Anderson, president, Sweden Music, Stockholm. "But I think some of the conditions given us by U.S. publishers are less

Subpublisher Relations Probed Close, Uninterrupted Communication Deemed Vital

than perfect. Can the subpublisher work effectively for 15%? Dealer imports from the U.S. are rising. How can a subpublisher make money? Give him a fair deal, better retention, larger percentages and you will be better off."

Paul Rich, vice president, Carlin Music, London, stressed communication. "There's nothing more frustrating than negotiating a publishing deal for a lot of money and then to get no communication at all from your U.S. publisher. You want to know how to get the best results from your subpublisher? Keep up a relationship through direct communication. Service him on time with

records and lead sheets, be able to promote your artist by providing relevant promotional material. In England, with only 80 deejays that need to be serviced, it is still realistic to promote. Give us something to really work a catalog with. We want to be good administrators, but we desperately want to stay in the music business.

"We are in constant touch with our subpublishers," Sill answered. "We explain new deals, new records, let them know when an artist makes a trip." As far as percentages go, answering Stig, this has to be worked out between each individual publisher and subpublisher.

Sam Trust, president of ATV Music, said that "The deals some subpublishers have been saddled with expresses an attitude of mistrust from the original publisher. If not provided with incentives, it is unlikely a subpublisher will break a record. He will just be a collection agency. On promotion, I agree that it must be provided as well as administrative data for the subpublisher. These are the basic tools needed to approach the collection society on the part of the original publisher."

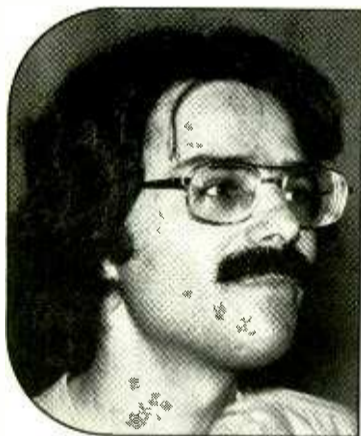
Trust also pointed out that to encourage the print business in Europe, he is sending over editions printed in America to the subpub-

lishers to see if various markets can be exploited.

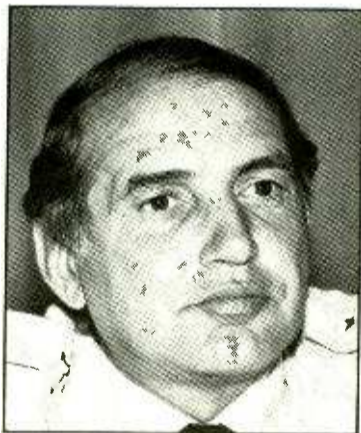
To a comment that some lawyers are contributing to the destruction of the publishing business, attorney Al Schlesinger commented from the floor that "When I first became involved in publishing, as soon as a record hit the charts we'd get wires from all over the world asking for a deal. But a record was being worked, not a song or catalog. We want a song or artist worked. How do someone's 20 songs fit in with a catalog of thousands? We are working defensively; why not give only a 15% collection fee?"

"I can't accept that because I can't afford to do anything with it," answered Anderson. "With 25%, we can afford to work a song or artist."

Rich added that he is not really dependent on a cover to make a song work in England because of the common language. "The most important part of our deal is whether the record will be released or not."



Fred Gaines



Marshall Gelfand



Bob Crothers



Stan Hibbert



Liberace

Intl Barriers Still Causing Touring Acts' Headaches

A seminar on "Can The Touring Artist Hurdle International Barriers" was characterized by a sterling performance by Liberace who, in comparing a recently concluded tour of Australia with his first experience there nearly two decades ago, managed to sum up the comments of the other members of the panel.

Los Angeles attorney Fred Gaines, who chaired the meeting; Stan Hibbert of the British Musicians Union; Marshall Gelfand, a certified public accountant from Los Angeles; Bob Crothers of the AFM; Toby Roberts, president of Toby Roberts Tours, and John O'Shea of the U.S. Dept. of Immigration and Naturalization completed the panel with Liberace.

O'Shea, Hibbert and Crothers discussed visa requirements in terms of

clearances for musicians and artists of outstanding merit.

Although there was some spirited discussion from the floor with artists representatives generally unhappy with existing quid pro quo agreements between the two musicians' unions, it died rather quickly when it became obvious that both unions were steadfast in their determination to protect members' jobs.

Roberts explained the need for an international pact allowing for the easy transport of equipment from country to country with minimum customs difficulties.

Gelfand noted the various tax laws and provisions making it a bit easier now than prior to 1969 to tour as an individual or partnership and still make money.

But it was Liberace who was able to bring all of these elements to-

gether and establish the need for a touring artist to avail himself of first rate advice from a battery of aides;



Toby Roberts

an attorney, a road manager, an accountant and a personal representative.

In pointing out that copyright laws must be understood while touring, he told an anecdote about his first Australian tour in 1958. At the time he was doing material from "My Fair Lady" in his show but was advised he could not include it in his act in Australia. He was even threatened with jail should he ignore the warning. With no alternative, whenever he would get to the part in his show where the "My Fair Lady" material was to be deleted he would explain that he could not do certain material and without mentioning the show substituted the children's ditty "London Bridge is falling down" getting the audience to join in on the last line—which, of course, is "my fair lady."

In contrast, Liberace reported on his most recent tour in which "everything was spelled out in writing before I left so that there would be no surprises." He displayed a book in which there was a minute by minute itinerary of his tour prepared for him before he left Los Angeles for Australia.

The tour was so successful that in Adelaide they even provided him with a portable toilet with a crystal chandelier.

The sum total of the panel discussion was that the touring artist can indeed hurdle international barriers but requires expert help and advice to do so which, to a large extent, mitigates somewhat against the young, new and less well known performer who often cannot afford such an entourage.

IMIC-6 Report

Licensing Foreign Firms; the Pluses And Minuses

"The basic principle to follow when licensing a record to any foreign label is to remember the music business is about the people you do business with much more than it is about the deal. Know how long the label president will be there, know the other employees and feel comfortable with them.

"Meet everyone you deal with and know your territory. Know the markets, the label, the label's place in the market. Make sure you like the people you work with."

Such views, expressed by Nat Joseph, managing director of Transatlantic Records in London, were held as fairly unanimous by the "How To Get The Most Out Of Your Foreign Record Licensing Deal," chaired by Jerry Moss, president of A&M Records.

Peter Gallo, president of Gallo Records in Johannesburg, said he looks to a "company that continually provides us with repertoire in our capacity as licensee, material we can sell in our market.

"We want a fair deal and we presume the licensor has knowledge of our market. We want to be able to exploit records in the way we think we can best handle matters. We require excellent service on receiving promotional material, touring artists, production parts and so on. We need one source of reference to fulfill our requirements. If we have this, I feel we can do a good job."

Chris Wright, joint chairman and managing director of the Chrysalis Group Ltd., London, said that as a licensor, it is "essential to make sure we select the right licensee. Does he

need our product? Is he honest. Do we have a good personal relationship? Does he understand the market as much as is possible? Can we get simultaneous worldwide release from our licensees? These are key questions.

"You should also be realistic as to how successful one of your records can be in another country. And if you think a record can be broken abroad, then really hit the licensee with the record. Remember, licensees are only licensees with restricted product. It is up to you to motivate them to do the job."

Allan Hely, managing director of Festival Records, Australia, said that "we are a licensee and the deal really must work both ways. Treat a licensee as if he is part of the overall.

Let him know what is going on. Communicate."

Switching to problems in the international market, Hely cited piracy, transshipping and several other areas as real trouble spots. He pointed out that 20% of the Australian record market consists of imports, many legally entering the country. "But transshipping of cutouts from the U.S. has reached immoral proportions," he added.

Hely also said he does not believe in label managers, but rather in total involvement from top to bottom. Joseph disagreed, saying a label manager who is a specialist in a particular product and who has some power within the company is helpful.

Jerry Moss asked if transshipping and cutouts could be stopped. "I feel

it's a matter of developing attitudes," he said. "Look at the business as a year-to-year operation, not a day-to-day or month-to-month project. If you send an artist to the cutout bin, I think consumers will grow to expect that artist at a bargain rate and you will have trouble selling him full price. The artist gets no royalty from cutouts, and you are doing a disservice to his career. As for transshipping, I think simultaneous world release can help."

Steve Gold of Far Out Productions suggested from the floor that contracts, even for new artists, could contain a no cutout clause, as he had done with War.

Chris Wright also mentioned that Chrysalis is beginning to release records, such as Procol Harum, behind the Iron Curtain.



Jerry Moss, panel chairman



Peter Gallo



Nat Joseph



Chris Wright

Are Women Underutilized Within the Music Industry?

A seminar on "Women—An Untapped Resource In The Music Business" provided spirited discussion and positive insight into the future role of women in the music industry.

Panel chairperson Biruta McShane, manager of marketing services for the GRT Corp., Sunnyvale, Calif., started matters off by mildly objecting to the language of the seminar topic, preferring to substitute the word "underutilized" for "untapped."

She went on to give four reasons for the underutilization of women in the industry: lack of awareness of women as a resource; should there be more use of women it would mean a substantial change in the industry; women as a resource have not been proven as yet; and tradition and conditioning make it hard to accept women in executive positions.

Bunny Freidus, vice president of marketing services for CBS International, another panel member,

noted that more doors are open today to women.

"It used to be that you could find women in the areas of artists relations and publicity but that was about all. Now we are in other areas, such as marketing and production," Freidus said. "However, there are still some doors that are closed, such as sales and distribution."

She, as did McShane, attributed some of the progress to the increased awareness of the business community of the potential value of women

due to the efforts of the national women's movement.

The two other panel members, Meryl Afonso, of Festival Records, Australia, and Misa Watanabe, president of Watanabe Music, Tokyo, expressed different views of the potential for women in societies which are rather restrictive as far as women's rights are concerned.

Afonso noted that in her case it was rather unusual for a woman in Australia to reach executive status and attributed her success to the particularly enlightened management of her firm. Although believing that hard work and determination are factors which can help a woman achieve success in business in Australia, she still mildly despaired of any rapid social change which would make the process more equitable.

Watanabe noted she could find no particular discrimination against her or women in general in the music industry in Japan although she did admit women executives there were not very numerous.

John West of the Asian and Pacific Authors and Composers Service seemed to support Watanabe with his comments from the floor. He noted that his organization is headed by a woman and that in the East women are not subordinate but play an equal role since most firms involve a family business with everyone contributing equally.

Afonso made particular note of what she felt was the need for a woman's point of view in all areas, specially in marketing concepts since women dominate consumer attitudes.

Freidus noted the particular suc-

cess in CBS for women aspiring to executive positions. Affirmative action programs there coupled with special counselors giving priority to women or minorities and career planning seminars have all contributed to "changes in climate" at CBS, she said.

The fact that most women enter the business as secretaries was scored by some and it was noted that more efforts should be made to publicize the fact that other opportunities exist.

Of particular interest was the fact that the arguments often given for employment discrimination against women were shown to be equally applicable to men. This was brought out not so much by members of the panel but by men in the audience who participated in the discussion.

Such things as matriculation to other fields which would threaten the implied investment in training a woman were shown to apply also to men who were not fully committed to a specific career when employed.

Chief among the factors which do mitigate against women was shown to be a general lack of aggressiveness on the part of some women in business.

In summarizing the discussion, it became apparent that women will be taking an ever increasing role in the executive hierarchy of the music industry due to their own efforts and greater awareness of their potential on the part of progressively managed companies.



Meryl Afonso



Misa Watanabe



Biruta McShane



Bunny Freidus

Status Of Copyright Revision Bill Clarified By Panel

10 Provisions Analyzed By Experts

The 10 provisions of the U.S. copyright revision bill, currently winding its way through Congress, which most affect the music/record industries were analyzed by an IMIC-6 blue ribbon panel of industry experts.

Chairman Leonard Feist of the NMPA, in laying out the most recent path the bill has taken, brought session attendees up to date on the bill's current movement through the House markup procedure after the Senate passed its amended bill last February.

Public Performance

Theodora Zavin, executive vice president with BMI in New York, discussed the public performance

the broadcasters. "The advocates feel some payment should pass through to them parallel to a similar payment that is now distributed to music composers and publishers," Gortikov said.

"This measure was implicit in the original copyright bill but when the performance rights measure reached the floor of the Senate in 1974 it was amended and knocked out. Thereafter Sen. Scott reintroduced it as a separate bill. . . . That separate bill is now awaiting action by Sen. McClellan's Senate subcommittee with markup expected in the near future.

"On the House side, performance rights with royalties exists in a separate bill by Congressman Danielson. Whether it is incorporated with the big omnibus copyright bill will be determined by a subcommittee in the next couple of weeks. If it is not, it will continue as a separate bill."

Gortikov opined that because of broadcasters' "adamant" opposition, he felt its prospects were "dismal" for inclusion in the omnibus bill and "slim" for passage as a separate bill.

"Not because of merit," he said, but because of the political clout of the broadcasters and their affinity with Congressmen and Senators, particularly in an election year." Gortikov called the rates "stipulated and flexible."

During a later question from publisher Wesley Rose as to the rate structure, Gortikov said: "The formula would exclude stations with revenue of \$25,000 or less, with the fees ranging from \$250 to \$750. A station with \$1 million in net advertising would pay a royalty of 2% to go into a pot to be shared by agreement among the parties thusly: 50% to the copyright owner and 50% to the musicians and performers."

Gortikov said he felt there would be changes made in the laws language, with the rates knocked out and the matter remanded to the Copyright Tribunal for ultimate setting.

Jukebox Exemption

Al Ciancimino, SESAC's counsel, traced the history of a proposed jukebox royalty from its exclusion in the 1909 copyright act through 1967 when an \$8 per box fee was passed by the House to the current situation whereby this is the fee written into the language of the proposed amended bill with the Register of Copyrights office issuing the licenses. Ciancimino touched on the political lobbying power of the jukebox industry and its ability "to get things done," noting the House as being one of the jukebox industry's strongest areas of support.

Mechanical Royalty Rate

Gortikov noted that the 2-cent rate had been raised on the Senate side one year ago to 2½ cents in a subcommittee and 3 cents in the full judiciary committee. It was ultimately amended by the Senate back down to 2½ cents and that's the rate which prevails in the House's markup of its bill.

"Whatever rate is agreed upon," Gortikov said, "the language in their version being marked up by the House calls for future mechanical royalty rates to come before the Copyright Tribunal for review and change. If the bill is passed by Jan. 1, 1977, the next review would be in three years and every 10 years thereafter."

Copyright Tribunal

Zavin said the Tribunal would adjust rates for cable tv and public

broadcasters and would determine the distribution of royalties deposited with the Register of Copyrights if there is a dispute with respect to distribution. Review can be every 10 years on any of the issues. The American Arbitration Assn. would name three arbitrators and they would become the Tribunal. Their decision on rate changes would be subject to the approval of both houses of Congress.

"But there is a provision," Zavin said, "that either house can adopt a resolution disagreeing with the determination. If there is no resolution

The rated would be based on the dollar size of the system excluding installation rates and advertising. The way the rates are now formulated, Adler said the lowest rate is ½ of 1% of the gross receipts up to \$40,000 of a system, graduating up to a maximum of 2½% of gross receipts for systems that gross over \$160,000. If a system grosses less than \$40,000, payment is based on a different formula.

Payments and statements would be quarterly in January, April, July and October. The bill provides for secondary transmission without license when: the transmission is to a private lodging such as individual hotel rooms, when the location is part of an instructional situation, when the transmission is made by a carrier which has no control over the content or selection of the primary transmission or its receipts, or when the transmission is for a governmental body or non-profit organization.

Print & Photo Duplication

Feist, in explaining these two areas, said that the classification of fair use revolved around whether the use of copyrighted material was considered an infringement or not. The House in 1967, Feist said, developed four criteria for questioning whether something was fair use.

"It would not be considered fair use of music" Feist said, "if the photo reproduction of material were of material meant for public performance." Educators and librarians are the two fields which are greatly concerned over fair use applications. Libraries want far greater access to material. The bill goes against the systematic photo copying by libraries, Feist said. With the exemption of out of print music, music is not subject to the use by libraries which they may make of other kinds of materials.

Copyright Duration

Zavin said the new revision would substitute for the present two 28-year terms, with life of the copyright owner and 50 years. In case of collaborators, life of the last living author plus 50 years.

"What's going to happen to existing copyrights?" Zavin asked. Assuming the bill is passed by Jan. 1, 1977, existing copyrights will last for 28 years from the original copyright date plus another 47-year renewal period. For a work already in the renewal period as of Jan. 1, 1977, the copyright would be extended to 75 years from the date of the first copyright.

As to the question of grants, under the present law of 28 years and a second renewal term of 28 years, there have been situations where an au-

thor or his representative have a second shot at changing publishers.

Under the proposed law there would be a pullback period. In connection with a grant on an existing copyright, there would be a period of five years beginning with the end of the 56th year or beginning Jan. 1, 1977, whichever is later.

When Feist asked the panel for its feelings about the passage of an amended copyright bill in Congress this year, he got these replies:

Gortikov: There is a great problem whether the bill gets passed this year. The recent cable tv situation could add further delays in an election year. "Congressmen want it passed to get rid of the thousands of



Leonard Feist



Paul Adler



Stan Gortikov

provision, noting that it eliminates the "for profit clause" which has eliminated public broadcasters from paying royalties. Now all public performances are licensable by the copyright owner with certain exceptions; classroom face-to-face teaching, inclusion in a systematic instructional act of a governmental or non-profit agency, classroom use via mechanical means to the disabled, use in houses of workshop, non-

lobbyists knocking their doors down each week."

Ciancimino: he thinks there will be a law passed this year.

Zavin: she's more optimistic than ever before, rating passage 35%-40%.

Feist himself expressed optimism.

Adler: he echoed ASCAP's "cautious optimistic" official view.



Al Ciancimino

profit presentations where no fees or admissions are charged.

The copyright owner can prevent a performance if he notifies the organization of his desire seven days before the performance.

Zavin pointed to the blanket exemption for state fairs run by governmental bodies or non-profit agricultural or horticultural organizations, adding there is discussion in the House about imposing copyright liability on concessionaries who do earn profits at the fairs.

Performance Royalty

Stan Gortikov, RIAA president, in discussing the proposed performance royalty, noted that recordings were granted copyright protection in 1972. The key payer—and the key opponent—Gortikov pointed out against a performance royalty are



Norman Glenn, Disco-Vision vice president, discusses his company's video-disk with registrants from Japan.

How the Japanese Defeated Inflation

The following are excerpts from a keynote speech by Keisuke Egashira, president of Nomura Securities International of New York, on the Japanese market and how it is combatting inflation:

The impact of inflation worldwide has been well-documented. In Japan it was particularly severe:

Our annual rate of wholesale price increases went from just 1% in 1972 to 16% in 1973 and 30% in 1974.

Consumer price increases quintupled from 5% gains in 1972 to 25% in 1974.

Wage increases grew from 16% in 1972 to more than 30% in 1974, while labor productivity declined:

Utilization of our manufacturing capacity fell nearly 25%.

The number of unemployed nearly doubled, and for the first time in our system of "lifetime employment," a number of layoffs occurred.

Corporate bankruptcies soared; as late as last autumn, one-third of the companies on the Tokyo Stock Exchange were in the red. This litany of hyperinflation and economic decline was finally stopped. Before I relate how it was stopped, let me re-

tion in two successive years, by 4% in 1974 and 6% in 1975.

In order to pay for the enormously increased costs of imported oil, we emphasized increasing our own exports to pay for that oil. Thus, our exports grew in value from \$37 billion in 1973 to almost \$56 billion in 1975, a nearly 50% increase in just two years. Although this left us with a \$2 billion trade deficit, this is remarkable in light of the \$16 billion increase in our oil import bill.

Government has pursued fiscal and monetary policies designed in 1974 and 1975 to slow demand, and in 1975 and 1976 to stimulate the economy.

Lower monetary growth and higher interest rates restrained the inflationary spiral. Now—with inflation reduced—the money supply is being generously expanded.

The savings rate increased dramatically, as consumers grew cautious. The normal savings rate of 16%-18% increased to more than 20% in 1974 and nearly 24% in early 1976. Although this rate will decline soon, it reflects the consumers' liquidity, and their inclination not to buy helped to reduce the inflationary spiral.



Jack Findlater, MCA Disco-Vision's president, displays his company's videodisk LP.

Vidisk Truly New Field, Says Glenn

"The videodisk is not a different version of the audio disk. It is a new medium and nobody really knows what is going to happen. But I do feel the videodisk will affect the life style of the Western world."

So said Norman Glenn, vice president, Disco-Vision, in charge of programming and marketing during the "Videodisk—Dawn Of A New Era" seminar.

Glenn, who explained marketing plans for videodisk hardware and software, and Jack Findlater, president of Disco-Vision and vice president, MCA, who explained the hardware unit, both stressed that videodisk is indeed here now, and is not simply a plan of the future.

"We have everything from feature films for \$10 to Elton John at Dodger Stadium to Jacques Cousteau to a lot of educational tapes," Glenn said. "The price for material other than the Universal films will be a bit more than an LP. We are looking for our prime influence to be felt in entertainment, in the area of instructional manuals and in continuing education."

The Disco-Vision customer will likely earn more than \$20,000 a year, since he's going to need \$500 for the player as an initial cost.

"We also feel the initial buyer will come from one of several groups. The adventuresome consumer who always seems ready to try new things. And somewhat more surprisingly, from the passive, stay-at-home television viewer. And there will, of course, be a lot of special interest groups."

"As for the material, everybody may want different feature movies, but everybody wants movies. Our titles will cross all boundaries."

In other areas, Glenn said channels of distribution will be different from the audio disk, with Saks Fifth Avenue more likely to have the unit than Tower. Direct mail will be very important in initially letting the consumers know Disco-Vision is available. Every one buying a machine will get a "catalog on a disk."

Retail sales will try to focus on outlets where the density of potential customers is the greatest, and all retailers handling either software or hardware will automatically stock the other.

Initial catalog will have 300 software titles, with about 50% movies and the rest how-to presentations, education, concerts and so forth. Very little in the way of original production will be offered in the initial run.

Findlater explained the technical
(Continued on page 52)



Keisuke Egashira, president, Nomura Securities, New York, chats with registrants from his native Japan after his keynote speech.

view how our economic recovery is proceeding.

In 1975 we held wholesale price inflation to just 3%. Consumer price increases were in the single digit range, and have declined further in 1976, when we expect 7%-8% for the full year. Although the spring labor offensive is not yet completed, we expect wage settlements to average 8% to 10% increases.

Plant utilization is up and productivity is gaining.

Unemployment peaked out in January and February of this year, and while still high by Japanese standards is one-third of the U.S. rate and well below most European rates.

Corporate profits by the second half of this year should be 50% above one year ago. Exports in many categories, particularly consumer electronics and automobiles, are robust.

I am somewhat reluctant to boast about how Japan has reduced the inflationary spiral. We have won many battles, but the war is not over. Today's claims of victory can return to haunt one. Our continuing strategy can be summarized as follows:

With regard to oil, which soared 400% in price, we reduced consump-

A generally cooperative spirit of labor-management relations has enabled us to cut annual wage settlements back to the 8%-10% level from more than 30% just two years ago.

Unions have tempered their demands in response to a declining inflation rate, rather than escalating demands in fear of a renewal of inflation.

Finally, the productivity of the Japanese worker has helped to reduce inflation. Much of this has been possible by the rapid modernization and high automation of our plants, some is the result of the benevolence of corporations to their employees—through such highly publicized means as "lifetime employment"—which promoted high loyalty to one's company.

Even though productivity slipped somewhat during the past oil shock period, it remains extremely high by world standards. For example, the amount of steel produced per employe at Nippon Steel is almost three times the amount at U.S. Steel; the number of cars produced per employe at Toyota is about four times that of General Motors.

In many industries, strikes are rare or nonexistent. The work days lost through strikes are one-fifth of Brit-

(Continued on page 55)

Bootleggers Harass Imports & Exports

The question, "The Export/Import Business—Blessing Or Curse" was not satisfactorily answered either by the panel members or audience participants. But the meeting did produce spirited discussion and an opportunity to face the numerous problems which beset this aspect of the international record industry.

Billboard consultant Hal Cook chaired the panel which included attorney Owen Sloane of Los Angeles; Ken East, vice president of Motown Records Ltd., London, and Artie Wayne, Los Angeles based music publisher.

Sloane was able to delineate the problem by pointing out that it was difficult to protect against bootleggers who deal in legitimate merchandise. For instance, U.S. antitrust laws prevent imposing resale restrictions on distributors and the Common Market imposes restraints on export restrictions.

Alan Healy, an Australian record company executive, noted that a clause in the contract giving a record licensee the exclusive right to import has been helpful in the courts there in dealing with bootleggers.

There was general agreement that the problem of bootlegging recorded product will take a long time to solve but that the answer is not a ban on exporting or importing.

It was particularly noted that most imported product is of an ethnic nature or is otherwise not available, as

far as the U.S. and other heterogeneous societies are concerned.

The one attempted solution concerning imported product which competes against licensee product which was suggested is simultaneous release by the licensee.

However, this was looked upon as an ideal and somewhat impractical in that it only works with established artists.

Dumping was the chief problem discussed, particularly the matter of cutouts or distress merchandise. Healy suggested that it would not be such a problem if the cost of returns was factored into the wholesale price—thus allowing for destruction of returns rather than creating a need to dump cutouts on the market.

One audience participant charged that cutouts were pressed to order and drop-shipped.

Turning to the problem of product ostensibly sold for export turning up on the domestic market due to the larger discount offered for exported merchandise, some labels have announced elimination of the exporters' discount.

In all, the discussion, while heated concerning bootlegging and cutouts, ended on a hopeful note in that legitimate exporters and importers were praised for a positive contribution to the industry and bootleggers were warned that record companies would be mounting a concerted attack on them in the future.



Hal Cook



Owen Sloane



Artie Wayne



Ken East



The Beamer Brothers entertain with a program of happy sounding contemporary Hawaiian music at the closing banquet.

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905 531-3907



Alex Masucci



Louis Couttolenc



Joe Cayre

No Disputes About Latin Music

Briefest Seminar Finds Panelists In Rare Accord

A seminar on "The Exploding Latin Market" was the shortest in duration and, quite possibly, the one least subject to controversy.

Chaired by Joe Cayre, Caytronics Records president, the panel also included Ivan Mogull, publisher of numerous Latin songs; Louis Couttolenc, president, RCA Records, Mexico; Alex Masucci, promotion director, Fania Records, New York, and Rudy Garcia, Billboard's Latin editor.

Garcia opened by attempting to give a broad definition of what constitutes Latin music and the corresponding market. He pointed out that there are various cultural and ethnic differences among Latins which affect both rhythm and melody, to say nothing of lyrics, making a definition of the Latin market much broader than what is usually considered.

As a consequence, the market for any particular style of Latin music must take into consideration these various ethnic and cultural differences.

Couttolenc substantiated this by pointing out the difficulties the salsa genre of Latin music has had in penetrating certain Central and South American markets and the corre-

sponding difficulties Mexican ranchera music has had in penetrating certain Caribbean markets.

Despite this, some Latin music has managed to cross over borders, usually due to the artist involved but often because the melody has been sufficiently haunting or catchy. Mogull said. He used "Eres Tu" and "Guantanamera" as examples.

Masucci was quick to point out that although salsa has had some problems penetrating beyond the

U.S. and Caribbean markets, strong promotion and attention to distribution can overcome these problems. He noted that since the appearance of the Fania All-Stars salsa orchestra at the heavyweight championship fights in Zaire and San Juan, the sales of this product showed substantial increases.

Cayre was quick to sum up the gist of what everyone was saying: "Latin music can sell in any country of the world if properly promoted and merchandised. There is no reason why it shouldn't—it is musically catchy, it is well performed, the quality of the pressings, the studio work and musicians involved is of the highest and, for the most part, it is eminently danceable which fits into the current rage for dance music."

Hearing no dispute with these thoughts from the floor, Cayre closed the meeting early. However, it was interesting to note that afterwards, several members of the audience came up to him to say that they agreed with both his projection concerning the exploding Latin market and with his decision to close the meeting early and let everyone enjoy a little more of the Hawaiian sun.



Ivan Mogull



Cecilio & Kapono's fine vocal blend top and bottom entertains outstandingly at the closing banquet.



Vidisk Truly New Field, Says Glenn

• Continued from page 49

workings of the hardware, and also offered a slide presentation covering the manufacture of software. He compared the Disco-Vision optical system with rival units in which a needle touches the surface of the disk.

A coating will be set over every disk to ensure playing quality and longevity, with the goal being to be able to play a videodisk on this laser system almost indefinitely.

Playback features on the hardware include one picture frame per revolution, freeze-frame stop action, frame programming stop action and selective viewing. All of these features will also be found on the hardware's remote control unit, according to Findlater.

The unit will be available in 1977 in certain regionally selected retail outlets.

Findlater also pointed out that the first videodisk production line is now functioning, and added that the cost for each disk is approximately 20 cents. The production line cost about \$350,000, but Findlater said the cost is reasonable because it provides a lower end cost for the consumer.

Provocative Topic: Technical Problems

"I think it is safe to say that no technical improvement has ever made a major difference in the economic climate of the record business. Technical demands generally come from hardware, not software.

"But periodically, manufacturers of razors or hardware like to say that old razor is not so good anymore and it's time to try the new one. It's understandable that the razor blade, or software people, would be wary of this type of thing."

So said John Eargle, president of JME Associates, Los Angeles, in the seminar dubbed "Technological Innovations—Do They Really Sell Records," chaired by Warren Syer, publisher, High Fidelity Magazine.

"Changes," said Eargle, "are usually made within the prime medium of the industry, such as with the 12-inch LP and stereo, or on new forms the record industry will accommodate, like cassette and 8-track.

"You need massive hardware support for any new medium and fairly good economic conditions. You also need compatibility with the old medium, negligible tradeoff and the promise of ultimate quality. You need proof that what you are selling will be an addition to the old format.

not tape," he continued, "and there is a market for technology. Properly done, there is a great deal of uniformity in every audio disk.

"You can't say that about tape. Carly Simon's 'No Secrets' became a standard in audio display rooms because of the high quality fidelity and if you walk through the consumer Electronics Show, you can hear and see all of the equipment manufacturers using maybe six or eight different records to demonstrate.

"In Japan, premium grades of records are made, and I see no reason why the same cannot be done here. You can have several grades, and the audio fans can purchase the higher ones. Add a dime to your pressing costs and you can pull in an extra dollar per record. There is most certainly a place for the premium grade record."

Larry Blakely of dbx, demonstrated the encoding process developed by his firm by playing records encoded through the dbx process and then playing standard disks.

He also stated that hardware technology has far surpassed the ability of phonograph records, adding that there is now an extremely demanding audience buying records. "Tapes



Larry Blakely



Warren Syer



Bruce Maier



John Eargle

"In the case of quad there was sparse and diverse hardware support, no unanimous choice of systems and poor economic times. There was also no proof that this would add anything to the old systems."

Dr. Bruce Maier, president of Discwasher, said he feels the market surveys performed by the record industry tell the industry only what it wants to hear. He brought forth statistics showing the growth and profitability of the audio hardware industry, and said he feels the record fan will often buy three or four copies of a favorite record at the same time. "These are the people who are addicted to high-end audio," he said.

"The audio disk still dominates,

are not better than records," he continued.

"A record is capable of 10 dB more dynamic range than tape. Through our encoding process, we also reduced the amount of space on the record by half, so we can double the size of the record. The process is completed at the time the disk is mastered, but you do need a decoder built into the playback system."

In other areas, Eargle pointed out that quad "looks quiet now, but with a few big labels moving into it recently, we will have to wait and see."

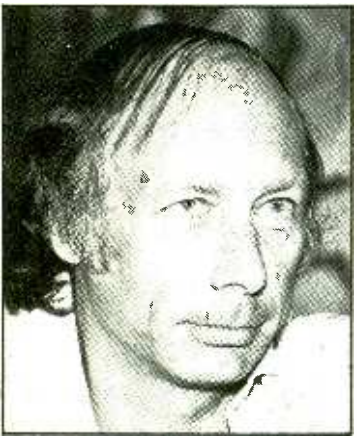
As for labels not making as high a grade of record as possible, Earle said that "you cannot condemn Gallo for not making a \$56 wine and you can't condemn the labels."

To Build Or Buy An Act Elicits Contrasting, Colorful Opinions

By ADAM WHITE



Nesuhi Ertegun



Jay Cooper

Mike Maitland, MCA records president; Jay Cooper, Los Angeles attorney; U.S. industry veteran Ewart Abner; Tats Nagashima of Taiyo Music, Tokyo, and Manuel Villareal, president of CBS records, Mexico.

Chairing the meet was Nesuhi Ertegun, WEA international president. For Abner it was not a question of either building an artist or acquiring the established name, but rather a matter of the right mix of both.

Yet he did stress that the development of new acts, matched with the right producer, is the most vital key in the over-all future expansion of the record market.

Much of the "fun" of the record business is linked to the development and progress of new artists, according to Maitland. He pointed out, however, that MCA relies to a large extent on outside producers to build the right route for new acts to take.

Attorney Cooper tackled some of the legal ramifications of the issue, particularly the movement of established artists from company to company. "When an act is still under contract to one label, there is no reason at all why they cannot negotiate with another, provided it does not interfere with the current contract," Cooper said. But if the artist's discussion with the second label en-

courages breach of that contract. Cooper continued, damages levelled against the first in a court of law could be severe.

Some recording contracts contain a first negotiation, first refusal clause, holding that the artist must first discuss renewal terms with his existing label, to see if they can reach mutual agreement. Other contractual examples exist where an artist



Manuel Villareal

who receives an offer from a new label must inform existing label of that offer, allowing it to match the terms. If it does, the act is obliged to re-sign.

There is no question that building a new artist is best, and very neces-

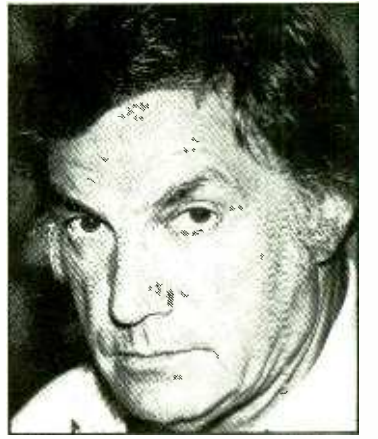
sary to keep the business going, commented Nagashima, offering insights into the Japanese record industry. There are no laws applicable specifically to the music business in Japan, he added, although a more general employment statute exists which prevents any contract affecting the livelihood of an artist being signed for more than one year.

Some labels don't believe a recording career alone constitutes a livelihood, Nagashima explained, and sign acts for two and three years.

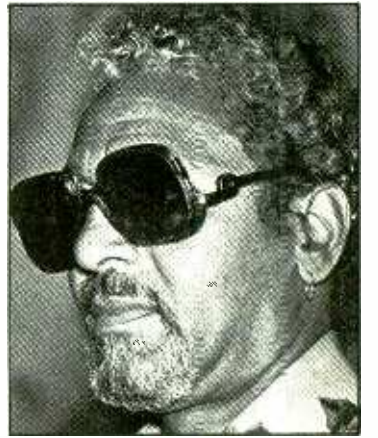
In South America much importance is placed upon the minimal movements of artists from company to company, said Villareal. "It is an unwritten rule of the Latin American record industry that acts under contract to one company are not lured by others. More often than not, artists will renew their contracts, not only through loyalty but also because of the problems of label switching—the large amount of catalog an established name will leave behind, for example."

Taking up the U.S. viewpoint, session chairman Ertegun reflected on the changes which have taken place affecting the whole area of artists and their development.

Once it was possible to gamble on an act, he said, because all the cost factors were reasonable. Now deals, even those for new and up-and-



Mike Maitland



Ewart Abner

coming artists, have become too expensive. For this reason Ertegun emphasized, new talent may not be getting the exposure it deserves and the industry needs.

The Art Of Selling LP Product On TV

"Three ingredients are needed to successfully retail a LP product on tv," according to Mickey Kapp, president, Warner Special Products, chairing a panel on "The TV LP Package—Today's Windfall Or Tomorrow's Woe?" "They are product, advertising and distribution."

Attorney Eric Kronfeld, of Machat & Kronfeld, New York, divided tv LPs into compilation packages, offering the best of an artist, or team packages which are essentially a grouping of hits of various artists.

"You must plan a number of months ahead. You want reasonably current material, and this can sometimes present a problem in dealing with the labels," he said.

"Many small labels need the money, so dealing with them is no problem. But some of the bigger labels do not always offer the artist a 50-50 split, using an artist that is off the label or an unrecouped artist. Top money for a cut is generally \$25,000-\$30,000.

Ray Kives, a founder of K-tel International, Winnipeg, said, "We are not record people, we are mass merchandisers. In preparing to advertise, you spend a great deal of time on the songs and jacket. In England, for example, we've found that 40 cuts on a double LP sell better than 20 cuts on a single set.

"You spend time on sequencing and on the retail price. Ten years ago we felt we had to be below retail. Now we are above retail in most cases, and this is not schlock product."

Kives also pointed out that heavy advertising and merchandising is behind many products, such as in-store displays and ads for Perry Como in England. The day after a

Como tv special in that country, the firm received orders for 180,000 LPs.

K-tel has complete production facilities for commercials in its offices, and will spend \$25 million on advertising in the coming year. Ad money is committed to many projects up front, and there is a buying staff around the world.

Jack Culberg of Ronco Teleproducts, Chicago, said he spends \$8 million a year on advertising. "This is a gambling, gutsy business," he said, "and like Ray, we feel we are not in the record business but are experts in merchandising and sales. We know how to sell and distribute a product.

"We distributed to about 18,000 retail outlets in the U.S. last year. We are important to customers because we create a lot of volume and because we use tags for our dealers on our commercials. And when customers come in to buy records you are exposing them to other products in the store."

Culberg also said he's found his customer is lower income and blue collar, and that he markets most of his product in major variety chains, department stores, food chains and discount chains. "We feel we are performing a service for the labels by distributing the merchandise where the traffic is."

One question from the floor came from a representative of a European label, who said he feels there are too many tv packages and things have gone beyond control. "In the first three months of this year," he said, "there was more tv product than in all of last year.

"These LPs are making the charts, and with the racks only stocking the top few LPs, it is becoming very hard



Tv packagers panel: from left—Ray Kives, Mickey Kapp, Eric Kronfeld and Jack Culberg.

to break new acts. It is hindering the record business."

Kapp said he had not seen that happen in this country, and said he feels it best not to chart tv packages except perhaps in a mid-range or tv chart. "You don't chart the dic-

tionary in The New York Times best selling book list," he pointed out. "We must give a shot to new, exciting product."

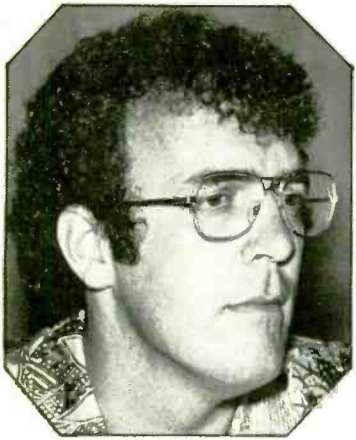
Kapp also defined a tv package, in his view, as an LP with nothing to show it off (i.e. airplay) with the ex-

ception of tv advertising and distribution.

Culberg said the charts were not important to him, since he is handling generally older product. "If our product keeps you off the charts, keep ours off," he said.



A twilight cruise to Diamond Head is enjoyed by this trio.



Bob White



Bill Wardlow

An Answer To How Charts Are Derived

Complete explanations of Billboard's Hot 100, Top LP & Tape, country and soul charts highlighted the session dubbed "Music Popularity Charts—How They Work And How They Can Work For You," offered by Bill Wardlow, director of market research and Bob White, chart director.

Wardlow explained that there is no real mystery to how any of Billboard's charts are compiled, explaining that the key points of the chart system are, in his estimation: Each item on a chart is hand positioned, there is no computer positioning, manufacturer quoted sales of shipping figures have nothing to do with chart placements and are used mainly as a guideline; total chart input from dealers/one-stops/rackjobbers is via telephone; the chart department has 11 full-time employees; each product chart has its own dealer/one-stop panel; each chart has its own radio panel; and each Monday Wardlow meets with promotion executives to receive sales and radio station input on each product currently being concentrated on.

Wardlow divided his presentation into an explanation of the Hot 100 singles chart and an explanation of the Top LP listings.

Using a slide presentation, Wardlow explained: sales check sheets for dealers and one-stops and how the check sheets work; what days calls are made; the fact that product is not checked unless it is moving more than 30,000 pieces nationally on a reorder basis; and other facets in the compilation of the charts.

In explaining the country and soul listings, Bob White explained that basically the same tactics are used as are used in compiling the pop charts, including meeting with promotion executives, using the same types of check sheets, calling dealers and ra-

dio stations and entering sales and airplay data into a computer.

In explaining Billboard's data processing system, White stressed that the system is a tool "used in the preparation of the most accurate charts possible.

"Data processing allows us the ability to store information," he continued, "for an indefinite length of time. We can also store complete product information, including title, artist, label, publisher and producer.

"Through specific means of data collection, our computer system takes each and every item on the weekly summary sheet and breaks out the survey information into a market-by-market display of sales, top 15 and airplay on each product surveyed."

Using a country singles worksheet to demonstrate the workings of data processing, White pointed out that the country is divided into 10 geographic regions and he explained changes in sales and top 15 activity. Airplay is also divided into 10 regions. Data processing helps break down the information that comes in.

Data processing also allows monthly and year-to-date chart analysis reports according to labels, as well as according to corporations.

Billboard also offers a complete line of programming aids packages, which are end of the year recaps of various music categories covering the complete history of Billboard's respective charts.

There are three compilations available in each music category—an issue by issue listing of what was in the top position on the respective chart in each music category for each year covered; an alphabetical listing of all selections reaching any one of the top 10 positions for each year covered; and a year-end listing of the top 50 or 100 selections for each year covered.

Standardized Contracts Coming Terms, Meaning Could Then Be Clear To Everyone

The most important point to come out of a seminar on "The Right To Audit—For Artists, Writers, Publishers, Labels" was a call for standardization of basic terms and meanings in record contracts.

Leo Strauss, of Prager and Fenton, New York auditing firm, chaired the panel, which included Fred Altman, CPA of Los Angeles; Jolene Burton, controller of A&M Records, Los Angeles, and Leroy Colton, an attorney from Los Angeles.

All of the panel members commented briefly on both the right to audit and some of the more common complaints from each of the parties represented.

Labels noted that audits usually are an inconvenience because of the need to provide space, staff and even instruction for accountants unfamiliar with the industry.

The accountants said that there was often difficulty with uncooperative companies but that the most that could be done was a notation of the complaints and stressing the importance of reviewing each claim.

The attorneys made a particular case of cautioning against use of just the broad total of complaints without waiting until they are more closely resolved as to merit: need to wait for the true bottom line figure.

But far and away the most spirited discussion came from the floor and Colton on the obfuscatory nature of most contracts which lead to costly negotiations and litigation. Complaints were heard from all sides concerning the vague wording of many contracts and the different meanings offered for the same terms.

This is what led repeatedly to the call for standardization. Rather than wait for litigation to determine what the common meaning and usage is in the industry, it was suggested that a committee of CPAs specializing in the record industry, along with a committee of attorneys and members of the RIAA, all join in drafting a standard contract with sufficient flexibility to accommodate the needs and requirements of recording artists of various sales potential.

"That does not mean that the contract would specify money figures," said one audience participant. "All it would mean is that there would be agreement as to what constitutes free goods or a sale or the method by which royalties will be calculated."

A suggestion was made to study how contracts involving major and minor league baseball players are drawn up which provide for certain minimum considerations and leave specific salary and figures for individual negotiation.

Colton was quick to pick up on the suggestion as a way of protecting new artists who are often tied to a contract for long periods of time without any commitment on the part of the label to release product or to promote it. "Some basic terms along these lines could be included in such a standardized contract," Colton noted.

All agreed that as things stand now with the wealth of different contracts, with different implied meanings and different ultimate interpretations, it makes it an enor-

mously difficult task to come up with an accurate audit which will satisfy both parties.

Strauss pointed out that there is a subcommittee of accountants specializing in the entertainment industry that is working on a standard glossary of terms which a national association of certified public accountants hopes to offer to the industry to help standardize contract terms but there is no guarantee that they will be accepted.

Burton said the problem is one which must be worked out by attorneys and most agreed that attorneys have a vested interest in keeping some of the terms vague so that they can renegotiate matters for their client at some future date.

In any event, the consensus seemed to be that the age of the standardized recording contract is not too far off.



Leo Strauss



Jolene Burton



Lee Colton



Fred Altman



Phil Rose and Nesuhi Ertegun of WEA International listen to keynoter John Kenneth Galbraith.



Billboard registrants read Friday's keynote speech on the beach at Waikiki Sunday afternoon—thanks to high speed communications and printing systems.



Among the industry leaders attending the opening reception are from the left: Jerry Sharrell and his wife, of Elektra/Asylum; Cecil Holmes of Casablanca and Neil Bogart of Casablanca and his fiance.



Richard Delvy, L.A. publisher/producer, raises a question about videodisks.



Wesley Rose, Nashville publisher, raises a question during the copyright revision panel.



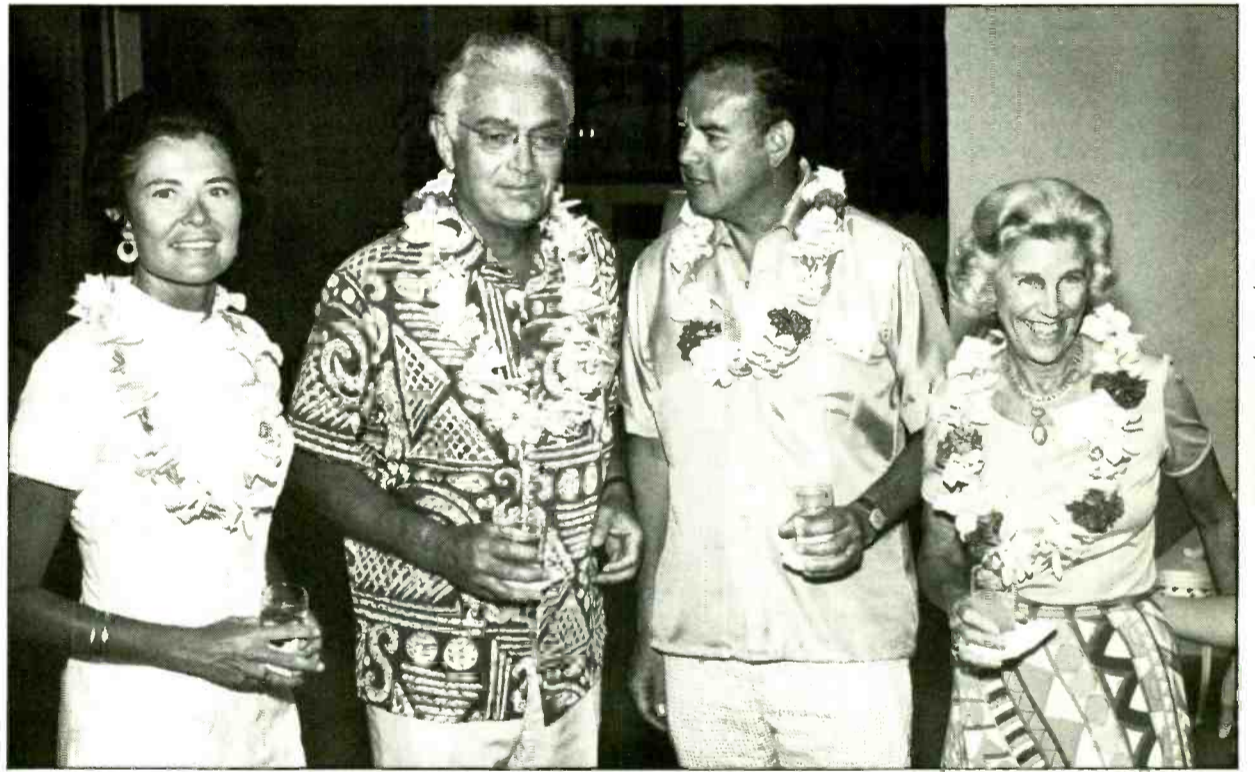
Atsutaka Torio of Victor Music Japan discusses licensing arrangements during a panel on foreign deals.



Steve Gold, Los Angeles personal manager, makes a point from the audience during a panel on talent managers.



Ron Anton of BMI and Sal Chiantia of MCA Music at the opening party.



Billboard Publications executives welcoming registrants to the conference include from left: Mrs. Dale Bauer, W.D. Littleford, Bauer and Mrs. Littleford.



Producer Jimmy Bowen and his wife at the opening party.



Producer Lee Lasseff, right, and his wife are welcomed to IMIC by Billboard's W.D. Littleford, Mrs. Lee Zhito, second from the right and Zhito toward the rear.

MAY 29, 1976, BILLBOARD



Artie Mogull



Joseph Porter

Lawyer Managers Debated

• Continued from page 43

to be a manager," Sid Bernstein contributed. "To be a good manager is something that comes from inside, it's a gut feeling. Can a lawyer advise an act what to open a show with, or close, or whatever?"

"The deal seems to have become the key point in the music business," Mogull stressed, "and music seems

to have become totally irrelevant in the music business. It used to be relevant."

"Attorneys have helped to give clients rights and make sure the rights are observed," Schlesinger countered."

Hal Cook, former publisher of Billboard, suggested everyone in the business work together rather than hurl insults at one another.

Japanese Defeat Inflation

• Continued from page 49

ain's or Italy's despite the fact that our population is twice as large as either.

In summary, no one solution has been sufficient. Only a combination—backed by the determination of our citizens—seems to be leading us out of the most severe inflation we have known in over three decades.

During the darkest days of the recession and inflation one doomsayer, who sold more than a million copies of his book, suggested that the way to survive was to flee to Canada and live in an "A"-Frame with a blond and a year's supply of canned goods. Since we in Japan have few "A"-Frames, fewer blonds, and an inadequate supply of canned goods—and since Canada would not accept 110 million Japanese arrivals in any event, we had to reject this advice and seek our own way.

In a more serious vein, the causes of inflation are easy to diagnose; even the cures are not difficult—if we are willing to undertake them.

Perhaps Oliver Wendell Holmes said it best when he said, "We need education in the obvious more than investigation of the obscure."

I don't want to leave you on such a weighty subject as inflation. So I'd like to just say a few words about a more pleasing subject—music.

With regard to your industry's future in Japan, I am extremely optimistic.

As you may know, sales of music-related consumer electronics—particularly high fidelity and stereo equipment—grew even during the recent recession, attesting to the resiliency of sales in good times and bad. While 2% fewer records were produced in 1975—the lowest rate of growth in 15 years—the value of records increased 4%.

Galbraith Talk

• Continued from page 43

And when industry cannot expand, there is often unemployment, which contradicts society's efforts to expand consumption on all levels.

The renowned economist, former U.S. Ambassador to India in the Kennedy Administration, pointed out that people believe goods are more readily within their grasp than in decades before. Therefore there is a greater desire for purchases and a greater demand to manufacture.

Written by Bob Kirsch, Brian Mulligan, Adam White, Rudy Garcia, Eliot Tiegel. Art direction: Bernie Rollins. Photos by Sam Emerson.

DEMANDS WEST COAST REPRESENTATION

Local 47 Chief Seeks AFM Chair

By JOE X. PRICE

LOS ANGELES—Max Herman, president of AFM Local 47, wants a seat on the International Executive Board of the AFM.

The annual election will be held in Miami the week of June 21 and if elected, he will be the only West Coast representative on the nine-seat board and the first since former Local 47 president John V. Tranchitella relinquished that post in 1969. Aside from the fact that the job pays an additional \$12,000 per year and will allow him to continue to function as president of the local, Herman feels it is imperative that he land it inasmuch as West Coast musicians are getting short shrift on the negotiating tables as there is no one on the board to represent them.

"It's ridiculous that there isn't anyone from the Coast on that board," says the feisty Herman. "Especially when you consider the fact that more than 90% of both tv and motion picture music business and about 40% of all recording business emanates here!"

The upcoming AFM convention will convene at Miami's Convention Hall and marks the 79th such annual parley. Some 330,000 AFM members and 700 locals will be represented by a delegation of approximately 1,100. Each delegate who represents a local with a membership of more than 1,000 will have 10 votes—or one vote for every 100 members with a ceiling of 10. Local 47 has 16,000 members and is second in size only to New York Local 802, which has a membership of 25,000.

Herman threw his hat in for the IEB seat last year and lost, though he managed to garner some 1,200 votes, just 300 shy of beating out the low man, which was considered a remarkable first try.

The IEB post, if Herman were to get it, would entail his aiding in ad-

judicating some 5,000 cases per year via the mails. Herman estimates the IEB job would tack an additional two nights per week (about 10 hours) to his already gruelling 60-hour weekly workload as the Local 47 topper.

Among Herman's chief gripes is the fact that problems and litigation

connected with motion pictures, tv and recording has to be handled directly through the union and through the mails to boot. "We are trying to change that," he states. "It should not take eight or nine months for an appeal. I feel that many of the locals have just as many qualified people as there are on the IEB to hear cases."

If elected Herman will propose decentralization—that the local boards here these cases, as they have been doing somewhat surreptitiously for many years, but to make it a matter of policy.

"It's unfortunate that as it now stands, this is not recognized AFM policy," Herman continues. "There must be a streamlining of the system if we are to get more efficiency at the trail level. The main complaints come from the traveling musician who works hotels, clubs and restaurants. When they file complaints with us on monies owed them, it takes so long to settle that a lot of times the owner is out of business by the time a decision is reached."

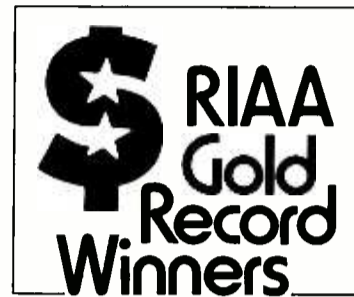
The locals, Herman insists, can do the job in two weeks—"and not just our local, either. The federation admits it's understaffed and doesn't have the funds to hire more people. So my advice is to take advantage of the excellent people we have at our disposal in the locals in both the U.S. and Canada."

Anent the illegal alien problem afflicting his local, Herman says it's rampant in New York, Florida, Texas, Arizona and Florida as well as in California. "While we've had some cooperation from AFM, if I were on the International Executive Board, I would push for policies that were even more vigorous so that we could get more cooperation from the government. We also need a more vigorous international publicity campaign on the problem."

Herman would also change the part-time status of the two IEB vice presidential posts. As it now stands, the only full-time positions are those of the presidents, Hal C. Davis, and the secretary-treasurer, J. Martin Emerson.

The part-time vice presidents are Victor W. Fuentealba, president of the Baltimore local, and J. Alan Wood, president of the Toronto local. Other IEB seats are now occupied by: David Winstein, New Orleans; A.A. Tomei, Philadelphia; Max L. Arons, New York; Mark Tully Massagli, Las Vegas and Eugene V. Frey, Cincinnati.

Herman has served Local 47 for 20 years, 16 as vice president and the past four as president.



Singles

Maxine Nightingale's "Right Back Where We Started From" on United Artists; disk is her first gold single.

Albums

"Wings At The Speed Of Sound" on Capitol has gone platinum.

Elton John's "Here And There" on MCA; disk is his 11th gold album.

The Rolling Stones' "Black And Blue" on Rolling Stones; disk is the group's 20th gold album.

Doobie Brothers' "Takin' It To The Streets" on Warner Bros.; disk is their fourth gold album.

The Brothers Johnson's "Look Out For #1" on A&M; disk is their first gold album.

Olivia Newton-John's "Come On Over" on MCA; disk is her fifth gold album.

Parliament's "Mothership Connection" on Casablanca; disk is the group's first gold album.

Music And Dance Celebrated At N.Y. 'All American Day Celebration'

NEW YORK—The first Afro-American Total Theater, and its subsidiary, the Richard Allen Center for Culture and Art, were launched here Wednesday (19) with an "All American Day Celebration" featuring a two-hour concert of music and dance.

The Richard Allen Center is located on the second floor of the Empire Hotel, and houses the Ira Aldridge Playhouse, the Paul Robeson Concert Hall, the James Baldwin Library & Bookstore, the Henry Tanner Art Gallery, and the Community Arts Workshop.

Hazel Bryant, director of the

America Sues For Song's Use

LOS ANGELES—After allegedly waiting more than a year for an agreed-upon \$10,000 for usage of the song, "Simple Life," on Japanese commercials, members of the act, America, have filed a Superior Court suit to get their pay.

The complaint claims they licensed the song for use on Japanese commercials to Yoshio Aoyoma and his Aovoma Music and Entertainment companies. Correspondence filed with the court indicates that they attempted to get payment through September 1975 when the defendant's check bounced here.

Afro-American Total Theater, explains that the Ira Aldridge Playhouse will present three musicals and three straight plays each season, while the Paul Robeson Concert Hall will be the venue for the Black Lyceum presentation of a series of jazz and gospel concerts.

The center's James Baldwin Library & Bookstore will also house a publishing facility; and the Henry Tanner Gallery will provide black artists and photographers with exhibit space for their works. The Community Arts Workshop will offer a variety of cultural events to members of the local community surrounding Lincoln Center.

According to Bryant, the Afro American Total Theater will also establish chapters in most of the major cities across the country. Plans are already being developed for centers in Los Angeles, Baltimore, Philadelphia, Washington, Kansas City and Milwaukee.

The concert kicking off the project will be staged at the Guggenheim Bandshell at Lincoln Center, and will feature the debut performance of a new black musical, "Sing On Ms. Griot," by Beth Turner, directed by Charles Turner.

The center is named for Richard and Sarah Allen, founders of the African Methodist Episcopal Church in this country. It is expected to be fully operational by mid-October.



Don Ho greets those attending the closing banquet and introduces Cecilio & Kapono, the closing banquet act.

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 5/29/76

Easy
Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
2	1	7	WELCOME BACK John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)
3	6	4	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
4	4	7	LOVE IN THE SHADOWS Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
5	10	4	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
6	3	9	ANYTIME (I'll Be There) Paul Anka, United Artists 789 (Spanka, BMI)
7	15	4	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
8	11	4	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
9	7	8	HURT Elvis Presley, RCA 10601 (Miller, ASCAP)
10	12	6	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
11	13	5	ONE PIECE AT A TIME Johnny Cash, Columbia 3-10321 (Tree, BMI)
12	14	5	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
13	5	9	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)
14	17	8	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
15	18	4	LOOKIN' OUT FOR #1 Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)
16	16	10	SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
17	9	9	FALLEN ANGEL Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)
18	8	8	EVERYDAY WITHOUT YOU Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI)
19	22	4	MIDNIGHT LOVE AFFAIR Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)
20	21	7	SARA SMILE Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)
21	23	6	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
22	24	4	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
23	25	6	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
24	26	3	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
25	19	11	TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
26	31	3	MOONLIGHT FEELS RIGHT Starback, Private Stock 45039 (Brother Bill's, ASCAP)
27	48	2	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
28	30	5	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
29	32	2	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
30	37	5	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
31	27	9	WORDS (Are Impossible) Donny Gerrard, Greedy 101 (ATV, BMI)
32	33	5	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
33	NEW ENTRY		TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
34	35	5	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
35	20	13	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
36	36	5	OLD CAPE COD Bette Midler, Atlantic 3325 (George Pincus & Sons, ASCAP)
37	42	2	I WOULD LIKE TO DANCE Janis Ian, Columbia 3-10331 (Mine/April, ASCAP)
38	38	3	I'VE GOT A FEELING (We'll Be Seein' Each Other Again) Al Wilson, Playboy 6062 (Iring, BMI)
39	41	3	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
40	40	4	THE MORE I SEE YOU Peter Allen, A&M 1813 (Bregman/Vocco & Conn, ASCAP)
41	NEW ENTRY		A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
42	NEW ENTRY		AMERICA THE BEAUTIFUL (1976) Charlie Rich, Epic 8-50222 (Columbia) (Juliet, BMI/Mint Julep, ASCAP)
43	49	2	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
44	44	3	YES, I'M READY Tom Sullivan, ABC 12174 (Dandelion/Stilran, BMI)
45	45	3	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
46	46	2	(What A) WONDERFUL WORLD Johnny Nash, Epic 8-50219 (Kaga, BMI)
47	50	2	I.O.U. Jimmy Dean, Casino 052 (GRT) (Plainview, BMI)
48	34	5	FALLING APART AT THE SEAMS Marmalade, Ariola America 7619 (Capitol) (Almo/Macaulay, ASCAP)
49	NEW ENTRY		MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
50	47	3	COULD IT BE MAGIC Donna Summer, Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)

Classical

HANDLES 12 LABELS

Unicorn Spearheads
HNH Import Group

By ALAN PENCHANSKY

CHICAGO—Harvey Neil Hunt uncrated his first shipment of British Unicorn records in the living room of his Northwestern Univ. graduate housing apartment less than two years ago. Earlier, the mild-mannered Englishman had been at his typewriter, informing domestic retailers of his plans to become an American supplier of Unicorn and other off-beat European pressings.

Since then, the pattern of Hunt's activities has not changed appreciably—only the scope and volume.

Based upon current sales, the 27-year-old theory and composition graduate says HNH Distributors Ltd., now headquartered in modern high-rise Evanston, Ill. offices equipped with telex, computer, and toll free incoming WATS line, is billing \$750,000 annually.

With the anticipated addition of Heilicher Bros. to accounts including Sam Goody, King Karol, Korvettes Odyssey and Rose Records, Hunt sees sales easily reaching \$1 million next year.

The British Unicorn label still accounts for the largest share of his business. It was John Goldsmith, owner of Unicorn Records and a long-time friend, who interested Hunt in setting up an American distributorship. Hunt then made an agreement with Britain's Trans-Atlantic Ltd., which distributes Unicorn worldwide, to handle the line exclusively in the U.S.

"We mainly do our business on exclusive U.S. contracts," says Hunt, who also markets in the U.S., Lyrita (England), Polydor (England), MGM (England), CRD (England), Trans-Atlantic (England), Vista (England), Deesse (France), Harmonia Mundi (France), Bis (Sweden), Caprice (Sweden) and Entr'acte (U.S.).

'NEW' BERMAN

CMS Acquires
Rights To Saga

NEW YORK—CMS Records has acquired U.S. import rights to the U.K.'s Saga line and last week began shipping the first batch of 24 albums to the trade.

To come shortly is a re-issued disk by Lazar Berman, recorded by the Russian pianist in the late 1950s, when he made a number of little-publicized concert appearances in England. The record couples Beethoven's Sonata No. 23 ("Appassionata") with Liszt's Sonata in B Minor.

The Berman album is due to hit the domestic market at a time when the pianist is riding the best-selling chart with product both on Columbia and Deutsche Grammophon.

In the first group of records are 16 classics and eight devoted to early jazz diskings. Among the former are performances by Janet Baker and Vladimir Ashkenazy. Jazz records include titles by Billie Holiday, Duke Ellington and Charlie Parker.

The Saga imports list at \$6.98 and are being offered to retailers at \$2.75, according to Irwin Katz, CMS marketing director. Cassettes list at \$7.98, and go to dealers at \$3.75.

Katz says that release plans for the Saga line call for some 100 albums within a year. Other labels carried by CMS include Oryx, Desto and Proms, in addition to records bearing its own CMS logo.

Suggested list prices range from \$6.98 for Unicorn's standard repertory line to a steep \$8.98 per disk for most of the Lyrita catalog.

Presently second biggest in sales for HNH, Lyrita specializes in music of 20th century Britains. The HNH catalog now lists 32 Lyrita entries, representing composers like Berkeley, Howells, Ireland, Bax and Alwyn.

Hunt's two Swedish lines, Bis and Caprice, are also said to be strong sellers. These spotlight modern Scandinavian composers, and the Caprice line includes some Scandinavian jazz. Five hundred copies of a Birgit Nilsson recital of Strauss and Sibelius songs on Bis sold out in six weeks, Hunt says.

In the Unicorn line, a performance of Schoenberg's "Pierrot Lunaire" with soprano Mary Thomas and the Fires of London instrumental ensemble, the integral Carl Nielsen symphonies and a number of disks featuring the late Bernard Herrmann as composer/conductor, have moved very fast, Hunt says.

The recent release of Herrmann's complete score from Hitchcock's thriller "Psycho," recorded with London's National Philharmonic Orchestra shortly before Herrmann's death, sold 2,000 copies in the first two weeks, according to Hunt, and demand continues strong.

Slated for a midsummer appearance is a three-record Unicorn set, the first recording of Carl Nielsen's opera, "Saul and David," boasting Boris Christoff as King Saul and the late Jascha Horenstein conducting.

The Unicorn catalog contains a number of Horenstein performances, some of which have been licensed by Nonesuch for American manufacture.

At the retail end, Hunt notes, customers are willing to pay the extra price for imported pressing.

HNH also depends upon the informed, affluent collector, who is jaded with the standard repertory that reappears years after on the major labels.

Hunt confirms that HNH will soon unveil its own, yet unnamed label. Having recently signed an exclusive licensing agreement with Ensayo of Spain, his first release will be Arriaga's Symphony in D minor, to be followed by the Ensayo recording of Vivaldi's 126th Psalm and two motets, featuring Teresa Berganza.

Sleeve design will be on the European model, which favors the use of fine art. Liner notes, by musicologist and scholars, will focus on the works in detail, Hunt says, rather than skim the surface of the era or the man, as is often the case.

"We're trying to achieve high quality pressings and may have to press in Europe. We're hoping to achieve it in the U.S., but if not... Europe."

By the fall, Hunt predicts, HNH will undertake its own recordings. In this connection he mentions an album of Satie songs.

"Obviously, we have the advantage of import and distribution, so we don't have to rely on a new label for income."

Hunt links much of his growth to reviews in consumer publications. "The problem is to get the product more exposed in the U.S.," Hunt explains. "This is a very large area and when you're dealing with classical products it's even harder to get to the buyer."

(Continued on page 73)

CARNEGIE BENEFIT

Columbia Nabs
C.H. Fund Raiser
By Superstars

• Continued from page 1

Hall Society, which is seeking to raise \$2.5 million this month to launch an endowment fund that would remove some of the economic pressures from the hall operation. The venerable concert location was opened 85 years ago this May.

Artists performing at the event included Stern, violinist Yehudi Menuhin, baritone Dietrich Fischer-Dieskau, pianist Vladimir Horowitz, cellist Mstislav Rostropovich, members of the New York Philharmonic and the Oratorio Society, with Leonard Bernstein featured both as conductor and keyboard artist.

Columbia committed to a cash advance to the hall understood to be in the mid-five figures, and all artist royalties will also go to the fund.

The two-record set, tentatively titled "Concert Of The Century," will be issued in two versions. One will carry the normal list price for a two-disk package.

The other, however, will be a deluxe limited edition to be offered at \$100 a set to further swell the endowment. Only 1,000 deluxe sets are to be pressed and each package will contain hand-written autographs of all participating artists.

The tapes of the live concert are being rush processed so that the records may be released at the earliest possible time.

Repertoire featured the artists in rarified collaborations that brought together Horowitz, Stern and Rostropovich in a Tchaikovsky trio, Horowitz as co-interpreter with Fischer-Dieskau in Schumann's "Dichterliebe," and Menuhin and Stern in Bach's Concerto for Two Violins, with Bernstein conducting from his continuo post at the harpsichord.

Although RCA Records was an unsuccessful bidder for taping rights, the company did participate in a way highly visible to passersby at Carnegie Hall the night of the concert. Its remote recording van was rented by Columbia for the date and was parked at the rear entrance.

And RCA, which freed Horowitz for the recording, may be witness to the first diskings by the eminent pianist since his highly publicized signing to an exclusive pact almost a year ago, on Columbia rather than its own label.

RCA has yet to announce a new Horowitz recording of its own, even though it has taped at least a half-dozen live recitals by the artist in recent months.

Monteux Programs
Win For Chicago Station

CHICAGO—WFMT-FM, the city's fine arts station, has received the 1975 Armstrong Award in the category of musical programming for its three month retrospective series of French conductor Pierre Monteux.

Written and produced by Don Tait of the station, and aired in late spring of 1975, the programs featured virtually every one of the late conductor's recordings.

Of the four Armstrongs awarded each year to FM stations in Canada and the United States, two this year went to WFMT. The station also received the award in the creative arts category for its Chicago Radio Theater production of three tales from Edgar Allan Poe.

Soul Sauce

Checkmates Propose To Entertain

By JEAN WILLIAMS

LOS ANGELES—The Checkmates contend that "entertainment" has left the record industry, and they are in the process of bringing it back.

"There is a style of entertainment that is more theater than merely standing before an audience and singing. We have an obligation to make our audiences remember our shows, not just our songs," says Sonny Charles, a trio member.

The Checkmates, putting their own Rustic label on the shelf to sign with Polydor, feel that a career change is in order.

The 18-year-old nightclub act, first brought to the public's attention by Nancy Wilson, will now move into the concert circuit as part of its program to gain the youth market.

Bobby Stevens, another member, charges the industry with neglecting its audience.

"There has been a big void in the record industry of good singers." On the other hand, he says capable singers are returning.

"Record labels have made the acts so independent, the acts do not feel they have an obligation to their audiences to give them a thorough show," declares Stevens.

He notes that "The labels are not close enough to the acts, consequently, the labels have no control over the acts. But we must remember that the companies don't care about your career unless you are selling records for them."

The group does not feel it will have difficulty in capturing the teen market. "AM radio and television are the most powerful teen advertising forces," says "Sweet Louie" Smith, the third member.

"It's all a matter of promotion. Kids will accept us because Polydor is promoting us. An act is always pre-sold to kids," injects Stevens.

The Checkmates, who admit they have never been an established recording act will also visit schools

(Continued on page 59)

MAY 29, 1976, BILLBOARD

eugene McDaniels

Writer-Producer

Listen to His Latest Production

"THIS MOTHER'S DAUGHTER"

by Nancy Wilson on Capitol Records

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Billboard SPECIAL SURVEY For Week Ending 5/29/76.

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	6	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)	34	30	11	SPANISH HUSTLE —Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI)	68	68	5	MOVIN' LIKE A SUPER STAR —Jackie Robinson (Dion, Donder, Ariola America 7618 (Capitol) (Orny, BMI)
2	3	10	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	35	31	13	LOVE AND UNDERSTANDING (Come Together) —Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	69	64	8	(Fallin' Like) DOMINOES —Donald Byrd (Sigidi/H. Clayton/Mbaji), Blue Note 783 (United Artists) (Blue Brothers, BMI/Airuby, ASCAP)
3	4	7	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidadu/Goulgris, BMI)	36	32	10	YOU SEE THE TROUBLE WITH ME —Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)	70	74	4	WHOLE NEW THING —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)
4	1	9	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattalnam/Blackwood, BMI)	37	49	5	THE LONELY ONE —Special Delivery (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	71	71	5	TOUCH & GO —Ecstasy, Passion & Pain (M. Harris, A. Folder, B. Sigler), Roulette 7182 (Golden Fleeca/Mighty Three, BMI)
5	5	7	DANCE WIT ME —Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Mocrisp, ASCAP)	38	43	6	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	72	75	4	FROM MY HEART TO YDURS —Charles Earlard (C. Earlard), Mercury 73793 (Phonogram) (Betty Earlard, BMI)
6	6	9	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	39	52	3	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	73	83	3	L.A. SUNSHINE —Sylvia (M. Burton, P. Terry), Vibration 567 (All Platinum) (Mighty Three, BMI)
7	10	5	SOPHISTICATED LADY (She's A Different Lady) —Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	40	44	6	GET OFF YOUR AHH! AND DANCE (Part 1) —Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)	74	82	6	IF HE HADN'T SLIPPED & GDT CAUGHT —Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)
8	9	12	BORN TO GET DOWN (Born To Mess Around) —Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	41	33	11	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)	75	78	7	SING A HAPPY FUNKY SONG —Miz Davis (P. Politi), Now 10 (Original Sound) (Drive-In, BMI)
9	7	11	GET UP AND BOOGIE —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)	42	45	11	EASY LOVIN' —Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)	76	86	4	YOU'RE JUST THE RIGHT SIZE —Salsoul Orchestra (V. Montana Jr.), Salsoul 2007 (Caytronics) (Little Jack/Anatom, BMI)
10	18	6	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	43	38	16	MORE MDRE MORE Pt. 1 —Andrea True Connection (G. Diamond), Buddha 515 (Buddah/Gee Diamond/MRI, ASCAP)	77	80	4	IT'S BETTER THAN WALKIN' OUT/BE FOR REAL —Marlena Shaw (L. Garrett, R. Taylor, F. Knight), Blue Note 790 (United Artists) (Island, BMI/East/Memphis/Two-Knight, BMI)
11	8	11	MOVIN' —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	44	35	12	MAKE YOURS A HAPPY HOME —Gladys Knight & The Pips (C. Mayfield), Buddha 523 (Warner-Tamerlane, BMI)	78	NEW ENTRY	NEW ENTRY	UP THE CREEK (Without A Paddle) —Temptations (J. Brown, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)
12	17	7	DPEN —Smokey Robinson (W. Robinson, N. Tarpin, P. Moffett), Tamla 54267 (Motown) (Jobeta/Bertram, ASCAP)	45	81	2	SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	79	70	5	MYSTIC VOYAGE —Roy Ayers Ubiquity (R. Ayers), Polydor 14316 (Roy Ayers Ubiquity, ASCAP)
13	16	8	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	46	48	7	RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)	80	85	3	LET IT SHINE —Santana (D. Brown, R. Gardner), Columbia 3-10336 (Eight, BMI)
14	23	4	WHO LOVES YOU BETTER (Part 1) —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	47	36	14	HUSTLE ON UP (Do The Bump) —Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	81	NEW ENTRY	NEW ENTRY	CAN'T HELP FALLING IN LOVE —Styloatics (Hugo & Luigi, G.D. Weiss), H&L 4669 (GAS, ASCAP)
15	11	18	DISCO LADY —Johannie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	48	58	2	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty-Five, BMI)	82	88	3	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson), Amherst 711 (Halwill/Annkim, ASCAP)
16	19	10	MARRIED, BUT NOT TO EACH OTHER —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westwood 5019 (Ordena/Bridgeport, BMI)	49	59	9	SARA SMILE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	83	69	7	I GET LIFTED —Sweet Music (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sherlyn, BMI)
17	21	6	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	50	61	4	SUNSHINE —Impressions (B. Sigler, P. Hurtt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)	84	92	2	HAPPY MAN (Part 1) —Impact (B. Eir, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)
18	20	9	THIS IS IT —Melba Moore (V. McCoy), Buddha 519 (Van McCoy/Warner-Tamerlane, BMI)	51	41	16	HAPPY MUSIC —Blackbyrds (D. Byrd), Fantasy 762 (Eley, BMI)	85	90	2	LOVER'S HOLIDAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
19	12	15	IT'S COOL —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	52	40	15	THE LOVE I NEVER HAD —Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	86	NEW ENTRY	NEW ENTRY	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)
20	25	5	LET IT SHINE —Al Green (A. Green, M. Hodges), J 2306 (London) (Jec/Al Green, BMI)	53	42	13	HEAVY LOVE —David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	87	73	13	SAY YOU LOVE ME —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
21	24	8	BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	54	60	7	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	88	NEW ENTRY	NEW ENTRY	SPIRIT OF '76 —Booby People (J. Phillips, F. Smith, W. Goodloe, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP)
22	27	6	COULD IT BE MAGIC —Donna Summer (B. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)	55	65	4	NINE TIMES —Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	89	93	2	YOU'RE MY EVERYTHING —Lee Garrett (L. Garrett, R. Taylor), Chrysalis 2112 (Warner Bros.) (Island, BMI)
23	34	5	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	56	47	7	DON'T STOP IT NOW —Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finghley, ASCAP)	90	NEW ENTRY	NEW ENTRY	GOTTA GET AWAY (From You Baby) —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Giordanis, BMI)
24	15	16	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	57	51	7	NIGHT WALK —Van McCoy (V. McCoy), H & L 4667 (Van McCoy/Warner-Tamerlane, BMI)	91	91	3	MIDNIGHT GROOVE —Love Unlimited Orchestra (B. White, W. Seastunk), 20th Century 2281 (Sa-Vette/January, BMI)
25	13	12	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN —D'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	58	72	3	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)	92	NEW ENTRY	NEW ENTRY	TURN THE BEAT AROUND —Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury-Dunbar, BMI)
26	14	10	CAN'T HIDE LOVE —Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alescar, ASCAP/Unichappell, BMI)	59	53	7	WINNERS TOGETHER OR LOSERS APART —George & Gwen McCrae (G. Reid, R. Martinez), Cat 2002 (TK) (Sherlyn, BMI)	93	99	2	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)
27	22	9	DO YOU WANNA DO A THING —Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)	60	89	2	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	94	100	2	TEN PERCENT —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleeca/Mighty Three, BMI)
28	26	10	ALL IN THE FAMILY —General Johnson (General Johnson), Arista 0177 (Music In General, BMI)	61	77	2	HEAR THE WORDS, FEEL THE FEELING —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	95	95	2	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, BMI)
29	28	14	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	62	62	7	I'M NOT IN LOVE —Dee Dee Sharp (G. Gouldman, E. Stewart), Top 4778 (Columbia/Epic) (Man-Ken, BMI)	96	98	2	FOOLED AROUND AND FELL IN LOVE —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Grabshaw, ASCAP)
30	37	6	FOXY LADY —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	63	79	2	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	97	NEW ENTRY	NEW ENTRY	I WANNA BE WITH YOU —Doc Severinson (D. Severinson, F. Crane), Epic 8-50220 (Columbia) (All Write, ASCAP)
31	39	4	IT'S GOOD FOR THE SOUL (Part 1) —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-DeeKay, ASCAP)	64	NEW ENTRY	NEW ENTRY	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	98	NEW ENTRY	NEW ENTRY	TUBULAR BELLS —Champs Boys Orchestra (M. Oldfield), Janus 259 (Almo, ASCAP)
32	29	14	PARTY DOWN —Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	65	76	2	NIGHT LIFE —Miracles (W.P. Moore, W.B. Griffith), Tamla 54268 (Motown) (Jobete/Grimora, ASCAP)	99	NEW ENTRY	NEW ENTRY	SHARING THE NIGHT TOGETHER —Arthur Alexander (A. Aldridge, E. Struzick), Buddha 522 (Al Cartee, BMI/Music Mill, ASCAP)
33	46	4	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	66	66	4	(What A) WONDERFUL WORLD —Johnny Nash (H. Alpert, L. Adler, S. Cooke), Epic 8-50219 (Columbia) (Kags, BMI)	100	NEW ENTRY	NEW ENTRY	TIME AND LOVE —Tom Scott (R. McDonald, W. Slater), Ode 66121 (A&M) (Antisa, ASCAP)

LABEL REBORN *H.B. Barnum's Little Star Reactivated After 14 Years*

By JEAN WILLIAMS

LOS ANGELES—H.B. Barnum has reactivated Little Star label after 14 years to "prove that a small label can become successful without leaning on the majors for financial help, if it has product and a competent staff."

Barnum claims he has a definite plan to establish the label. "No one record is going to establish a record company," he says.

"Our main problem has to be with distributors—distributors paying us, and paying us on time. The only way the distributors are going to pay is if they know that we have product coming."

Since reactivating the label seven weeks ago, Barnum has signed four acts and is negotiating for a fifth.

The artist roster includes Keshia Brown, the Nights, the Blossoms and Barnum, with LPs by Brown and the Nights in the marketplace.

Barnum is also forming an all-fe-

male orchestra titled E.R.A. Orchestra, consisting of 60 persons. He notes that the group will only record contemporary music with Brown as guest soloist.

Three promotion persons have been hired to work product, Max Kidd, Jackie Ward and Bruce Knight.

Little Barnum/Uni Chappell music publishing firm has also been formed. To date, five writers have been signed.

Rounding out the package, Barnum built a recording studio, Barnaby Recording. He contends the studio was built for his personal use. But since its opening in September 1975, the Supremes, Tom Jones, O'Jays and others have recorded there.

Music for television specials such as the Lola Falana show and the upcoming Diahann Carroll summer shows were also recorded at Barnaby.

Barnum points out that the Brown LP comprised of all standard tunes is different because it has no strings or horns. "For that reason alone, stations are going on the LP. A new label must do something different that will catch the attention of the public," he says.

"Another distinguishing mark of the album is that it has mistakes in it, plus it does not have a big sound.

"Most productions are letter perfect. This LP has musicians hitting wrong notes and that in itself makes it different. People listen to a record and they enjoy it when there is a mistake in the dialog. They pick up on this and can relate to it."

All tunes on the Nights LP are original contemporary disco/r&b style, but he claims that this too will be a different format.

Barnum is also in the process of producing and directing a 17-minute featurette film, scheduled to be completed in September.

L.A. DEALER/ONE-STOPPER

From Zip To \$2 Mil Billing

LOS ANGELES—In the past five years, Frank Johnson has taken a part interest in a fledgling retail store to a two-store and one-stop operation here that will probably top \$2 million in 1976.

Johnson isn't surprised by his meteoric rise. He feels anybody could do the same thing. Provided that somebody wants to work 6½ days a week and put in a 16 to 18-hour day.

Johnson had to put in those kinds of hours to hang in as part owner of Midtown Records, a 500-square-foot store in West Los Angeles. He had helped out a friend by investing in the record/tape venture. At the

same time he was running a building maintenance service and working full-time as a burglar alarm technician to make ends meet.

His friend turned more and more of the actual store operation to Johnson. Soon, Johnson was carrying the ball sans blocker. The one store multiplied to three in several years. Today there are only two stores, but he's added Southwest Records, the city's largest black one-stop. He decided to open his own one-stop when he shuttered the third store.

The one-stop started with three employees, including Johnson. Now there are eight. He figures he serves 200 independent retailers in addition to running his own two 500-square-foot shops in primarily white neighborhoods. His one-stop boasts a heavy title inventory in r&b, jazz and oldie singles. Those were the albums and singles he had trouble keeping in stock as a retailer. They've proved the magnet to his loyal retail and one-stop customers.

His one-stop customers love his hours. They can buy from Southwest from 7 a.m. to 7 p.m., and he's often at the operation till 10 p.m. And Sundays, he's open from 8 a.m. till 1 p.m. His two retail stores operate from 10 a.m. to midnight.

He figures that only Tower carries more titles than he does in retail, but he'll bet that a count of jazz and r&b only shows Midtown equal to Tower or maybe greater in total titles. Johnson likes the onesy-two approach. He finds distributors and branches here can provide same-day service if necessary. "I never want to lose a customer. If he's buying price, we tell our employe to match it, when the buyer says he can get the record or tape cheaper elsewhere." And Johnson isn't kidding when he says "employe," for he feels one employe is capable of handling the retail store business weekdays. He adds another person weekends.

"I get to the two stores between 4:30 and 5:30 a.m., go immediately to the book where every album, tape and single sold the previous day has been listed. I take that information to Southwest, where by 7:30 a.m., I've done the reordering. Replenishing stock is my No. 1 priority. It leaves the employe at the store to concentrate on serving the customer, running the register and making sure he's written down the merchandise sold," Johnson says.

Johnson has a unique shopper

service that's foolproof, he feels. He gets a foxy chick to go to the retail store and check the employe. His pilferage is down to from 1 to 3%. And he feels inside theft is the biggest crimp in retail profit.

Fliers are best to lure one-stop customers. Spots on KGFJ, KDAY and KJLH bring in retail patronage. Between the stores and the one-stop, he can do between 3,000 and 5,000 albums and up to 15,000 singles of a hit. Singles build sales, Johnson feels. He retails them at 90 cents. He one-stops hits and oldies at 55 cents.

Tape is building. And it would build even more if GRT added him as a customer. He says GRT is the only vendor who does not recognize him as a wholesaler. The 34-year-old Johnson is open to buy with major suppliers here. One says he's the largest black account in the state, while another major branch operation says he's tied for largest, but they expect him to become No. 1 before year-end.

Johnson left the burglar alarm repair/installation business two years ago, but he still runs his janitorial business. He's pondering returning to work at Southwest after dinner in the near future. He'd like some time at home evenings.

Fine Pirate In Alabama

LOS ANGELES—Motown regional sales manager Phil Varola is credited with helping nail a tape pirate in Birmingham last week by Deputy District Attorney Dave Barber.

Mike Davenport, manager of Southeastern Tape Distributors, 1142 Third Ave. W., pled guilty to pirating recorded performances in the Criminal Court of Alabama city last week. He was fined the maximum \$500 and charged with a misdemeanor under the state law passed in 1975.

Barber has instituted condemnation proceedings in the equity division of Circuit Court in Jefferson County to confiscate two tape duplicating machines, a bulk tape eraser and 11 grocery sacks of tapes taken during the arrest. Barber expects additional charges to be filed under the state law in the next few weeks.



Continued from page 58

across country to promote their first Polydor release.

"We won't use gimmicks when recording, because when an audience pays to see us, we want to give them the same thing they hear on record. Of course we will throw in some theatrics. This way the people will not go away disappointed," says Smith.

The Delfonics and the Younghearts performed Sunday (23) at the Los Angeles Convention Center at a Spiritual Jubilee. The event was sponsored by the Nation Of Islam. Invited guests were Syretta, Earth Wind & Fire, Redd Foxx and Brock Peters.

Jazz musician Gabor Szabo's first LP for Mercury, "Nightflight," due this month, was produced by Philadelphia International Records' artist and producer Bunny Sigler. Sigler has also written and arranged for the O'Jays, MFSB and others.

Phase 4 Records, a London Records subsidiary, is adding disco to its MOR format. Its first release, "Discover" by Shaw, is a compilation of old standards, disco style.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	12	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	32	36	6	THIS IS IT Melba Moore, Buddah BDS 5657
2	1	7	BREEZIN' George Benson, Warner Bros. BS 2919	33	46	2	SALONGO Ramsey Lewis, Columbia PC 34173
3	2	8	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	34	NEW ENTRY		HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)
4	4	11	EARGASM Johnnie Taylor, Columbia PC 33951	35	19	11	FULL OF FIRE Al Green, Hi HSL 32097 (London)
5	5	16	BRASS CONSTRUCTION United Artists UA-LA545-G	36	39	3	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
6	7	13	DIANA ROSS Motown M6-861 S1	37	41	11	ODYSSEY Charles Earlland, Mercury SRM-1-1049 (Phonogram)
★10	16	16	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	38	45	29	MOVIN' ON Commodores, Motown M6-848 S1
8	8	7	AMIGOS Santana, Columbia PC 33576	39	31	12	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)
9	6	27	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	40	38	4	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
10	9	9	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)	41	NEW ENTRY		MISTY BLUE Dorothy Moore, Malaco 6351 (TK)
11	13	10	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	42	34	28	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
12	12	27	CITY LIFE Blackbyrds, Fantasy F 9490	43	42	8	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
★13	17	6	LEE OSKAR United Artists UA-LA594-G	44	59	2	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
14	11	8	SILVER CONVENTION Midland International BKL1-1369 (RCA)	45	NEW ENTRY		THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
15	14	26	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	46	58	2	HARD WORK John Handy, ABC/Impulse ASD 9314
16	15	27	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	47	NEW ENTRY		LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924
★17	24	4	THE MANHATTANS Columbia PC 33820	48	48	4	HAPPY 'BOUT THE WHOLE THING Dee Dee Sharp, Philadelphia International PZ 33839 (Columbia/Epic)
18	16	26	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	49	22	8	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith, Flying Dutchman BDL1-1460 (RCA)
★19	32	2	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	50	NEW ENTRY		SHOWCASE Sylvers, Capitol ST 11465
20	20	5	BLACK MARKET Weather Report, Columbia PC 34099	51	52	7	IT'S GOOD TO BE ALIVE D.J. Rogers, RCA APL1-1099
★21	27	4	FREE AND IN LOVE Millie Jackson, Spring SP-1-6709 (Polydor)	52	55	43	INSEPARABLE Natalie Cole, Capitol ST 11429
★22	28	2	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	53	NEW ENTRY		EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1
23	25	12	DISCO-FIED Rhythm Heritage, ABC ABCD 934	54	30	7	RDMANTIC WARRIDR Return To Forever, Columbia PC 34076
★24	33	8	STRETCHIN' OUT IN BODTYS'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	55	NEW ENTRY		NEVER GONNA LET YOU GO Vicki Sue Robinson, RCA/APL1-1256
25	29	9	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)	56	57	2	SURPRISES Herbie Mann Featuring Cissy Houston, Atlantic SD1682
26	26	4	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518	57	23	17	LET THE MUSIC PLAY Barry White, 20th Century T 502
27	18	18	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	58	NEW ENTRY		HIDDEN STRENGTH United Artists UA-LA555-G
28	21	17	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	59	56	8	TROPEA Marlin 2200 (TK)
★29	37	3	THE REAL McCOY Van McCoy, H&L HL 69012	60	54	3	SATISFIED 'N TICKLED TOO Taj Mahal, Columbia PC 34103
★30	40	2	NATALIE Natalie Cole, Capitol ST 11517				
31	35	3	HIGH ENERGY Supremes, Motown M6-863 S1				

Zenith '77 Trims 'Q' & Adds Tape

By ALAN PENCHANSKY

CHICAGO—Admitting it had overestimated current demand for 4-channel equipment, Zenith Corp. pruned quad offerings from its 1977 product line, unveiled here May 14. At the same time, expanded record/playback cassette/8-track options are offered.

Two 4-channel consoles and one 4-channel modular system for 1977, contrast with four consoles and two Allegro modules in quad offered last year.

Abandoned entirely are two 4-channel consoles that featured a pair of outboard speakers. "We found this design self-defeating," admits a Zenith spokesman. "People purchase a console in the first place because they don't want components strewn about the room."

The firm's two remaining quad consoles, carried over from last year, achieve the surround sound effect with speakers positioned at a 45-degree angle from the front of the cabinet in addition to those aimed directly forward.

In 4-channel modular, Zenith debuted the Allegro IV, which plays matrix 4-channel radio and phono program material and discrete 4-channel tapes. It has an AM/FM/Stereo FM receiver with record changer and built-in 2/4-channel 8-track tape player.

Unlike previous Zenith quad modulars, the Allegro IV can be purchased with any of three series of Zenith Allegro speakers, due to a power boost in the amplifier section. Earlier quad units were restricted to the low end Allegro 1000 speakers.

For 1977, enclosure size has been expanded in the Allegro series 1000, 2000 and 3000 tuned port speakers, and a treble boost switch added to the 2000 and 3000 series speakers. The brilliance switch has two positions, "0" and "+."

Zenith also introduces an 8-track cartridge tape player/recorder with

(Continued on page 63)

FOR N.J. REP FIRM

'Program Positive' Ups CB \$\$

By RADCLIFFE JOE

NEW YORK—Bressler & Baum, a New Jersey-based manufacturers representative organization specializing in citizens band products, rolled its "Program Positive" bandwagon into the recent PC-76 and NEWCOM shows, and came away with the expectation of netting an estimated 500% in profits from the sales of its CB lines this year.

According to Jules Bressler, chairman of Bressler & Baum, "Program Positive" is an attitude and knowledge of the CB business "that enables us to give in-depth customer penetration and broad coverage to our principals."

"Program Positive" was created just over a year ago "to serve accounts better and to keep pace with the rapidly expanding CB business." It includes a broad reorganization of personnel, to place key people in key positions, additions to both the in-

house staff and field personnel, and a redirecting of marketing strategies to give the firm the best possible advantages in the burgeoning CB market.

In the first year of its existence "Program Positive" jacked Bressler & Baum's sales figures up by more than 100%, he claims. This year, the firm's executives are expecting a five-fold sales increase. Still Bressler feels this is merely the tip of the phenomenal CB iceberg.

The Bressler & Baum executive feels the industry will enjoy at least four or five more years of growth before peaking, and he hesitates to even guess at what sales figures will be during that period.

Unlike many johnny-come-latelys that are hitching a ride on CB's bandwagon, Bressler & Baum has been a pioneer in the business. It has represented Pathcom, the second

biggest CB equipment manufacturer in this country, for more than 12 years, and has sold the products of Antenna Specialists, a leading CB antenna manufacturer for more than 18 years.

Among other companies represented by Bressler & Baum are Amperex, EV-Game, Clifford, Bell, Erie Technological Products, J.W. Miller, Howard W. Sams, and Littlefuse, a semiconductor operation with which the company began business in 1967.

The Bressler & Baum firm is not seeking new clients. It confesses that business is so good it now has more on its hands than it can handle. As part of its "Program Positive" strategy, it intends to concentrate its activities on developing the market in-depth for each of the lines it carries, and recently added three salesmen to its staff.

Special Products Group At TEAC To Push Esoteric, Accuphase, Micro Seiki Lines

NEW YORK—The TEAC Corp. has created a special products group to handle the marketing and merchandising of its Esoteric tape deck line and Accuphase components, and Micro Seiki turntables.

Chuck Miller, director of sales for the Accuphase line for the past 2½ years, is sales manager of the new marketing group. His initial assignments include the establishment of a distribution policy for the three lines, and the creation of national promotion programs that will include comprehensive media advertising geared to both the trade and consumer, point-of-purchase displays and special regional co-op advertising agreements.

Miller discloses that the rigidly screened dealers selected to carry the lines will include, but not be limited to, established TEAC retailers. "We will place our emphasis on selecting the best qualified people for the job. These people must have above-average product knowledge, with a thorough knowledge of the marketplace,

and the ability to successfully sell this type of product," says Miller.

The products, to be formally presented at the Summer CES, include two units of the planned seven-product Esoteric line, six additions to the Accuphase line, and five turntables from Micro Seiki, whose U.S. distribution was taken

over from Tannoy (Billboard, Feb. 28).

Top of the Esoteric Series is the model 860 stereo cassette recorder, ostensibly the first unit of its kind to incorporate both dbx and Dolby circuitry (Billboard, Nov. 15). The unit is priced to sell at under \$1,600.

The other unit in this line is a high-performance portable cassette recorder designed to withstand temperatures from 32 to 140 degrees and featuring a signal-to-noise ratio of up to 68 dB. This unit carries a price tag of less than \$500. Other products planned for inclusion in the Esoteric line include four more high performance cassette decks and two open-reel recorders.

The six new Accuphase units include the model F-5 crossover, an electronic frequency-dividing network for stereo multi-amplification systems. According to Miller the unit is basically designed for stereo tri-amplification, but can easily be converted for bi-amplification. It is designed with a rack-mount front panel. (Continued on page 63)

Midland Consolidates Expanded Operations

KANSAS CITY—Midland International Corp., major supplier of car stereo and CB equipment among other home entertainment products, has consolidated operations from five locations in North Kansas City to a new corporate headquarters in suburban Shawnee Mission.

Also under construction is a new central distribution/service center that will provide 172,000 square feet of space in Executive Park in North-eastern Kansas City when it is occupied in late summer.

'AUDIO ELECTRONICS' Indie 'Turntable King Of Kansas City' Beats Discounters At Their Own Game

By GRIER LOWRY

KANSAS CITY—Stocking a lot of good lines, including some slow-moving esoterics, but playing up three major brands with widest acceptance in the trade territory has been a key element in the surge of Audio Electronics to a position as one of the highest-volume independent stereo dealers in local market.

In quantity buying, advertising and promotion, and in-store display, Marantz, Pioneer and Kenwood are "names" given top billing at the suburban Prairie Village firm which totted up in excess of a reported \$500,000 in gross sales in 1975.

Owned by Lenge Morgan, the six-year-old firm captured the Pioneer Dealer of the Year Award for highest sales in the four-state region of Kansas, Missouri, Iowa and Nebraska, in both 1973 and 1975. In 1975, the firm doubled the volume edge on its nearest competitor.

"We're in a hot discount market and last year discounting got hot and heavy, but we battled everyone on price and came out with a super volume," the dealer says. "We said to ourselves 'why run scared?' We had the finances and the warehouse to buy in large quantities. Instead of the normal 25 and 35% markup we angle for, we said 'let's sell three or

four times more and start selling 15 over cost. The upshot was we sold more units and made more money.

"Our financing stability is a big plus," says Morgan. "If a factory has a deal on 250 speakers that normally would cost us \$90 but they're selling for \$64, we grab it. Or if they have a special buy on receivers for \$50 but the minimum order is 300 units, we can handle the \$15,000 tab without problem."

With all the emphasis on the three major brands, why stock the pure audio lines at all? "We value the gloss they put on our image," Morgan says. "A customer may stop and look at a \$5,000 package on the way in, but end up buying a \$500 outfit. But just seeing that we have those esoteric lines makes him feel we aren't a store that just stocks 'stuff.'"

"But we make no apologies for our ticket averages," emphasizes the dealer. "It runs \$175 to \$200 per speaker. On turntables our average comes in around \$165. Our average package ticket hits a bit over \$800. We lay it on the line to shoppers—for anything halfway worthwhile they'll pay at least \$500."

Selling is low-key, let the customer look around, but be available to answer questions.

Demonstrations are the big thing. And a forceful element in the demonstration is a switching system for 20 amplifiers into 20 pairs of speakers from one control—and changing to another station to demonstrate another set of 20 amplifiers and 20 pairs of speakers. The ready-to-go demos are balanced with five different manufacturers, last year's close-outs, top-end goods and medium-priced units.

The inventory at Audio Electronics is slanted to an eclectic buyer-mix. For several years the big potential was in the 17 to 24 group. Now the age is 20 to 36 with the young marrieds coming on strong.

Some 500 pieces of merchandise—cost inventory of \$50,000—are crammed into the 610 square feet of space. It adds up to a minimum offering of 70 speakers, 20 turntables and 200 components. Units are grouped by brand with one exception: speakers. They are assembled by price with all \$100 speakers, all \$200, etc., together. They are easier to sell that way, according to Morgan. But all other units are set up by brand on the four-tier shelving reaching around the layout.

Lenge Morgan and his wife, Vi, top aide, (Continued on page 62)

3M Scraps CTR Units; Hi Fi Delay

NEW YORK—The 3M Co. has abandoned plans to market its Wollensak brand of semiprofessional CTR-1 cassette recorder and CTR-3 8-track recorder, previewed at the Summer CES last year.

3M officials would not admit it, but the move further emphasizes published reports that the Wollensak division is facing a possible phaseout (Billboard, Feb. 28). No new Wollensak products have been manufactured for some time, none are planned, and catalog products in the line have been reduced to five. 3M has also been in the process of eliminating what it calls "non-productive" dealers and reps, leaving a mere handful of the original total.

The escalation of Wollensak's phaseout does not affect 3M's plans to develop and market a state-of-the-art line of audio products for the high fidelity market (Billboard, Feb. 28). The company has reversed its plans to preview the line at the upcoming CES, but officials assure that this is only because they want to be sure all bugs are out before any unveiling is done.

Regional test marketing of the line is a possibility later this year, but definite plans are still to be formulated. 3M's engineers are said to be happy with many products in the planned line, but no national marketing is planned before next year. The line is being manufactured at 3M's Camarillo plant in California.

In disclosing his firm's decision not to market CTR, Tom Kenny, market manager for 3M's Mincom Division, says it was based on dissatisfaction with the technical performance of the product.

He adds, "Since previewing the line last June, we had been working with our overseas producer to improve its performance, but have been unable to meet the standards of excellence expected of products that carry the 3M brand identity."

RADCLIFFE JOE



Billboard photo by Grier Lowry
Warehouse display touch does job for Lenge Morgan at Kansas City's (Mo.) Audio Electronics.



Steve Perpich, left, and Ken Stecker of Cerwin-Vega/Hed show off new power system with 120 watt mobile amp, 6 by 9-inch, 40-oz.-magnet speakers.



Commercial sound components getting attention from disco market are focus of Utah Electronics' Larry Salzwedel and Bill Macomber, left; Philips/Ampex's Art Kelly and Steve Boak, flanking Northern California rep Bill Posey.



New CB mikes are shown, left, by Shure Bros.' Roger Ponto to Jerry Metz with Chicago rep Hutmacher Assoc., and right by Gerry Damsky, EV-Game, to Miami rep Joe Raulson, along with new EVG Electro-Care CB accessory line.



NEWCOM '76

'Crossover' Rep-Distrib Audience For Commercial & Consumer Audio/CB

Billboard photos by Stephen Traiman



Le-Bo's Les Dame, right, displays new universal CB carrying case to Gil Karwoski, former RCAer with Tel-Tronics.



Bib Hi-Fi's Mike Noakes, left, and Henry Roed Jr., right, show Groov-Kleen disk care unit to Capitol Magnetics' Bud Jackson and Bill Bollinger.



Prototypes of new CB receiver-only/tape player combos are shown by Boman Industries' Stan Surlow, left, and Jim Lown. Firm also has CB/AM/FM/MPX combo with monitor override in expanding line.



New Pfanstiehl CB accessory line gets once-over from Northeast regional manager George Elgin, left, and West Coast regional boss "Dude" Barber.

Videodisk Future Examined By Navy

LOS ANGELES—The U.S. Navy Research and Development Center at San Diego—intensely interested in the future of the videodisk as an education and training medium—is conducting an ongoing study as to its future potential.

Begun in September 1975 and termed the "Delphi Project," the research is seeking to project for the next 10 years when and how the videodisk will be available, to whom and on what basis, what kinds of materials will be available for it, and what the actual costs are likely to be.

Essentially the project consists of a panel of approximately 90 anonymous "experts" from all over the country who have an interest in the videodisk including manufacturers and marketers.

Final target date for completion and availability of the report is this summer.

The methodology consists of four questionnaire rounds, each being constantly refined to eventually project trends by varying degrees of probability.

While the first public statement of the project's existence was made in March in Anaheim, Calif., Dr. Dewey Kribs of Sensors, Data, Decisions, Inc. of San Diego, one of the principal researchers of the project,

gave attendees of the Los Angeles Videoshop here at the Ambassador Hotel (April 29) a study update at a seminar entitled "Videodisk Programming—What Will It Be?" Three questionnaire rounds have thus far been completed.

"The videodisk will prove to be a cost effective medium for educational training, sales and entertainment," said Kribs, indicating the panel had reached a high degree of consensus so far on that point.

In terms of programming, the panel is predicting that "how to" disks will prove to be popular, everything from how to fix a lawn mower to physicians continuing their education.

The panel is also predicting that videodisks will more than likely be sent to homes containing sales and commercial material and that these disks will also have entertainment values.

Other consensus projections according to Kribs are:

"Production of software especially produced for the videodisk will stimulate the purchase of videodisk hardware and magnetic tape devices will be used where the read/write capability is important.

"If two commercially viable videodisk systems emerge, the less

expensive system will be used in the home with the higher quality unit being used by institutions.

"Standardization will be achieved by most manufacturers taking a license from one system.

"There will be pornographic applications of videodisk software.

"Under the sub category cultural impact such institutions as the government, arts, and sciences will see the videodisk as a commercial tool capable of public and cultural impact.

"New life style interests will be available to millions via the videodisk.

"Under the sub category entertainment aspects, there is little likelihood that public or educational tv and/or the motion picture/entertainment business will be eliminated or restructured. Initial competition, however, is likely to be between new movies in theaters and videodisc programming.

"Inexpensive videodisk software based on current market projections will compete with weaker prime time television programs.

"The entertainment quality of videodisk programming will be, by

necessity, low since it will be intended for mass appeal.

"The most immediate impact of videodisk will be in education."

In other highlights from the study the panel indicates that there is a high probability that there will be stereo sound via the videodisk while there is a low probability that there will be a reduction in paid attendances at cultural events like dance, theater, music concerts, or movies, or that unrestricted censorship on the videodisk will obsolete or eliminate motion pictures.

Kribs pointed out that the study was not intended to "present facts about the future of the videodisk but rather to summarize projections from a panel of experts."

The military is interested in the videodisk since it offers a lower distribution cost in addition to greater flexibility as a functioning audiovisual system.

The U.S. Navy Research and Development Center in San Diego has more than 250 professionals in the disciplines of educational psychology, instructional development, and operations research. The Navy offers some 3,000 educational and vocational courses to its various personnel. **JIM McCULLAUGH**

RCA: No Haste On Vidisk Bow

LAKE TAHOE—RCA's videodisk system is generating so much advance excitement that the firm doesn't want to be forced into bringing it to market earlier than planned.

That's the word from Anthony L. Conrad, president and chief executive officer, in remarks made before distributors at the firm's national distributors meeting here May 15.

"To be candid," Conrad said, "one major problem concerning SelectaVision VideoDisc right now is that it is generating so much advance excitement we have to avoid being tempted into the market before we make our decision in terms of our own greatest advantage."

He added, "We are well into test production, but we are not going to act in haste. For one thing, we know of no competitive system that approaches SelectaVision as a mass-produced product for a mass market.

"But we can be definite on two counts. One, the independent distributor network is basic to our marketing plans for SelectaVision; and two, you will be the first to know when the curtain is going up.

"When SelectaVision does arrive," he noted, "it should add a boost to RCA's drive for tv leadership."

3 Receivers To Debut 'GTE' Line

LAS VEGAS—GTE Sylvania will introduce three stereo receivers in August all bearing the GTE logo only. Current audio product lineup from the firm is branded GTE Sylvania except for GTE speakers.

Jerry Henricks, national sales manager for audio, made the disclosure at the firm's national sales convention here Monday (17).

The new units include a 20-watt RMS per channel unit, model 2300; a 55-watt RMS per channel unit, model 2500; and an 80-watt RMS per channel unit, model 2600. No prices have been set but the units will be on display at Sylvania's suite in Chicago during CES.

In addition, prices on existing GTE Sylvania components have been lowered.

In order to continue to make a long term commitment to audio, Henricks does not rule out introducing (Continued on page 63)

AUDIO MOBILE 'New Look' High End Autosound System Set To 'Drive In' At CES

By JIM McCULLAUGH

LOS ANGELES—Car stereo will take another turn on a decidedly sophisticated, high-end road when Audio Mobile, Inc., a fledgling Irvine, Calif.-based autosound firm, literally drives into June CES in Chicago in a BMW with the prototype of a new generation component hi fi system for the car.

The new unit, an in-dash FM stereo cassette player, will employ sophisticated electronics in terms of capture ratio and FM sensitivity, according to the firm.

According to the firm, it is aimed at the same market as the \$700 Nakamichi/ADS cassette stereo system (Billboard, May 15).

Audio Mobile was organized last June by 42-year-old engineer Paul Stary who at one time had the first Muntz franchise on the East Coast. Eventually becoming disenchanted with the quality of car stereo sound generally, he decided to do something about it.

Operating out of a 17,000-square-foot facility of manufacturing spaces and offices Audio Mobile introduced the SA500 component hi fi system for the car.

Essentially the SA500 consists of a 50-watt RMS stereo power amplifier; a small, underdash mounted preamplifier/equalizer control package; and a four-speaker, two-way woofer-tweeter system with crossover.

This novel design approach allows the integration of "separates" in the car's music entertainment system and is compatible with any existing car stereo system including FM stereo, 8-track or cassette signal source.

The unit is marketed through an independent rep network nationally and is now sold by approximately 70



Billboard photo by Jim McCullaugh

Taking in recent AES are Audio Mobile's chief engineer Hal Keeling, left, and president Paul Stary, who will have first autosound system at CES.

high-end audio dealers and car stereo installers.

It has a suggested retail price of \$388. Included also are all wiring and hardware for installation as well as a comprehensive owner's manual.

For a pretty small company," Stary explains, "we are going to have a decent display at CES. It's going to include a BMW because the system really has to be demonstrated in a car for full effect. It's actually living room sound for the ear." It will be Audio Mobile's first appearance at CES.

Currently Audio Mobile consists of 20 persons and is going through a further process of staffing. Advertising and promotion are being handled by R.A. Neilson of North Hollywood.

"At CES," Stary continues, "we will be showing in addition to the SA500 the prototype of a unit which will contain its own signal source which will be an in-dash, FM stereo cassette player. It will feature technically sophisticated electronics mainly in terms of capture ratio and FM sensitivity. What we are trying to do with the FM source is to make it a tuner for the car, like a true component.

"The first cassette unit will be a hybrid, meaning that the transport system will be the best possible one we can get from Japan. Right now we have it narrowed down to two companies.

"It will have totally American-made electronics in the chassis and the look will be in keeping with the product line, a fairly low key, professional look. There's no model number set as of this time and it probably won't be deliverable for about three

to four months. We want to judge reaction at CES.

"The element separating us from other booster/amp companies, which we are not, is the fact that the units will have their own signal source. The product line will go into good, high quality in-dash units.

"The next product beyond that is a very sophisticated in-dash model which will be totally American-made and will consist of the same package of cassette player and FM stereo radio but will feature also a digital readout, phase lock loop digital front end, and possibly Dolby.

"That unit will be quite refined in that it will have a jack on the back that will input directly to our preamplifier and both units will not have a power amplifier but will be strictly tuners and tape head electronics so they must be used with some sort of amplifier and preamplifier systems."

Stary adds that Audio Mobile's current consumer advertising campaign has been underway for two months now in such publications as Stereo Review, Rolling Stone, National Lampoon and Road and Track and that responses for the SA500 have been pouring in at "an almost unbelievable 600 a week."

Stary says he is also aware of the aftermarket and van markets and unlike some of his competitors he will concentrate heavily on traditional car stereo installers in his marketing strategy.

"You have to have those guys on your side with a product line like this," he concludes.

Rep Rap

L.J. Paul & Assoc. Inc. 6909 Ashcraft, Suite 104, Houston 77036, has been named to handle Maxell blank tape products in Arkansas, Louisiana, Oklahoma and Texas, Maxell national sales manager Gene LaBrie announced.

Headed by Lou Paul, the rep firm was established in 1968, and has a seven-man sales staff plus a "phone power" program in which every area dealer is contacted weekly. Other lines include U.S. Pioneer, Toshiba America, Audio Technics and Barzilay.

★ ★ ★

John W. Steinberg Co., 11617 Acama St., Studio City, Calif. 91604, has been named to represent the Superex headphone line for Southern California, Arizona and Southern Nevada, John Steinberg reports.

★ ★ ★

All East Coast ERA chapters are invited by the Mid-Lantic Chapter, ERA, to an all-day training seminar June 4 at the City Line Holiday Inn, Philadelphia, by Dr. Leonard Zunin. His "Contact—The First Four Minutes," was successfully sponsored by the Southern California Chapter, ERA, last year, as an in-depth look into human relationships.

Seminar chairman is Bill Sylvester, L.D. Lowery Co., Broomall, Pa., with a committee that includes Ron Frizer, Jadelectronic Assoc., Birchrunville, Pa.; Roger Samartino, Danco Electronic Sales Corp., Cherry Hill, N.J.; Dick Lewis, Richard Lewis Sales, Willow Grove, Pa., and Fred Besnoff, P.S.A., Inc., Feasterville, Pa.

★ ★ ★

Cal West Marketing, Los Alamitos, Calif., will rep Elpa Marketing Industries in Southern California, announces Bob Shene, Elpa Western sales manager. Cal West personnel Mark Sorenson, Jay Simon and Sandy Schulman will handle Elpa lines Thorens turntables, Watts record care products and Editall tape splicing/editing equipment.

★ ★ ★

Over-all reorganization of top management at Almo Electronics Corp., one of the largest distributors of stereo, radio, hi fi and electronic products based in Philadelphia, comes with the appointment of James Wolitarsky as vice president-finance, reporting to Sheldon Chaiken, executive vice president. He was previously a commercial officer at the Philadelphia National Bank.

Under the reorganization plan, Arthur Seltzer, executive vice president/consumer and dealer products, and Sam Shapiro, executive vice president/industrial products, will be solely responsible for the purchasing and selling of their respective product lines. Chaiken, who recently joined Almo, will have total administrative operations of the company as his responsibility.

Former marketing services and division manager of Fidelitone, John T. Strawa, announces creation of Strawa Sales Co., 2030 Hassell Road, Suite 101, Hoffman Estates, Ill. 60195, (312) 885-1483. Firm will rep for distributors, mass merchandisers and hi fi stores in northern Illinois and southern Wisconsin.

FOR SALE

RECORTEC MODEL CTL

CASSETTE WINDERS

Set up for blank or pre-recorded product.

Would consider trade for Gauss equipment.

BOX 852

Billboard

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SUPERVISION

SERVING YOUR VIDEO NEEDS

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immediate delivery on most major brands

SPECIAL: PANASONIC NV-2125

Record your own TV program

also: BLANK VIDEO TAPE SPECIAL with this ad

New Improved MEMOREX UCA-60 \$19.95

Satisfied customers include: Beach Boys, Wolf & Rissmiller Concerts, Bobby Vinton, Jeremiah P. Throckmorton, KSCI-TV18 and Heater-Quigley Productions.

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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**. We are the first do it in our field.



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

Audio Electronics' Success Rx In K.C.

• Continued from page 60

borrow some pages from the mass merchandisers' book. For example, from 75 to 100 pieces are stacked in boxes at the front of the store by the entrance. This warehouse approach, believes Morgan, has helped him earn the title of "Turntable King Of Kansas City."

Turntables get a big play in the boxed arrangement with some 99 "Pioneer" closeouts recently priced at \$88. Another portion of this low-ball, warehouse-style massed section at the front features the "Superbargain Of The Week," a weekly package deal which recently had a receiver turntable speaker package, regularly \$1,330, for \$899.

All items shown in this mass display area are listed in the weekly (\$90) classified advertisement appearing in the Kansas City Star. Lenge Morgan calls it "our best piece of advertising per dollars spent."

The ad lists 40 or 50 stereo pieces which are grouped and captioned by brand. A recent ad featured 12 hand-picked "Pioneer" items. Another heading had "Marantz" closeouts. A 40-watt stereo receiver, a \$290 list value for \$128, was shown in a recent ad. Another receiver, originally \$290, was priced at \$128 and had a "Save \$162" quote in the ad copy. The dealer, taking advantage of a close-out deal, bought the receiver for \$92.

"Combine our boxed, mass display arrangement with this ad and you have one of the most potent traffic-producing devices possible," believes Morgan. "It is possible to develop this type of merchandising with quantity purchasing power. The kind of traffic we get out of it is the bargain hunter, the guy looking for a hot deal. So he picks up a \$290 Pioneer receiver for \$128. We feel, and we know, there is a good chance he will come back when he's ready to step himself up to something better.

He got a good deal here on his first trip and he feels that he'll get one when he's ready for something better."

"We get no co-op help from the factory on the \$90 we're out of pocket for these classified insertions," the dealer closes. "But it's money well spent."

This exclusive profile/interview concludes next week with a look at Audio Electronics' radio advertising, car stereo merchandising and in-store service policy.

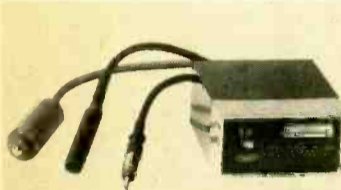
Miida Shifts N.J. HQ

LYNDHURST, N.J.—Miida Electronics Inc. consumer products group has moved from West Caldwell, N.J., to expanded headquarters here, including administrative, sales, quality control and product design divisions. Los Angeles production/warehousing facilities also have been expanded as a result of the firm's U.S. sales growth.

Audio Showcase



WEIGHING ONLY three pounds and measuring just 2.2" high, 6.3" wide and 7.9" deep, this compact SBE Catalina III delivers maximum allowable power on all 23 channels and features built-in noise limiter and backlit dual-function meter to monitor transmitter power output/modulation and signal strength of received stations. Suggested list: \$149.



ALARON B-1 CB converter transforms any car radio into 23-channel CB monitor. Car radio dial tunes CB channels. CB/AM conversion scale on unit's face. List: \$19.95.



LIGHTWEIGHT molded cases of high density polyethylene from Chicago's Platt Luggage protect CB gear when it's taken in and out of vehicle. Polyfoam interior. Two sizes. Suggested retail: \$14.95 and \$19.95.



MOTOROLA'S MOCAT 200 tops the firm's new line of U.S.-made mobile CB transceivers. **EXTENDER** noise blanker and LED digital channel readout are deluxe features added to digital phase lock loop synthesizer, dual gate FET front end and illuminated S/RF meter, offered throughout the line. Suggested list: \$225.



CB SERVICEMASTER, model 1040 by B&K-Precision, operates as low-cost test center for dealers looking to get into growing CB service business. Incorporates functions of several test instruments at \$250 list.



CB CADDY, universal, portable CB-radio mount with built-in speaker from Falcon Enterprises, adjusts to ride securely almost anywhere. Complete with plug-in wiring harness for radio at \$24.95 list.

Tape Duplicator

Sela of Sweden, major manufacturer of portable sound mixers for motion picture production, with recent expansion into audio and videotape recording and broadcasting fields, has appointed Audio Services Co., its sole U.S. distributor.

Taking over from Nagra Magnetic Recorders, the firm headed by Ron Topham, with Bob Schneider as sales manager, is handling the full line of units for any portable sound-mixing need, and a group of self-powered and remotely powered monitor-speakers, at 565 Fifth Ave., New York 10017, phone (212) 972-0825.

Mixers include model 2880-BT for use with Nagra, Stellavox, Arrivox-Tandberg, Revox or other professional recorders, with full audio control for up to four inputs working off the recorder's batteries, with its own battery-pack or an external power supply; top-line model

4200 stereo unit with up to eight inputs, and the fully modular 3600 system.

Debut 'GTE' Line

• Continued from page 62

tions of other components like cassette decks or turntables later on down the marketing ladder.

General Telephone & Electronics Corp. has recently established a world-wide consumer electronics business group within the GTE Sylvania subsidiary to manufacture and market audio sets, tv and other consumer electronics products on a global basis.

TEAC Sets Up Special Products Group

• Continued from page 60

Accuphase model P-20 is a stereo power amp delivering a minimum of 70 watts of RMS power per channel, and a frequency range of from 20 to 20,000 Hz. Other units in the line include a 300-watt monaural amplifier tagged at under \$900, and an FM tuner with a \$500 price tag.

The Micro Seiki turntable line features both a state-of-the-art unit for audiophiles, and a replica of a 78-r.p.m. record player with sound horn. The top of the line unit is the model DDX-1000, a unit said to be capable of accepting up to three tonearms through use of a special casting with three separate modular pods. It is a direct-drive system with servo-controlled motor, and an aluminum tripod supporting frame for added stability. It comes without tonearms or cartridges, and sells for under \$600.

Also priced to sell for under \$600 is the M-78 r.p.m., the replica model that plays only 78 r.p.m. records. Says Miller, "It is for those people who have saved their old 78s and want to play them like they were played in the good old days."

Between the ultra-modern and the replica of a bygone era are Micro Seiki's MB-10 and MB-15, two belt-driven units, priced at under \$100 and \$150 respectively. The MB-10 is a manual unit, while its higher priced counterpart features automatic lift and cueing.

Rounding out the turntable line are models DD-20, DD-30 and DD-40. They feature a floating suspension system in which the tonearm and turntable assembly are mounted on a specially designed subchassis that floats on springs within the base, thereby eliminating outside vibration and acoustic feedback.

The DD-20 is a manual unit with

cue that will sell for under \$200, while the DD-30 incorporates an electronic sensor for automatic tonearm lift and return. It will sell for under \$300. The DD-40 also features cue and an all-wood base. It will sell for under \$400. Rounding out the line is the MA-505 with a price tag of under \$150.

TEAC's regular audio products line features four new high-end, front-loading cassette decks with Dolby, and five new open-reel systems, with such features as Dolby noise reduction circuitry, Simul-Sync recording function that allows the recordist to build tracks, one at a time, and TEAC's exclusive Quik-Lok reel holders.

The new TEAC/Tascam professional recording product line added four models, previewed at the recent AES in Los Angeles (Billboard, May 22).

RADCLIFFE JOE

Zenith Line Trims 'Q', Adds Tape

• Continued from page 60

single button record and automatic level control, a more rudimentary player/recorder, to allow lower price points on consoles and modulars incorporating full 8-track capability.

A front-loading cassette player/recorder, available on two modulars, is also new for 1977.

And the high end "Wedge" modular chassis, introduced last year, has been packaged in a Mediterranean console for 1977, that also employs the Allegro speaker system, ported through the rear.

In all, Zenith offers 15 audio consoles this year. All combine a record changer with an 8-track tape unit and an AM/FM/FM stereo receiver. Nine of the 15 models have 8-track recording capability, three with the new single button 8-track player/recorder.

Zenith's 1977 modular audio line consists of 10 units in four Allegro series representing five different combinations of audio capability. Suggested list prices range from \$230 for a Series I modular offering

phono and radio matched with Allegro 1000 speakers, to \$530 for the Series III or "Wedge" machine featuring phono, radio and 8-track play/record, linked to a pair of Allegro 3000 speakers.

The Series III modulars are recommended for use only with Allegro 2000 and 3000 speaker systems. The customer can match any pair of Allegro speakers to Series I and II modulars.

According to Zenith, the Series I chassis delivers 2.5 watts per channel RMS power into 8 ohms. The Series II chassis pumps 6 watts per channel RMS and incorporates more sophisticated circuitry in its radio component.

The Series III or "Wedge" modulars are claimed to deliver 12 watts

per channel into 8 ohms with no more than 0.5% total harmonic distortion from 40 to 18,000 MHz. The tuner section features additional circuitry upgrading.

In modular Series IV is the one 4-channel unit described above.

In its accessory line, Zenith continues with a cartridge tape recorder/player, a stereo cartridge player and a 2/4-channel cartridge player. Six stereo and three 4-channel headphones are also carried over from 1976.

New is the separate availability of Zenith's three speed record changer used throughout the console and modular lines. It features a ceramic cartridge and a dual radius diamond stylus for playing LPs and 78s without changing needles.

8-Track Trio By Topp For CES

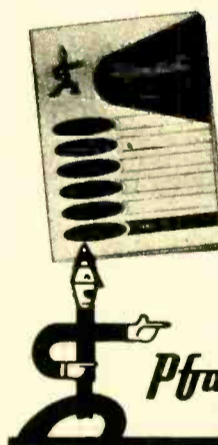
NEW YORK—Topp Electronics will show three new portable 8-track players at the June CES, according to Charles Kates, executive vice president.

The units, under the Juliette brand name, include the model 8P-40 8-track player in golden yellow, with a list price of under \$40. Model 8PR-80 is also an 8-track player with built-in AM/FM radio. This unit, finished in silver gray, is tagged at under \$50.

The 8PR-100, with a price tag of less than \$60, is also an 8-track player system with AM/FM radio and a microphone and mixing switch for use either to sing-along with programs being played, or for use as a public address system.

All three units are equipped with manual, push-button tape program switches, and top-mounted rotary volume and tone controls. They also come with a three-inch dynamic speaker and operate on either AC/DC or car battery. A detachable adapter with case is optional.

www.americanradiohistory.com



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Country

Dean's 'I.O.U.' In A Gigantic Payoff

By GERRY WOOD

NASHVILLE—"I.O.U."—the Jimmy Dean tribute to motherhood—has become the biggest country crossover record since C.W. McCall's "Convoy" rolled down the pike last November.

Reaching number 9 with a star on this week's Billboard Hot Country Singles chart, the release has burst into the top 10 in only three weeks. Activity has spilled into the Hot 100 pop chart where it has penetrated the top 40 with a star, and also the Easy Listening chart.

A new Dean LP, titled after the hit single, is now being shipped, a soul



POTSIE & PRODUCER—Anson Williams, who plays Potsie on the "Happy Days" tv series, goes over material with his producer Jerry Crutchfield (left) prior to his first recording session at Nashville's Sound Shop.

version of the song has been issued, and a shorter version of Dean's record has been released, edited down from 5:57 to four minutes for radio stations that had complained about the length.

The Casino Records release, distributed by GRT Records, was interpreted by many buyers as a Mother's Day salute, but Billboard information indicates continued heavy sales, though the radio play may have peaked.

"Exactly two weeks after the release of the deejay copies, we had orders for 750,000" comments Dick Heard, vice president of GRT. "To put production in gear that quick for that many records, we had to turn the world upside down. We ended up having five plants working on the record at one time. Now it has calmed down to where it's a steady selling thing."

Heard reports that dealers noted the records were also being purchased as gifts, with some customers buying as many as 15-20 copies. A Catholic church in L.A. used "I.O.U." as the basis for a sermon.

Now that Mother's Day has passed, Casino and GRT officials are insisting the recitation is much more than a Mother's Day item. "If this is only a Mother's Day record, then 'Philadelphia Freedom' is only a July the Fourth record," Heard maintains.

(Continued on page 68)

Precht Producing CMA's CBS-TV Awards Program

NASHVILLE—Robert Precht has been named by the CMA as producer of the 10th annual CMA Awards Show slated for telecast over CBS Oct. 11, and expanded from one to 1½ hours.

Precht has been executive producer of the "Entertainer Of The Year Awards" show, has produced two ABC Wide World of Entertainment dramas, the CBS comedy series "Calucci's Department," "The Ed Sullivan Show," and "The 50th Anniversary Of The "Grand Ole Opry."

The Kraft-sponsored CMA Awards has historically maintained the top rating position in its time slot. The latest program garnered an impressive 39 share of the viewing audience.

Joe Cates has produced the last five shows. "Joe has done a real fine job," comments Jo Walker, executive director of the CMA, "but he has a series coming up this fall and he felt he wouldn't have time to do it."

Lindsay In Pact

NASHVILLE—R. J. Lindsay, owner of Aquarian Records, has signed a distribution agreement with Commercial Distributing Corp., a new independent distributing firm headed up by Joe Lucas.

Initial release on the Macon, Ga.-based label, is "Singing A Happy Song" by Larry Hudson.



ODD COUPLE—The unusual pairing of Broadway star Carol Channing and country star Webb Pierce becomes a reality as they record their first duet for Plantation Records and label president and producer Shelby Singleton.

Acts Firmed For Miss. Rodgers Fest

MERIDIAN, Miss.—A three-day Jimmie Rodgers Memorial Festival launches the official opening of the Jimmie Rodgers Museum Wednesday (26) in Highland Park, with many of today's top country artists performing for the occasion.

Begun in 1972 by James Sheldon and Carl Fitzgerald, the museum is a replica of an old train depot that was located in Stonewall, Miss. in Rodgers' era and reconstructed here in his home town. The museum contains some 2,500 square feet of Rodgers memorabilia including such personal things as his theatrical trunk, tuxedo, tool box he used on the railroad, many pieces of furni-

ture he made by hand, his Shrine and Masonic plaques and various other items of interest.

The Jimmie Rodgers Memorial Festival, co-sponsored by the museum and the Hamasa Shrine Temple, will present two shows nightly Wednesday through Friday with tickets ranging from \$3-\$5. Wednesday night's show will feature Ernest Tubb and his Texas Troubadours, Pee Wee King, both Hall Of Fame members, Red Stewart and the Collins Sisters, Melba Montgomery, Ray Griff and Charlie Louvin.

Thursday's show will consist of (Continued on page 68)

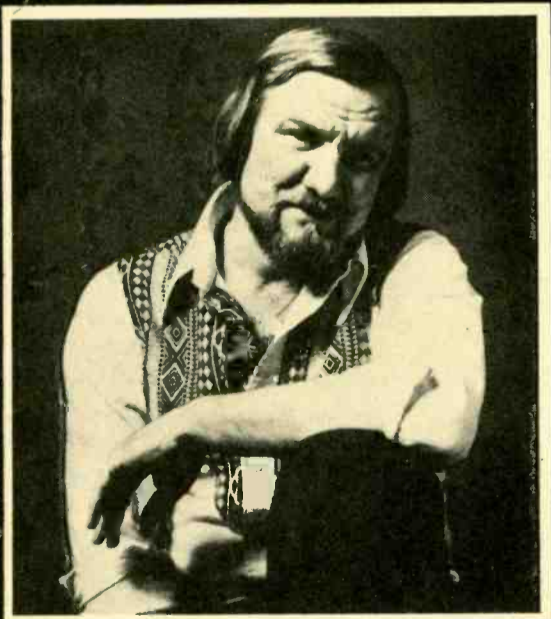
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From Three Of The Finest In Their Fields!

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Progressive Country

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Monument 8-8692



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The time-honored songs of the American Cowboy from “Cool Water” to “Cattle Call”... “Billy The Kid” to “Back In The Saddle”... “Red River Valley” to “Tumbling Tumbleweed”... Songs that symbolize the Spirit of America.

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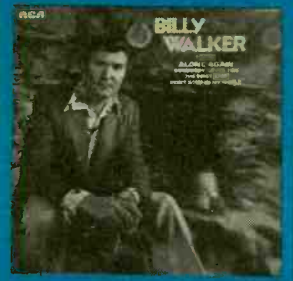
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Billboard Hot Country Singles

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Billy Walker's
HIT SINGLE
"(HERE I AM) ALONE AGAIN"



#PB10613
 Written and Produced by
Ray Pennington

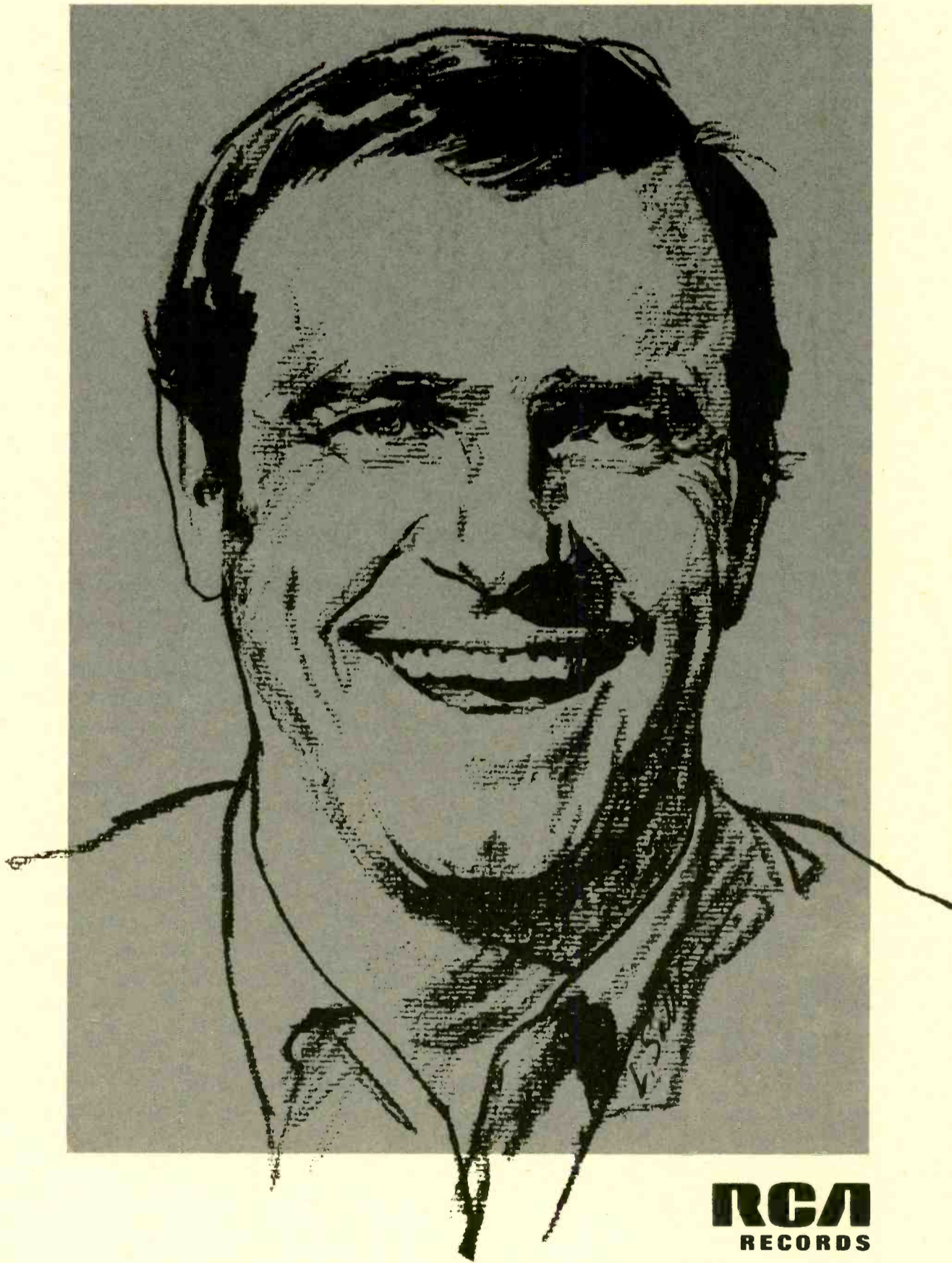
RCA
 Records & Tapes

Show Biz Music

MAY 29, 1976, BILLBOARD

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))																																																																																																											
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Eddy!*



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Lundvall Of CBS Broadens Operations

• Continued from page 7

roster. It's not that I want to have an enormous roster—I want to have a successful one."

Citing the signings of Willie Nelson, Moe Bandy, Marty Robbins, Freddy Weller and Charlie Daniels, Lundvall insists, "We're going to go after established artists in a very aggressive way when they become available."

Regarding new acts, Lundvall's philosophy involves extreme selectivity: "If you think the artist is unique and has the potential to reach a broad commercial marketplace, then you certainly want to go after that artist."

"Our aim is to be number one in

country music period and to have a very strong thrust in Nashville, whether it's pop or country music."

Lundvall's comments indicate a marked new trend toward the exploitation of Nashville's pop potential, and he adds, "Things we've learned from our involvement in the country program can certainly apply to pop artists as well."

The new executive president flew into Nashville from L.A., then headed for New York last week. He hopes to make personal visits to all branch operations within the next three months. "God knows, I've got a lot of trips coming up the next few weeks. We're trying to cover as much ground as possible."

While in Nashville, Lundvall also

attended—with Sherrill, Bledsoe and Martell—the Charlie Daniels-Michael Murphy benefit concert May 17 for presidential candidate Jimmy Carter.

Ray Stevens Show Is In the Works

NASHVILLE—A musical variety and talk tv show, hosted by Ray Stevens, is on the drawing board with present plans calling for the taping of the 90-minute pilot Aug. 17.

Stevens emphasizes the tentative nature of the arrangements, but indicates he's excited about the prospects and—if the show hits the screen—it could develop into a series showcasing Nashville talent.

360 Attend Tennessee Music Courses

• Continued from page 10

recording industry management. The program is relatively new, but all four graduates found jobs in the

Fender Headliner At Cotton Bowl

DALLAS—Freddy Fender headlined the KBOX listener appreciation country music show Saturday (23) in the Cotton Bowl.

Admission to the 1 p.m. attraction was free and also featured Jody Miller, Dotsy, Dave Dudley, T.G. Shepard, Roy Head, Bobby Smith, Nick Nixon, Tony Booth, Side Of The Road Gang, Tony Douglas, Sammi Smith and Johnny Duncan.

Await Nelson Event For Gonzales Picnic

NASHVILLE—Willie Nelson and his manager, Neil Reshen, predict a turnout of 100,000-150,000 for Nelson's fourth annual Fourth Of July Picnic at Gonzales, Tex., July 2-4.

Among the acts confirmed for the event are Kris Kristofferson, Rita Coolidge, Emmylou Harris, Jerry Jeff Walker, Waylon Jennings, Jessi Colter, David Allan Coe, Rusty Weir and Nelson.

Gonzales is 74 miles from Austin and 61 miles from San Antonio.

industry. The latest semester found 125 students enrolled.

Five specific courses and two related classes are included in the double major program—the other major is in business. "The program is presently being reviewed," notes Dr. Ed Kimbrell, head of the department. "There are hopes that the business aspect will soon be completely related to music."

The fascinating array of courses includes survey, history, technology of recording, copyright law, survey of pop music in America, and the influence of music on behavior (offered by the psychology department). Teachers include Charlie Monk of ASCAP, Tom Williams of Peer-Southern, copyright lawyer Jack Irwin, Bill Brock with Audio-technics in Memphis, and Bledsoe.

Kimbrell stresses to interested students that the job market is tough. The future at his school sees growth in the audio technology and public relations areas—and there are long-range plans for a recording studio.

Memphis State Univ. recently started its commercial music program with 20 students. B.A. degrees are awarded in three areas covering aspects of commercial music—performing, business and technology. Internships are available with up to 16 hours of credit possible. Guest speakers from the music industry are utilized, and Memphis State officials

hope the young program will grow larger in the future.

Other colleges offer industry-related courses without specific programs. The Univ. of Tennessee at Martin gives classes in electronics, writing music and organizing a music budget. The Univ. of Tennessee at Knoxville offers courses in electronic music and the Moog. Nashville state Tech teaches audio recording production. And the Univ. of Tennessee at Nashville has conducted courses in songwriting in cooperation with the Nashville Songwriters' Assn. International.

Mandrell a Draw At Great Adventure

JACKSON TOWNSHIP, N.J.—Great Adventure, mammoth theme amusement park located halfway here between Philadelphia and New York, staged the first headliner talent of the new season May 16 with Barbara Mandrell. While the entertainment park fee is \$9.50, admission fee was cut in half after 5 p.m. for those coming in for the concert. Mandrell did two shows at 6:30 and 8:30 p.m.

UA Nashville

• Continued from page 8

around the country has been ordered to go to work on the record. We're also doing this on Crystal. She can be another Olivia Newton-John. And Billie Jo has the potential to crossover."

Mogull plans to maintain a close liaison with the Nashville recording scene by making personal trips "about every two months." He also announced the signing of DeWayne Phillips to the label, and Butler's first release as an artist on UA.

'I.O.U.' Paying Off

• Continued from page 64

The success of "I.O.U." has revitalized Dean's career that has been leaning more toward sausage than songs in the last few years.

Heard notes, "When things don't happen right for you as an artist, there's a tendency to get down in the dumps, and it reflects in your singing. That's why Dean quit the business. Now that he's back in with this record as an introduction, he's up—and it shows in the way he's performing."

What do you do for an encore? "We'll let the stations decide. There are four or five possible singles in the album. We're letting the stations and listeners decide what they want to hear as a single."

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/29/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	★ THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
2	2	7	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
3	3	10	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
4	5	7	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
5	6	8	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
6	7	7	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
★	9	5	BLOODLINE—Glen Campbell, Capitol ST 11516
8	4	10	★ COME ON OVER—Olivia Newton-John, MCA 2186
10	11	5	HARMONY—Don Williams, ABC/Dot D0SD 2049
11	10	12	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
12	13	6	FOREVER LOVERS—Mac Davis, Columbia PC 34105
13	8	18	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
14	16	12	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
★	20	3	LIVE—Willie Nelson, RCA APL1-1487
16	12	17	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
17	17	19	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
18	15	15	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
19	18	13	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
20	22	26	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
21	21	7	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
★	28	3	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
23	19	15	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, D0SD-2050
24	25	9	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
25	24	10	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
26	26	13	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
27	23	8	MACKINTOSH & T.M.—Waylon Jennings, RCA APL1-1520
28	34	15	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
29	30	8	FEARLESS—Hoyt Axton, A&M SP 4571
30	27	14	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
★	NEW ENTRY		DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
32	36	6	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
33	38	2	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
34	33	16	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
35	31	8	ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
36	39	2	MEL STREET'S GREATEST HITS, GRT 8010
37	29	8	MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)
38	44	3	JUST FOR THE RECORD—Ray Stevens, Warner Bros. BS 2914
39	35	14	NARVEL THE MARVEL—Narvel Felts, ABC/Dot, D0SD 2033
40	32	10	LONGHAIRD REDNECK—David Allan Coe, Columbia KC-33916
41	42	5	THE SHEIK OF CHICAGO—Joe Stampley, Epic KE 34036 (Columbia)
42	43	3	WILLIE NELSON & HIS FRIENDS, Plantation PLP 24
43	41	9	PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
44	49	2	TEXAS—Danny Davis & The Nashville Brass, RCA APL1-1578
45	37	8	SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)
46	NEW ENTRY		AS LONG AS THERE'S A SUNDAY—Sammi Smith, Elektra 7E-1058
47	47	3	ALONE AGAIN—Billy Walker, RCA APL1-1489
48	40	18	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
49	NEW ENTRY		SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
50	46	4	FLOYD CRAMER COUNTRY, RCA APL1-1541

Acts Firmed For Rodgers Fest

• Continued from page 64

Dick Curtless, Charlie McCoy, Moe Bandy, Jimmy Nail, Sue Richards, Ava Aldridge and Don Williams. Friday's performers are Tony Douglas, Stella Parton, Wendy Bag-

well, Tommy Atwood and Ray Hawthorne.

The Museum is a nonprofit organization and all moneys received from the festival will go back into the museum or possibly a Rodgers scholarship.

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Country

Nashville Scene

By COLLEEN CLARK



JUNGLE SOUNDS—Hank Mizell, singer of the renaissance record of 1976—“Jungle Rock,” listens to a playback of his album with Jeannie C. Riley and Shelby Singleton (right).

HARD NUT TO CRACK

Labels Pool \$\$ To Hypo New York Country Sales

NASHVILLE—The unique concept of competing record companies pooling funds to help promote country sales by installing racks in New York area record stores is one tangible by-product of a May 11 meeting between representatives of the CMA, record companies and New York area retailers and racks.

Hel in New York, the sessions dealt with country music's perplexing and persistent efforts to penetrate the New York area sales market and resulted in a program promoting country record sales in the Northeast.

“Country buyers haven't been able to get the product unless it's crossover material,” notes Jim Foglesong, chairman of the CMA board. “We'll follow up by hearing from the retailers and finding out the extent they want to participate. Their enthusiasm was really great.”

Foglesong referred to such retail giants as Sam Goody, Dave Rothfeld of Korvettes and Ben Karol of King Karol. “They feel what we've been feeling in Nashville—that the popularity of country music is just beginning.”

The CMA will coordinate the project of placing country racks into the outlets. The racks will hold both single and LP product.

“We're finally going to get country product into the this vital area,” Foglesong predicts. Besides Manhattan, the program includes Long Island, Connecticut and parts of New Jersey and Pennsylvania.

Guest speakers were Neil Rockoff, general manager of WHN radio,

and Joseph Cohen from Baruch College, Graduate Division, City Univ. of New York.

Rockoff described WHN's promotional campaigns and success in building a loyal country audience in the metro New York area. Cohen presented a 15-minute audio/visual recap of his research findings on the adult record market relating to country music.

The new promotional campaign features development of attention-attracting record display racks with a country music theme.

Country buyers have encountered problems in finding their favorite records in New York stores—including heavy request and chart items on WHN. One-stops and retailers exhibit a reluctance to stock singles and LPs that have historically sold slowly. A key target is convincing major stores to stock country merchandise.

A country single that sells 60,000 in Atlanta might sell only 6,000 in the larger market of New York, while a 15,000 LP seller in Atlanta might generate only 1,000 sales in New York.

The meetings at the Americana Hotel were moderated by Bob Austin, chairman of the CMA's New York task force promotion committee, and also featured board chairman Jim Foglesong; Chic Doherty, chairman of CMA's country music promotion committee; Charles Scully, director, and task force members Tony Martell and Roy Horton.

A third printing has been ordered for “Coal Miner's Daughter,” Loretta Lynn's autobiography. The book has been on the market only about a month. . . . **Sherry Bryce** and **Mack Sanders** were married May 12 while circling Las Vegas in an airplane chartered especially for the occasion. Sanders is a partner in the Halsey Agency in Tulsa.

Brenda Lee is on tour of all the major cities in Japan, through June 25. She has toured the country yearly for the past decade. . . . **Cal Smith's** new MCA single “Mac Arthur's Hand” was written by **Don Wayne**, who also wrote “Country Bumpkin” for Cal. . . . **Edwin Edwards**, governor of Louisiana, will host MCA artist **Tanya Tucker** at a dinner Friday (28). Tanya will perform in Baton Rouge the same night at the Chateau Capitol Hotel.

Bill Anderson has a new producer. He is **Buddy Killen**, president of Tree International, who also administers Anderson's publishing company, Stallion Music. . . . **Jerry Wallace** has re-signed with long-time personal manager **Ron Blackwood** for bookings and management. . . . **Kelly Leroux** in the studio with **Gary Paxton** handling the production duties. . . . **Freddy Fender** took a little time off to go deep sea fishing recently, but had to cut it short due to seasickness. . . . **Narvel Felts** covered 13,000 miles on a trip from Georgia to Ottawa to California and back to Missouri in time to celebrate his 14th wedding anniversary with wife, **Loretta**.

Hank Thompson is recording in Nashville with new producer **Tommy Allsup**. . . . **Roy Clark** all-time record in the main showroom of the Frontier Hotel, Las Vegas, on his recent three-week headlining engagement there. Appearing with Clark was **Barbara Fairchild**. . . . **Ferlin Husky** and **Red Steagall** are the headliners for the Landmark's Jubilee Showroom for two weeks. Also on the bill are Red's band, **The Coleman Country Cowboys**, **Mike Caldwell** and **Marvis**. . . . Cedarwood staff writer **Jim Hayner** won the 1976 Australian Country Music Annual Award for his song, “I Can Feel Love,” recorded by **Heather McKean**, one of Australia's top artists.

Guitarist **Hank Garland** will be among the performers on the Old Timers' Reunion show during Fan Fair. . . . **Eddy Arnold** taped the “Dinah!” show May 20. His debut RCA release, “Cowboy,” was produced by veteran **Owen Bradley**. . . . **Chet Atkins** just off a promotional tour of Canada. Initial response to his new single, “Frog Kissin,” indicates he may have a whole new career ahead of him. Incidentally, that's **Ray Stevens** singing harmony on the recording and he shares producer's credits.

The **Charley Pride** show taped the “Mike Douglas Show” May 17. . . . **Hank Snow** currently on tour of Canada and Nova Scotia. . . . **Gary Stewart** is putting his own band together to use when he is not touring with the Charley Pride Show. Their first date is his home town of Pikeville, Ky., at Marlo's Country Palace Friday (28). It's also his birthday. . . . **Jerry Reed**, as manager of RCA's Fan Fair softball team, says he has acquired a psychological edge for his team in signing comedian/singer **Ronnie Prophet** as catcher, to “heckle and befuddle” the opposition. **Dickey Lee**, **Danny Davis**, **Reed** and **Jack Ruth** are among other players.

'JAMBOREE USA'

100,000-Seater For Philly Country Gig

NASHVILLE—A live, outdoor concert in Philadelphia's 100,000-seat John F. Kennedy Memorial Stadium will be presented July 5 by WWVA's “Jamboree USA” as a highlight of Philadelphia's salute to America's musical heritage.

Top names in country music will take part in the five-hour show—a feature of the planned four-day “Celebration '76” gala (Billboard, May 22).

The lineup features **Charlie Rich**, **Merle Haggard**, **Lynn Anderson**, **Charley Pride**, **Sonny James**, **Tom T. Hall**, **Johnny Rodriguez**, **Asleep At The Wheel**, **Tanya Tucker**, **Johnny Russell**, **Dave Dudley**, **Bill Monroe**, **Del Wood**, **Ben Smathers** and the **Stoney Mountain Cloggers**, and the **Heckels**.

“There's never been an array of country talent to rival ‘Celebration '76: Country Jamboree USA,’” remarks **Glenn Reeves**, director and general manager of “Jamboree USA” and organizer of the production.

“The tens of thousands we expect in Philadelphia on July 5 will not only see a tremendous group of top stars, but a great number of other artists who will help tell the history and show the diversity of country music.”

Truckers Fete Haggard, Lynn

NASHVILLE—**Merle Haggard** and **Loretta Lynn** have won best country vocalists in the second annual Truck Drivers' Country Music Awards competition.

Lynn, **Haggard** and winners in eight other categories will be honored at the June 26 awards show at McCormick Place, Chicago in the closing event of Truck Week '76.

The awards show stars **Charlie Rich**, winner of best country male vocalist award last year. Other performers include **Charley McCoy** and **Billie Holliday**. **Fred Sanders** of WMAQ, Chicago, will emcee.

The other eight winners are **Conway Twitty** and **Loretta Lynn** as best country vocal duet; **Roy Clark**, best instrumental recording artist; **Buck Owens** and the **Buckaroos**, best vocal group; **Tom T. Hall**, best songwriter; “Convoy” by **C.W. McCall** as best country song of the year; **Charlie Douglas** as “Best Country Truckin' Disk Jockey”; **WWL**, New Orleans, “best” radio station; and “Your Cheatin' Heart” by **Hank Williams** as the best all-time favorite country song.

The format calls for a narrator to introduce the acts in a sequence that helps trace the evolution of country music from its grass roots beginnings to the sophisticated, contemporary sound of 1976. Forms of music include bluegrass, square dance, cowboy, traditional country and Texas swing.

“Country Jamboree USA” is part of the musical spectacular opening July 2 and spotlighting rock and soul acts as well as country.

Tubb Radio Show Moves

NASHVILLE—The “Ernest Tubb Midnight Jamboree” radio show—heading for its 30th year on the air—will soon be broadcast from a new location as the Tubb record store branches from Broadway, near the old Opry House, to a site near the Country Music Hall Of Fame and Museum.

The new store opens Tuesday (1) and contains adequate space for a sales area and a permanent stage for live broadcasts and stage shows.

The radio show, featuring performances by leading country music stars, is open to the public every Saturday at midnight—and is broadcast over WSM after the “Grand Ole Opry” signoff.

June 12 is the date for the initial show from the new location. The Broadway store—one of the nation's busiest country record outlets—will continue its operations. The program has been broadcast from the Broadway location since 1951—and for four previous years from the original location of the Tubb Record Shop on Commerce St.



SOUTHERN GENTLEMAN & FIRST LADY—Betty Ford greets **Sonny James** at the White House after James presented a plaque containing his bicentennial-flavored LP “200 Years Of Country Music.”

NOW ON THE CHARTS!

3:07
House of Gold Music, Inc.
BMI
Produced by: Don Tweedy
Eng.: Scotty Moore

GNPS 805
STEREO
[Playable MONO]
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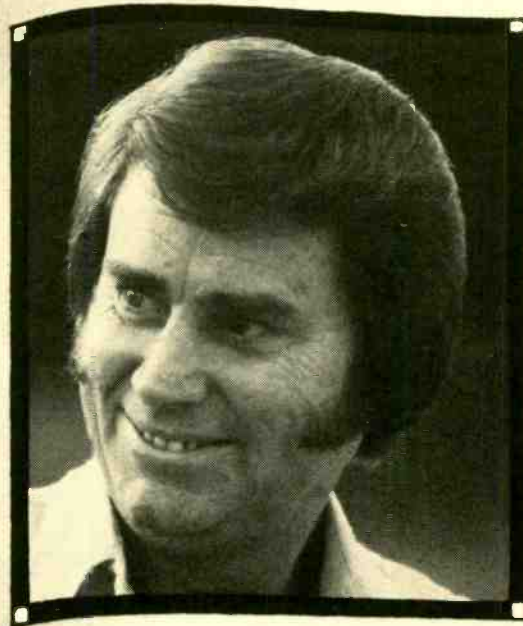
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SEARCHING FOR OLD RECORDS? DIS- continued, 216 N. Rose, Burbank, California 91506. eow

Changes, Copyright Bill

• Continued from page 7
 the border areas in which U.S. cable systems can pick up Canadian and Mexican tv programming under their low compulsory licensing rates. (Supplier-negotiated service is open to unlimited areas.)

Chairman Kastenmeier's amendment set limits of 150 miles from the Canadian border and within 230 miles of the Mexican border.

However, there is still the problem of reciprocal royalty. The Canadian

and Mexican tv stations picked up will be entitled to share in the U.S. cable tv royalty pool, but will they in turn pay for American programs picked up on their cable systems?

The subcommittee hopes that reciprocity will be taken care of through agreements worked out between the governments. Another possibility is for the broadcasters on either side of the border to work out their own agreement. This will be looked into by the subcommittee.

Spearhead HNH Import Group

• Continued from page 57

"Initially, one of our biggest problems was promotional copies. European record companies do not understand the word 'promotional copy'."

But, Hunt says, in addition to reviewers, he now services about 15 FM stations around the country.

As a result of record reviews HNH does some mail order retailing. Hunt say the policy is to service the order at list price and then furnish his account in the area with the customer's name.

Hunt, wife Karen and one full-time employe run HNH. The work often occupies Harvey Hunt seven days a week, he says, But he likes the fact that he is still involved in all facets of the operation, from uncrating new shipments to visiting new accounts. And he endeavors to listen to each and every new release he markets—as well as many from other sources—being a music lover and musician firstly.

"I had to get into this business," he says, launching a familiar complaint: "I couldn't afford to keep buying records."

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Italian Music Industry Hit By Govt. Monetary Ruling

• Continued from page 7

Supposing I have to send \$100 to a foreign country, either for foreign royalties or for payment of finished merchandise. I must deposit an additional \$50 with the Italian government bank for a three-month period, without interest.

"Add to this the devaluation of the lire with respect to the dollar, a devaluation which comes to about 30%, and you can understand how difficult it will be to fulfill commitments already undertaken, and how cautious we are going to have to be about future commitments.

"For instance, commitments made when the lira was valued at 650 to the dollar are today 850 to the dollar, which means that we have to sell 30% more records in order to make up the difference.

"At present SIAE, the Italian ASCAP, is considering an increase in the price of records, about 10%, which would narrow the margin of the industry's loss on the devaluation.

"I am truly concerned that if the foreign licensors do not realize that some sacrifices have to be made, because of the urgent problems, there is a danger that this country will be-

come musically chauvinistic.

"This would be a pity for American music which has always been—from Gershwin to Dylan—an integral part of the Italian music scene. American music has also kept up with the times, touching the problems of youth and sometimes even resolving some of those problems.

"I doubt if anyone would want to see this American music, with all the talent therein, forced to lose buyers because a solution to this present crisis could not be found."

Dealer Told: Hike Prices

By REX ANDERSON

LONDON—While CBS was praised for the way the company has handled its television campaign for Abba's "Greatest Hits" album, RCA has asked cash-and-carry firm Makro to come into line on the pricing of a John Denver album, subject of a similar tv campaign.

The album is "Live In London." Criticism came when the LP, on which the dealer margin has been reduced to 25%, was advertised by Makro at less than the dealer price.

While this dispute brewed, CBS was congratulated by Harry Tipple, secretary of the Gramophone Record Retailers' Committee, on the Abba campaign which gave full dealer margin and allowed selected sale-or-return in the early part of the promotion.

Tony Woolcott, CBS marketing director, says he does not necessarily subscribe to reduced margins to fund campaigns though there were times when it made sense. The Abba commercials started in the Associated Television area. "Our attitude was that we were putting our toes in the water to test the temperature.

"Perhaps it was the product, the way we did it or just the right timing, maybe all three, but it was successful and we decided to go on. So all the time we have been able to maintain normal trade margins."

But retailers have complained that while dealers are being charged around \$4 for the "Live In London" album, following the reduction of the dealer margin to 25%, Makro is offering the same album on sale to the public at some 30 cents less.

However, an RCA spokesman denied that Makro's trade discount was more than for other retailers. "They got the same margin as everybody else and we are disturbed to note they are under-selling the album.

"We have requested that they bring prices up in line with everyone else."

WEA To Launch Cotillion In U.K.

LONDON—WEA is to launch the Cotillion label in the U.K. following U.S. reactivation of the product last month. The label is to be exclusively distributed worldwide by Atlantic, and the first U.K. release is Luther's "It's Good For the Soul."

A newly-designed black and white logo is being introduced to replace the original multi-colored design. Artists involved include Margie Joseph, Sister Sledge, Lou Donaldson, with others to be announced shortly.

Re-launch coincides with the U.S. appointment of Henry Allen as Co-



CBS photo

MERCI MATHIS—One of 150-odd French and Swiss record dealers on an American tour to study merchandising techniques thanks Johnny Mathis who was featured guest at a reception held at the Century Plaza Hotel in Los Angeles for the visiting dealers. The tour was sponsored by CBS Disques, Paris with the assistance of CBS Records International in New York. The group visited San Francisco and Las Vegas as well. Looking on (center) is Jacques Souplet, President and Director General of CBS Disques.

Czech Jazz Books a Hit

PRAGUE—The latest catalog of the music publishing company "Songs Of Our Days" in East Berlin lists a number of books published by Czechoslovakian authors on jazz and rock music.

"Beat: Rock and Rhythm and Blues and Soul" is already in its second printing. This is by H.P. Hofman, currently pop music a&r director of the Amiga record company, and his book follows the development of rock music book in the West and in Socialist countries, with biographies of leading soloists and groups.

Then noted photographer Sigurd Rosenheim and critic Karlheinz Drechsel are authors of the book "Jazz Fascination," with 172 pictures of jazz musicians. Included are U.S. and Western jazzmen who appeared in concerts in East Berlin or festivals in Prague or Warsaw.

Another book, edited by Jens Gerlach and Werner Gorges, has a selection of 123 rock lyrics by local writers, and all popular with young audiences. And Hofman and Peter Czerny, the current director of the state committee for the entertaining arts, co-authored a book about the history of popular music from the 19th century until the first World War.

A book by Kurt Petermann, Norbert Molkenbur and Jo Schulz "Dance Impressions From 2000 Years" follows the history of dance up to the present time, and including the modern rock dancing styles.

tillion president. He is a former vice-president of Atlantic and a 23-year veteran of the company. Cotillion was initiated as an affiliate label to Atlantic and has a list of U.S. successes including Emerson Lake and Palmer, Velvet Underground, Brook Benton and Tyrone Davis. Herbie Mann's Embryo Records, distributed by Cotillion, offered vital early recordings by Ron Carter, Miroslav Vitous, Phil Woods and Mann himself.

First release marks the recording debut of Luther, a five-piece vocal team based in New York.

VAAP Makes A Music Spring

LENINGRAD—Leningrad Music Spring is the title of a music festival, organized in the form of a series of concerts every April here.

This year's event had VAAP, the Soviet copyright agency, among the organizers—specifically VAAP's north-west division based in Leningrad.

Music of contemporary local composers B. Arapov, V. Gavrilin, B. Tishchenko, G. Portnov, A. Petrov, B. Kravtchenko and others was performed during the series by the Leningrad Philharmonic Symphony Orchestra and the Chorus of Leningrad Conservatory, the Andrej Balalaika Orchestra and numerous soloists.

The first Russian rock opera "Orpheus And Eurydice," by Alexander Zhurbin and Yuri Dimitrin was also presented as part of the festival, performed by the Singing Guitar group.

By invitation of VAAP, 11 delegates of publishers and record companies from foreign countries, in-

cluding the U.S., West Germany, France, Italy and Japan, attended the event. As a side-issue, VAAP signed an agreement with the Czechoslovak Music Fund.

And a deal was signed with Finland's Reeb record company for releasing contemporary Soviet pop material and songs in Finland.

Though no other festival deals have been finalized, conductor Mario di Bonaventuro, representing U.S. publisher Shirmer, showed keen interest in the rock opera.

Boris D. Pankin, VAAP chairman, presented honorary awards to several national organizations whose activities were deemed to have strongly contributed to popularizing, promoting and distribution of modern Soviet music, home and abroad.

Now that VAAP is participating, the Leningrad Music Spring has taken on some of the aspects of a musical trades fair.

French Charts Still Doubtful

PARIS—The French national charts, which has caused great problems in the past and has never given full satisfaction, is to be drastically modified.

It has already been changed several times. Surveys based on returns given from 11,000 families as a panel failed to provide the required results. Now a rather complicated system based on record company returns is in operation, but is also open to criticism.

Though there is a feeling that the new system is giving reasonably accurate returns, nobody in the industry suggests it cannot be improved. What is needed is information as to the exact sales figure of disks so that the chart is as accurate as possible.

One suggested way is to obtain figures from a panel of retail record shops, but there are snags in this method. Several French market research organizations are now studying the question and will make suggestions before the end of the year.

If the retail shop method is feasible, it could be introduced by the end of this year. But the market research companies make it clear they require considerable time before giving firm opinions.

James Continues BPI Vote Protest

• Continued from page 8

Assn., and the BPI could sit down and negotiate at no cost and present an open and shut case to the tribunal?"

The tribunal, inquiring into the rate of mechanical royalties, is expected to open its hearing in November of this year. The current royalty rate is 6¼% and James says: "It is silly to think they can fight it. Politically we must come into line with Europe and I know that the publishers will accept the European rate, generally 8%, on basic principles."

And James adds that despite Len Wood's assertion at the BPI annual meeting that the motion was carried unanimously, Allen did in fact abstain.

DJM is put in an awkward position by the BPI decision since as a publishing company it is committed to the European rate. James says he has approached other companies with an equal share in both publishing and recording but so far had found no other sympathizers.

"I think it is wrong for this money to go into the hands of solicitors when it could be kept in the industry and used to help the independent dealer."

DJM Shift To CBS Set

By DAVID LONGMAN

LONDON—Following a seven-year relationship with Pye, DJM is moving manufacturing and distribution to CBS, a change anticipated here for some months and following protracted negotiations.

Last month DJM managing director Stephen James finalized a deal with CBS Holland for manufacturing and distribution in Europe.

The CBS deal takes effect from July 1 for a starting period of three years. James says: "The agreement offers us a valuable opportunity to expand the turnover of our back catalog as well as develop new artists."

This contract signals a series of changes at DJM. First move is forced upon DJM by the CBS computer which cannot handle the present catalog numberings, so all product, singles and albums, will have new numbers and a new prefix.

James says there will be a number of deletions when the new catalog is published, mainly albums. Two maxi-singles will be deleted, too, and re-issued as singles at a later date.

Another change is that singles will be packaged in bright yellow bags and it is hoped the cassette and cartridge cases will also be bright yellow. James says: "It's all part of a conscious move to brighten the image of the label."

Jack Florey, CBS commercial director, is confident that the CBS factory can cope with the added workload. "If all the companies who use our facilities have a monster hit at the same time, it might stretch us, though we have the added advantage of being able to call on the CBS Holland factory.

"And there are plans to expand the production capacity at the CBS factory. Having DJM with us will make our operation even more economic. By having the factory fully employed it is better for us and it makes good sense to send out as much product as we can with each order to the dealers."

*WEA International proudly salutes its winners
of the German Record Academy Awards for 1975*

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International Turntable

Paul Henry has been appointed creative services manager of United Artists Records in London, taking over the post vacated last September by Pierre Tubbis. Henry, 24, comes from the Grand Metropolitan Hotels group where he was also creative services manager, and is a classically trained musician.

In what is described as a "low profile re-organization," several new appointments have been made within the EMI U.K. sales division. Clive Swan, formerly sales planning manager, becomes deputy general manager of the division, working with general manager Barry Green.

Jim Parminter, formerly Music Centre sales manager, is now southern sales manager, replacing Judd Blackburn who has left the company. Tom Murphy is northern sales manager and will work from a newly set up sales office in Manchester. He was formerly northern sales controller.

Mike Gardener becomes multiples sales manager and was formerly multiples sales controller. Geoff Rhoden is now sales development manager, having been Music Centre controller.

Selwyn Turnbull, after 15 years in the music business, has left Bronze Records in London to open a grocery store, running the shop himself with one assistant.

He joined EMI in 1961 where he worked in the promotion department. He then moved to Decca where he held posts as promotion manager, Warner Bros. label manager and artist liaison manager. He has been with Bronze for more than four years, most recently being responsible for international artist promotion and artist relations.

John Wilkes, former international manager at Polydor, has joined Chappell as international repertoire manager reporting directly to general manager Nick Firth. He replaces Mike Batory, now deputy to newly appointed exploitation director Teddy Holmes.

Wilkes was with Polydor for three years as international manager and was previously deputy head of a&r for the company. Prior to that he was press officer and artist liaison manager at Decca.

John Rushby, formerly Polydor salesman, has joined the regional promotion team of WEA. He will cover radio and television stations in the north and midlands, reporting to Geoff Grimes, regional promotion manager.

Paul Justin has joined the EMI mor promotions office in London, working under Richard de Silva. Justin, who is to service the London radio stations and Thames Valley Radio, runs a mobile discotheque and has a radio show on the hospital radio station, Radio Wey.

Chick Churchill, keyboard player with Ten Years After, is now officially professional manager of Chrysalis Music. He works alongside existing professional manager Ann Munday.

David Stark has joined MAM as international promotion manager, reporting to managing director Geoffrey Everett.

Bob White, formerly with the promotion division of Polydor, has joined Phonogram as senior promotion manager. He previously worked for CBS, RAK, EMI and now replaces Des McKeogh, who left Phonogram in April. Phonogram head of public relations Terry Bartram says White is to handle in main part the company's activities at Radio One in London.

New Light Music Radio-TV Contest Set By Romanian

By OCTAVIAN URSULESCU

BUCHAREST—Romanian radio and television has started a new light music competition, produced by Titus Munteanu and Paul Urmuzescu.

Unlike the previous radio contest "The Unknown Stars," which looked specifically for young new talent, the new one, "We Sing For You," looks for songs as a kind of stimulus to musical creation—filling some of the weaknesses of the annual festival here in Mamaia.

IFPI Meets In Vienna

VIENNA—Around 130 executives from 26 countries meet here (May 31-June 3) for the council meeting and ordinary general meeting of the International Federation of Producers of Phonograms and Videograms (IFPI).

The get-together follows an invitation from the Austrian division. Participants, from North and South America, Europe, Africa, India, Hong Kong and New Zealand will discuss, through two panels, copyright law and record producers and royalty rates for composers. Erich Schulze, president and general manager of Germany's licensing organization GEMA, will address the general meeting.

Other topics on the agenda include general policies in the record industry regarding authors and composers, radio problems, taxes and international licensing matters.

This IFPI event is under the patronage of Dr. Rudolf Kirchschlager, Federal President of the Republic of Austria. For the first time delegates from Eastern Europe are included as well as executives from Czechoslovakia.

Novello Awards Presented

LONDON—Songwriters of the year for 1975/76 in the annual Ivor Novello Awards presentation here were Wayne Bickerton and Tony

Polish Hit List

WARSAW—A list of the top twenty best-selling and most popular Polish records has been compiled, the statistics covering the years 1961-1975.

Some of the items are not now available but enjoyed big sales in the past. The list, with release years and sales figures:

1. "Mazowsze Sings Christmas Carols," 1963, 464,199; 2. "Nie Masz Cwaniaka Nad Warszawiaka," S. Grzesiuk, 1966, 390,990; 3. "Empty Envelopes," P. Szczepanik, 1969, 390,990; 4. "Christie," by Christie, 1970, 375,497; 5. "Gleboka Studzienka," by H. Kowalewska and M. Kolesnik, 1961, 362,223.
6. "Do Widzenia Profesorze," by Filipinki, 1968, 353,240; 7. "Wala Twist," by Filipinki, 1967, 351,500; 8. "Szemrane Tango," by J. Stepowski, 1967, 319,370; 9. "Przydzije Na To Czas," by V. Villas, 1968, 318,530; 10. "Mnie Sie Nie Martw," by K. Sobczyk, 1967, 315,805.
11. "Zakazane Piosenki," Irkiestra Z Ulicy Chmielnej, 1970, 305,165; 12. "Mamo, Nasza Mamo," The Blue-Blacks, 1968, 286,030; 13. "Pamelo Zegnjaz," Tercet Egzotyczny, 1965, 282,370; 14. "Piesni Walki," Chor Czejanda, 1961, 280,017; 15. "Czerwone Gitary-3," Czerwone Gitary, 1967, 276,451.

The new contest takes in monthly editions in the 1,000-seater Radio-Television Concert Hall. A jury of specialists make up the votes for one classification and the audience, through cards, and the viewers and listeners, through letters, make up another set of winners.

There were 12 songs in the first edition, most heard for the first time. First five places went to the following pieces: "Un Albastru Infinit," by Marcel Dragomir; "Bade Ioane," by Mircea Vintila; and the new compositions by Dan Stoian, Zsolt Kereszely and Horia Moculescu. Noted singers Aurelian Andreescu, Cornel Constantiniu, Corina Chiriac, Adrian Romcescu and Angel Similea performed the various tunes, along with a few young less well known singers.

The show was supported by a vocal group led by Horia Moculescu; pop group Romanticii, used for background music; the Academica group; and folk melodies were sung by composers Mircea Florian and Mircea Vintila. Most of the lyrics came from young Eugen Rotaru, a chemistry teacher in his everyday life. Other accompaniment came from the radio-tv light music orchestra, conducted by Sile Dinicu and vocal group Studio 8.

And some of the most successful Romanian songs of 1975 were presented in the second half of the show, some having been launched through the national festival in Mamaia or in the Youth And Students Song Festival.

Marina Voica (performing twice), Cornel Constantiniu, Mircea Florian, Mircea Vintila, Sergiu Zagardan, plus younger soloists Angela Ciochina, George Sava, Janina Matei, Doina Limbasanu, reviewed what was a very rich musical year.

Waddington, handed their trophies by Sir Bernard Delfont at a presentation luncheon.

Publisher of the year was Geoffrey Heath, until recently managing director of ATV Music and now heading Heath Levy Music with Eddie Levy. And a statuette for outstanding services to British music went to Dick James, president of the Music Publishers' Association.

Other awards: most performed British work, "I'm Not In Love," by 10cc members Eric Stewart and Graham Gouldman; runner-up "Last Farewell," by Roger Whittaker and R.A. Webster. Best-selling British record: "Bohemian Rhapsody," by Freddie Mercury and Queen; runner-up: "Sailing," by Gavin Sutherland.

Best middle-of-the-road song: "Harry," by Catherine Howe; runner-up "Last Farewell."

Best pop song: "I'm Not In Love;" runner-up: "Bohemian Rhapsody." Best radio/tv theme: "The Edwardians," theme of "Upstairs Downstairs," by Alexander Faris; runner-up: "The Good Word," theme of "Nationwide," by Johnny Scott. Best movie score: "Murder On The Orient Express," by Richard Rodney Bennett; runner-up: "Tommy" by Pete Townshend, of the Who.

Best British musical: "Great Expectations," by Hal Shaper and Cyril Ornadel.

International hit of the year: "I'm Not In Love." Certificates of honor: "Island Girl," by Elton John and Bernie Tappin; "Doctor's Orders," by Roger Greenaway, Roger Cook and Geoff Stephens; "Magic" by David Paton and William Lyall; "Sky High," by Clive Scott and Desmond Dyer.

Best instrumental: "Introduction and Air To A Stained Glass Window," by John Gregory; runner-up "Fantasia On A Nurse Song," by Leo Norman.

Best musical work for children: "Captain Noah And His Floating Zoo," by Michael Flanders and Joseph Horowitz; runner-up: "Quilp," by Anthony Newley.



Wendi Lombardi photo

GERMAN CITATION—With "Restaman Vibration," new Island LP by Bob Marley & The Wailers riding high on the U.S. charts, Monti Luftner, president of Ariola Records, Island distributor in Germany and elsewhere, was in New York recently to catch one of the group's four SRO shows at the Beacon. He presented Marley with a Deutsche Schallplatten award (Germany's equivalent of Grammy) for special achievement in Ariola's black music division. From left are Don Taylor, the group's manager, Luftner and Marley.

Critique Prizes Awarded Young Talent Performers

BUCHAREST—The 1975 Musical Critique Prizes here were the second in the series, but now recognized as giving national recognition to the promotion and encouragement of young talent.

Musicologist Viorel Cosma, president of the Musical Critique division of the Association of Theatre and Music, said that the prizes were given to confirm one year's activity by a musician, not just a free gift for achievement.

One prize went to Ovidiu Balan, director of the Philharmonic in Bacau, who conducted more than 50 concerts during 1975, including foreign visits to the U.S., East Germany and Poland. His enthusiasm for Romanian music is seen through the fact that most of his concerts have included a Romanian composer, including G. Enescu, P. Constantinescu, M. Jora, P. Benteoiu, D. Bughici, A. Viera and G. Draga.

Additionally Balan organized tuition for pupils of the two of Gheorghe Gheorghiu-Dej, helping out as conductor and lecturer.

Another prize went to Mariana Sirbu, an excellent performer, who links chamber music and concerts generally. The ATM judges considered not only her activity with the Academica Quartet of the Ciprian Porumbescu Music Academy, a group which has won several international prizes, but also her rendition of the Major D Concerto for violin and orchestra by Beethoven at the Romanian Atheneum, accompanied by the George Enescu Philharmonic Orchestra.

A third prize went to tenor Florin Diaconescu, first soloist of the Romanian Opera. During 1975 he took part in 114 shows, creating various different parts on the stage of the Romanian Opera and different musical theatres as well as in symphonic concerts organized by the Romanian radio and television network.

French Musical Instrument Org. President Dies

PARIS—Jean Sargeuil, president of the Musical Instruments Syndicate here, has died. President of Couesnon, a well-known French company manufacturing musical instruments, Sargeuil headed the Syndicat in 1971 and has since remained its top executive.

Diaconescu also went on tours through towns in Bulgaria, USSR, Czechoslovakia, Poland and Greece, in the latter country for the International Salonika Opera Festival. And most important was the premiere of the opera "Hamlet," by Pascal Benteoiu and his work in this difficult role.

OCTAVIAN URSULESCU

S. African Copyright Feud Flares

By RIAN MALAAN

JOHANNESBURG—The bitter copyright wrangle between two top South African composers took a new twist with the discovery of a 25-year-old manuscript which proves that the song in dispute, "Mama Tembu's Wedding," from Ipi Tombi, a show, is based on a traditional tribal tune.

Ralph Trehwela, of Melody Music, who holds the copyright for Strike Vilikazi's "Little Jazz," has decided to drop an infringement claim against Ipi composer Bertha Eggnos.

Mrs. Eggnos' legal team has replied with a \$100,000 damages suit, alleging that doubt has now been cast on the originality of "Mama Tembu."

The dispute, which has dragged on for several months, flared up again recently when an advisory committee of the South African Rights Organization came out in favor of Vilikazi's infringement claim.

In a complex ruling, the SAMRO committee voted that "Mama Tembu" did in fact infringe the copyright of "Little Jazz"—though, it said, this might have been "unintentional or even unconscious."

Both parties then bared claws. It seemed here that the situation had reached an impasse until Mrs. Eggnos unearthed a transcript of "Koloji Yena," a tribal wedding song, which both parties have acknowledged as the basis of "Mama Tembu's" melody.

Trehwela has not replied to Eggnos's claim that "the impression has been created that I did not write 'Mama Tembu's Wedding.'"

"Mama Tembu" was a standout track on the best-selling "Ipi Tombi" cast recording and also won a gold disk in South Africa.

From The Music Capitals Of The World

LONDON

Brian Hart, who managed Paper Lace until February last year, is suing the group for a six-figure sum of damages relating to agreements he alleges were made between the group and himself. . . . One major company's efforts to sign John Lennon hung up by a change of lawyer by the ex-Beatle, plus an apparent reluctance by Lennon to carry on recording.

EMI X-ray scanner now has worldwide orders worth \$210 million in the medical world. . . . And EMI U.S. division now located at 9 Thayer Street, London, W.I. . . . Entertainer Max Bygraves (Pye) spotted cassettes of all his Sing-along series in the rear window of Prime Minister Jim Callaghan's official limousine.

Pye bought advertising space behind one goal in the England versus American All-Stars football match in Philadelphia on behalf of a Brotherhood of Man album. . . . Sensational Alex Harvey Band's new single is "Boston Tea Party," picked (as was "Delilah" last year) through one-tour audience reaction. . . . Single by the Caddies in aid of the Gold Foundation Fund charity is an EMI-grouped team comprising entertainers Bruce Forsyth, Jimmy Tarbuck, Kenny Lynch and Tony Dalli, plus ex-heavyweight boxing champion Henry Cooper.

First 10,000 copies of new Streetwalkers' album "Red Card" to be pressed in bright red vinyl. . . . Resignation of Tony Muxlow as managing director of Phonodisc, the pressing and manufacturing subsidiary of Polygram. . . . Special discotheque competitions organized by Magnet for the two Silver Convention albums in its catalog.

Television producer Mike Mansfield seeking record company funding for 12 concerts at the Wimbledon Theatre in July for filming and eventual worldwide distribution. . . . Following welcome home for Chrysalis co-managing director Terry Ellis, company found its video machine had been stolen. . . . New Rock Roots album series from Decca, showcasing early development of some U.K. bands, includes product from Genesis, Zombies, Them and Procol Harum.

Highly touted CBS band Moon completing its first album, followed by mixing at Hollywood Sound and produced by Stewart Levine, former Woody Herman horn player and producer of Minnie Ripperton. . . . Buk Records spending \$90,000 on new singer Tony Monopoly, sex-symbol performer who used to be a monk. He started Talk Of The Town season this week. . . . Radio competitions and \$1 off tickets for Genesis concerts offered by Charisma to promote back catalog of the group.

Big overall campaign for Uriah Heep's 11th, and first self-produced album "High and Mighty." . . . First of the recording artists to play Jesus Christ in "Superstar," now broken all records in London's West End, to make the charts: Paul Nicholas, the original, with "Reggae Like It Used To Be." . . . Chip Hawkes, formerly with hit group Tremeloes, recording a country album in Nashville, Tenn., produced by U.K. songwriter Roger Cook.

Outlaws, building fast here, have added a string of U.K. and European gigs to their three major engagements as support to the Who. . . . Chuck Berry back on tour, supported by a maxi-single of three of his biggest old hits. . . . Further rave reviews for Shirley MacLaine on her return season at the London Palladium. PETER JONES

STOCKHOLM

Visiting U.K. group Sweet presented with gold disks for 50,000 Swedish sales of the albums "Biggest Hits" and "Strung Up," and a silver for the single "Ballroom Blitz," bring the group's total to four here. . . . Strong sales coming through on Sammy Davis' single "Baretta's Theme," rising above El Chicano's version of the same number.

Polar releasing compilation album "Disco Dance," including 10 hits by the label's local and international artists such as Abba, Sven and Charlette, Donna Summer, Two Man Sound and I Santo California. . . . Following successful concerts here, Jethro Tull's new album "Too Young To Rock And Roll" has hit the Swedish chart.

Grammofon AB Electra launching campaign on Sten and Stanley group's new Decca album "Bella Bella," with advertisements in 45 daily newspapers and using discount coupons for customers to cash in at local record stores. . . . Just released: John Denver's album "Live In London" and on June 5 Swedish tv shows the Denver special "Rocky Mountain High."

Sonet has bought up the whole Europa Film catalog, which includes the Europa Film masters recorded over the past four years on the com-

pany's five labels, mainly jazz/pop and folk material. . . . EMI launching a major campaign on its Emitape blank cassettes, using the HMV "Nipper" dog as logo and included are in-store racks, posters, streamers and newspaper advertising.

Ola Hakansson appointed new professional manager at Sonet where new catalog acquisitions include Island (U.S.), Cissi, Cayman, Johnny Nash Music, Global (Germany). The company also has rights on the old Italian hit "Piove," to be recorded by Sylvia for Sonet for U.K. release. . . . U.K. Decca artist John Miles in as support on the Jethro Tull concerts and also recorded a track at the Marcus Studio here for his upcoming album. LEIF SCHULMAN

BRUSSELS

Trinity group going through a good spell, with "Play The Game" released to big promotion in the U.S. and Canada, "002 345,709 That's My Number" selling well here and a Romanian tour coming through for July. . . . Muscles in for concerts in Brussels, Antwerp and Tielt, with Cousin Joe Pleasant giving shows in Kortrijk and Dendermonde.

Ex-Rubette singer Paul de Vinci climbing charts here with "It Hurts To Be In Love" and he guested on the BRT-tv show "Muzieksien." . . . Plenty of promotional action on "Number One" by Jinx; "Dance, Dance, Dance," by Shirley and Co.; "Get Up And Boogie," by Silver Convention; and "Sorrow" by Mort Shuman.

Big hit expected for "Baretta's Theme," by Sammy Davis Jr., from the television series of the same name. . . . New releases include: Manitas de Plata and "Musique Aux Doughts"; Chris Hinze and "The Baroque Collection/Sketches On Telemann and Vivaldi"; the Three Degrees' "Toast To Love"; Elton John's "Here And There"; and Stephen Stills' "Illegal Stills."

Patti Smith giving a concert here at Brussels University, with her album "Horses" out in Belgium. . . . Golden Gate Quartet touring here. . . . Gilbert Beaud on RTB television and in the Knokke Casino. . . . Beau Dommage on RTB television music shows. . . . The Rolling Stones giving two sold-out concerts in the Forest-National. . . . Veronique Sanson on RTB's "Si On Chantait" show.

Maggie McNeal was on the "Muzieksien" television show. . . . Three gold disk awards for Two Man Sound. . . . International Bestseller Company released the album "Belgian Ragtime" by pianists Mark Herouet, Alain Lesire and Andre Van Lint, the LP having received fine reviews in the U.S. . . . The Keith Jarrett Quartet gave a concert to 1,000 customers in the Brussels Palace of Fine Arts.

Jazzman Chet Baker played beautifully in Jazzland in Leige and the Hnita Jazz Club in Heist-op-den-Berg. . . . And the Jimmy Raney-Lee Konitz Quartet gave a unique concert here. . . . Raney also appeared with the Belgian Roger Vanhaverbeke Trio in Brussels at Pol's, which also presented the brilliant Slide Hampton Trombone Workshop, with Hampton, Eric and Bart Van Lier and John English. JUUL ANTHONISSEN

PARIS

Simon Weintrob, agent to the late Mike Brant, says that thanks to recent sales of Brant disks he is able to make substantial grants to help develop new musical talent and also students of neurology. . . . On June 25, a Paris Opera performance of "Othello" will be transmitted to the Palais des Congres where 3,500 people will be able to watch and listen to the Verdi opera on a huge screen.

Biram Records, distributed by Phonogram, has released an album "The Masters In Philadelphia" by an eight-instrument group called The Philharmonics, all tracks featuring serious music by Beethoven, Mozart, Brahms, Dvorak and others. . . . Apart from MIDEM itself next year, Bernard Chevry is organizing an automobile rally for show business competitors but says it should not be taken too seriously.

After a lengthy enquiry, French television is to allow the advertising of records, the move announced by the director of tv advertising for France, Jean-Charles Servan-Schreiber. The spots are expected to be mainly for budget line product, but there could be others included, and the concession is regarded here as of great importance to the industry.

Under the patronage of the French National Film Centre and the Societe Pyral, a Golden Decibel award is to be made for the best French movie soundtrack each year, the judging by a panel of 12 personalities, including critics. First winner: Louis Maille, for "Black Moon."

To mark the U.S. bicentennial, Philips has released a 10-disk set covering two centuries of American music, titles including "Music For Fifes And Drums"; "John Philip Sousa"; "George Gershwin"; and so on, but no jazz or pop is involved.

Henri Belodo has severed all connection with Carabine Music, having sold his interest to Madame Raymonde Drouet, president of the group. Nadege Labrue is director general and Charles Ibgui, general manager. The group has launched a new label, Dynamic. HENRY KAHN

LISBON

New album by Sasseti artist Sergio Godinho, "De Pequeno Se Torce O Destino," looks like it will be a Portuguese number one for many months to come. It is a selection of social comment and love songs, the musical styles ranging from folk to jazz, and it comes after his album "A Queima Roupa," Godinho's best seller of 1975.

The German version of the album "Grandola Vila Morena," by Jose Afonso (Orfeu), has won the Deutscher Schallplattenpreis 1976 in the folk section from the Deutsche Phono-Akademie, and Afonso is recording his new album for release in two months. . . . Top single in southern Portugal is "Ceifa, Ceifeira," by the duo Carlos Monix and Maria Do Amparo (Sasseti), a recorded comment on the "revolution" in Portuguese agriculture.

Because of heavy import taxes, Portuguese licensees are to manufacture all product locally and a first involvement is with the Steve Howe album "Beginnings" (Atlantic), by Radio Triunfo promotion. . . . GAC (Vozes na Luta), most involved social-action group here, having played more than 500 concerts in the past year, have a new album "Pois Cante," which tells of their experiences with poor people and social injustice, and profits from both record and concerts go to poor children. FERNANDO TENENTE

AUSTRALIA

Fred Marks, international director of Pye England, made a recent visit to Australia where he met with many old friends at functions held in Sydney and Melbourne by Astor Records. . . . Chris Gilbey is presently on a World trip which he won at the opening function for Radio Station 872GB. . . . Peter Foss from Music Sales London was in Australia recently promoting new books that have been instigated in the United Kingdom. . . . Abba hold the top two positions on the charts in Australia at present with "Fernanda" and "Rock Me," closely followed by the R. & J. Stone single "We Do It," all released through RCA. . . . Top of the Sydney rock charts at Radio Station 2JJ is the local group Fat Daddy with "Roll Daddy Roll." . . . Local artist Renee Geyer has left for America following the success of her records "Heading In The Right Direction" and "If Loving You Is Wrong (I Don't Want To Be Right)." JOHN BROMMELL

AMSTERDAM

Dutch singer Ben Cramer has signed a contract with DJM in London for English-speaking territories and his management outside Benelux will now be with Rene Fresse in Amsterdam. Till now, he has a run of Dutch-language hits but his first English single is due September.

Rick van der Linden, former leader of Exeption, has made a solo album with classical backing, and is planning a tour with members of the old Exeption group, starting September and, under the name Trace, visiting Scandinavia, Germany and the U.K. . . . Lydia Bond, singer of George Baker Selection, wanted to quit because of the strain of non-stop touring but has been persuaded to stay.

Sandra Reemer has moved to a new management, Jan Vis, following a dispute with Andre Soomers. The singer has received many contract offers since appearing in the Eurovision Song Contest. . . . Dureco has a new promotion co-ordinator in Fred Burckhart, former manager of Hearts Of Soul and agency executive.

Rolling Stones' concert in the soccer stadium in the Hague (May 30) completely sold out in just eight hours of box-office activity, so a second show was arranged for the same venue a day later. . . . New Stones' album "Black And Blue" entered the Dutch charts at No. 1.

German singer Heino has made a Dutch-language single "Wolken Wind en Zee," likely to gain interest on the big-star reputation he enjoys. . . . Anita Meyer, who had a Dutch No. 1 with "The Alternative Way," has a television special here, on AVRO (May 31).

FRANS VAN OER BEEK



RCA photo

PERRY'S PRIZE—Perry Como recently completed hugely successful tour of Australia. It was made doubly successful by the presentation of gold records signifying continued sale of his recordings down under. At the presentation were, from left, Ketih Cronau, RCA Australia Promotions Manager, Frank Mancini, RCA Vice President of Artists Relations, New York, Mickey Glass, Como's personal manager, Bob Cook, RCA Australia Managing Director, Como, Anne Wright, RCA Public Relations Officer and Morrie Smith, RCA General Manager.

International Briefs

LONDON—A new company, Platinum Planet, has been set up with a view to producing and distributing films of pop acts. The company, with Martin Baker in partnership with former Associated Television salesman Paul Shiels, has access to the video circuits in the U.S. and Europe, plus the U.K. cinema circuit. Baker says that though many record companies are spending money on making films of their acts, few knew what to do with them once they were complete.

Platinum Planet is to finance its own films and produced films financed by other companies. The company is currently engaged on a lengthy spectacular using a number of bands appearing at London's New Victoria theater during May and June. Directors associated include Lindsey Clemel, responsible for "Between The Lines," the "Pictures At An Exhibition" film by Emerson, Lake and Palmer; Bruce Gower, who directed a Queen film used on television's "Top Of The Pops" and Tony Palmer, perhaps the best-known of all tv film producers of pop product.

FRANKFURT—Michael H. Von Winterfeldt has been appointed to the newly created position of senior director, marketing sales, of CBS, Germany. The appointment, made by Rudolf Wolpert, dates from May 10. Von Winterfeldt was most recently vice-president of a&r at Polydor's headquarters in New York. During his 19 years with the company he has held a variety of executive positions in sales, marketing, international and domestic a&r. He reports direct to Wolpert who says: "German CBS welcomes a man whose vast experience in the international record business will complement the executive structure of our company in Germany."

ZURICH—The Rolling Stones will play to a sold-out 10,500-capacity hall when they arrive for their only Swiss concert (June 15). All tickets were sold by mail, a new concept in this country, and the interest generated is remarkable here. "Schweizer Illustrierte," the biggest picture paper in the country, acted as sponsor and offered the tickets exclusively to readers.

Applications were made via a coupon in the paper (which costs \$4) and the promoters placed no other

advertisements in other papers. The record company also took no action. Fly posting was omitted, yet the tickets went for \$10 each, a high price here, particularly considering the cutting of basic expenses such as advertising and the usual percentage paid to ticket agents. And "Schweizer Illustrierte" did not pay for the sponsorship. Its only contribution was a seven-page special centered round the Rolling Stones.

BERN—"High And Mighty," the 11th album by U.K. rock group Uriah Heep, was celebrated in the "high and mighty" Piz Gloria, 3000 meters up in the Swiss alps. Some 100 media people from all over Europe were welcomed on a one-day excursion with the band. The mountain, once action location for the Bond movie "On Her Majesty's Service," is one of the most spectacular in the country.

Title of the Heep album is taken from the song "Can't Keep A Good Band Down," which is, according to composer Ken Hensley, an open letter to the U.K. music press to accept finally a band that has sold seven million records and is big around the world, except the U.K.

Bronze Records boss Gerry Bron says the full promotion campaign for the album is one of the most expensive in the label's history. During June the band is on the road, touring England, then Germany, Switzerland, Holland and Spain.

VIENNA—Waterloo and Robinson, Austrian entry for the 1976 Eurovision Song Contest in Holland, are currently top sellers for local record company Amadeo. The duo sold 50,000 singles in Austria alone of the single "My Little World," and then Amadeo laid on a four-week radio and television campaign for the Waterloo and Robinson album "Songs." Previously the duo had earned two gold disks for sales of more than 50,000 albums.

Amadeo general manager Franz Wallner says that sales in other countries, notably Switzerland, were highly successful and that 40,000 copies of "My Little World" were sold in the first week on release in Germany. Additional boosts for the duo have come through appearances on top German television shows, on "Edi Go Round" in the Netherlands and they are to appear on French television.

MAY 29, 1976, BILLBOARD

Canada

From The Music Capitals
Of The World

MONTREAL

April Wine set a number of attendance records in western Canada during that leg of their cross-Canada excursion. In Lethbridge, Alta., for instance, they drew 6,780 people to the Sportsplex Arena for a final gross of \$41,788. . . . Jazz is undergoing somewhat of a revival in Montreal with the opening of some new clubs devoted to that music form and a number of big name acts being booked into some of the existing venues. A new club, the Rising Sun, is into a jazz format seven days a week. Jazz violinist Jean-Luc Ponty made his Montreal debut at the end of April with a great number of Montreal's music community in the audience. Radio jazz picked up on this interest and currently jazz programs are popping up all across the dial.

The Dudes, who recently returned to Montreal after spending 10 days in the Maritimes, have just completed a two-week engagement at The Moustache in Montreal where they played to packed houses each night. It is estimated that close to 10,000 people saw the band over the two-week period. Producer Ron Albert who has worked with such acts as Derek and the Dominos and the Allman Brothers flew in to see the band and was reportedly very impressed. . . . Doug Pringle and Bob Segarini have been commissioned to write and produce the team song for the Montreal Alouettes football club. Pringle, who does the 10-2 shift in the middle of the day on CHOM-FM, had his listenership almost double in the last BBM radio ratings.

Tom Jones sold out six shows at the Place des Arts. . . . There is a strong possibility that the Rolling Stones will be appearing at the Autostade during the Olympics here in Montreal. Tentative date is July 17. . . . Randy Duell, the former promotion manager and on-air announcer for CKUM, has left that station to join the Aladdin Travel Agency. He has been replaced by Chuck Morgan who was formerly with CKGM. . . . John David Redmond, a Toronto singer/songwriter, has signed with London Records of Canada. His first single, "Beautiful Day," which was recorded in Nashville and produced by David Kastle, has been rush-released. . . . Gilbert Beaud has set out on his first Canadian tour which will take him to Vancouver, Winnipeg, Edmonton, Montreal, Quebec City, Ottawa, Hamilton and Toronto. The tour ends in Toronto on June 5.

"Let the Games Begin," a single by the kids on the successful children's series Kidstuff geared to the Olympic Games, has been released by Rising Records, a division of Champlain Productions. It was produced by Marty Simon. . . . Les Productions Gilles Valiquette Inc. has been formed to handle all the business and artistic affairs of Quebec artist Gilles Valiquette. Headed up by Vivianne Barrieau, the office is located in Montreal.

TORONTO

RCA flew a number of music industry people into Orlando, Fla., on May 15 to see K.C. and the Sunshine Band's three performances at Disney World which kicked off their American tour. Included in the junket were Roger Day of CFTR in Toronto; Joe Owens of the public relations firm Charles Dunne and Owens representing Concert Productions International; Walt Grealis and Stan Klees of RPM Music Weekly; Nathan Segal of A&A's in Montreal; Andy Kaye of CFOX in Montreal; as well as Sandy Graham, eastern region promotion representative for RCA; Johnny Murphy, promotion manager for RCA; and Ed Preston, the company's Canadian president. . . . Toronto-band Audio was the opening attraction at the newly opened club in downtown Toronto called Underground At the Colonial. . . . Treble Clef Distribution rights in Ottawa has picked up exclusive distribution rights for the Unicorn classical label in Canada.

Moxy has signed a world agency deal with World Wide Artists. The deal was signed with Paul Smith who was formerly with RPM Booking and is now with World Wide. Moxy has completed work on its second album for Mercury and it is currently being mixed at New York's Record Plant by Jack Douglas, Eddie Leonetti and Lee De Carlo. A North American tour for the band will coincide with the release of the new album. . . . Boot Records' Stompin' Tom Connors has just finished composing and recording the soundtrack for the new Crawley Films Production "Come On You Muckin' Slusher—A Song For A Miner" is Connors' new single and the main song from his new album. . . . Well-known Nash-

ville producer Jack Clements is producing Boot Records' Bud Roberts. . . . Stompin' Tom Connors sets out on a cross-Canada tour in July which will end in November. Connors just finished an Ontario tour where all but two of the forty-six dates were sold out. . . . Charley Pride has just completed his Canadian tour during which he played before sellout crowds in Lethbridge, Calgary, Regina, Winnipeg, Thunder Bay, Sudbury, Sault Ste. Marie, Sydney, Halifax, Moncton and Fredericton.

A promotion between GRT and CHUM-FM entitled the Monty Python Comedy Workshop saw two winners Paul Till and Gar Stevens flown to New York to see the British comedy team at the City Centre and meet them after the show. In the contest, CHUM-FM invited its listeners to send in comedy skits suitable for Monty Python. The skits were judged by Dave Pritchard and Brian Master at the station and the winners announced. Accompanying the winners to New York were Dave Pritchard of CHUM-FM and GRT's Liz Braun. . . . A major promotion push has been set by GRT for Twentieth Century's LP based on the writings of Edgar Allan Poe entitled "Tales Of Mystery and Imagination" by the Alan Parsons Project. . . . RCA has rush-released Paul Davidson's British hit "Midnight Rider" in Canada. The record is on the Power Exchange label distributed by RCA.

The Canadian LP and Tape Catalogue is available from MJ Mac Arthur Wrightman, 723 McKinley Street, Ann Arbor, Mich. 48104. The cost is \$2.50 plus mailing charges of \$1. . . . Atic Records has completed negotiations with RCA in the U.S. for the release of product by Toronto singer Ron Nigrini. The song "I'm Easy" from Nigrini's new album "Rich Things" has been rush released in the U.S. The song is from the movie, "Nashville." Nigrini will be working selected dates across Canada this summer including the Atlantic Folk Festival in Halifax and the Northern Lights Festival in Sudbury. . . . The Oshawa Country Jamboree present their biggest show on Sunday (23) at the Canadian Legion Hall in Oshawa and will feature Gary Buck, Dallas Harms, Ron McLeod and The Post Family.

Axe Records Gail Dahms debuted her new show at The Barn in London, Ont., the week of May 24. Her new single is "This Song Reminds Me Of You." On stage with Dahms are four musicians as well as two dancers and singers. The musical dance numbers were choreographed by Roland and Romaine. MARTIN MELHUSH

VANCOUVER

Sweeney Todd, whose hit single "Roxy Roller" is currently breaking well in all Canadian markets, has broken up and will re-form. Lead vocalist Nick Gilder and lead guitarist Jim McCulloch have left the group to sign individual contracts with Chrysalis Records. The remaining members of the group will replace Gilder and McCulloch immediately and, keeping the rights to the name, plan a cross-country tour to help further promote the record. Gilder's agreement with Chrysalis, signed May 8, is for 5 years with a minimum of one album per year. He will move to L.A. from Vancouver June 1, and start work on the debut solo album later in the month. McCulloch, who, with Gilder, comprised the main writing unit for Sweeney Todd, will continue to collaborate with Gilder and work on his own projects as well. Management of Gilder and McCulloch is retained by original Sweeney Todd manager Barry Samuels, while management of the new Sweeney Todd has been assumed by Top Hat International's Marty Shaer. Sweeney Todd will soon begin cutting sides for a new album, and a follow-up single to Roxy.

Bachman-Turner Overdrive, who completed production of a BTO feature film early this year, have sold the Canadian rights to CBC TV. The hour-long special will be aired at prime time in August. . . . Legend Records' Trooper will release a new single, Two For the Show, June 14 (simultaneous release in the U.S. on MCA Records). An album of the same name, Trooper's second album release, will be out in June. . . . The Home-town Band, which backed Valdy on his recent Canadian tour, will appear with him at showcase performances at The Roxy June 23-27. . . . The group has completed cutting a single, Fear of Flying, at Little Mountain Sound, as well as several tracks for a projected album. Personnel has recently changed, and the band now consists of Robbie King on keyboards, Shari Ulrich on fiddle and vocals, Claire Lawrence on sax and flute, Geoff Eyre on drums, and Doug Edwards on bass. JEANI READ

Smile Blueprints
Publishing Push

TORONTO—With the increase in activity in its international label and publishing activity, Smile Records and its publishing affiliates Maple Creek Music (BMI) and Snowberry Music (CAPAC) are now operating out of new offices under a new company name and logo.

The Smile Music Group, as it is now called, represents the shift in emphasis to song material which it will try to place with major artists on other labels as well as with artists on the Smile label, according to Smile president Dave Coutts.

"Talk To Me" on Tony Orlando's album "To Be With You" was written by Toronto singer/songwriter J. Ian McLean and placed with Orlando by the Smile Group.

Both Coutts and the company's vice president, John Watt, work extensively out of New York, Nashville and Los Angeles. The company has had three U.S. releases since January and continues to make sub-publishing and label affiliation deals throughout the world.

"Chansons, Riviere d'Or et Clair de Lune" by Raquel Bitton on CBS, is the latest composition from the company's catalog to achieve a Canadian as well as several foreign releases.

Smile's new offices are at 1659 Bayview Avenue in Toronto.

Motown Shifts
Distribution

TORONTO—Motown Records Canada Ltd. is now servicing Ontario accounts from its branch warehouse at 1960 Ellesmere Road, Unit 9 in Scarborough, a suburb of Toronto.

Ron Newman, vice president and managing director of Motown Canada, explains the move:

"Motown Canada, through its former distributor in Ontario, Merit Music Distributors, has been enjoying comparatively good sales since its inception in April 1974. However, as sales climbed, we felt we could more adequately service Ontario accounts and promote our own product more effectively through the utilization of representatives in a promotional as well as a sales capacity. This move will also help in opening the door for Motown Canada to acquire and promote new product and artists in Canada."

Ontario will be serviced by two sales and promotion representatives—Jerry Hochberg, formerly with Muntz, and Cliff Johnson who was recently with Handleman's. Phone orders will be handled by Debbie Hoita.

Motown will also distribute Memorex blank tape to all music accounts in Ontario.

As Mushroom Records is not distributed by Motown at this time, Newman indicates that no returns will be accepted on Mushroom product.

International
Turntable

Dee Thorne, until recently press officer at Transatlantic, has joined Alan Siefert's management company, Music Lore, as publicity and special promotions manager. The company handles Elkie Brooks, Mandalla Band, Tony Hazzard and Richard Barnes.

Billboard
Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin
SINGLES

This Week	Last Week	Artist	Title
1	1	FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	
2	11	NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)	
3	9	SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)	
4	10	CAN'T HELP FALLING IN LOVE—Stylistics (Avco)—Carlin (Hugo/Luigi)	
5	6	ARMS OF MARY—Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)	
6	5	MORE MORE MORE—Andrae True Connection (Buddah)—Buddah (Gregg Diamond)	
7	14	FOOL TO CRY—Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)	
8	2	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)	
9	3	JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)	
10	4	S'S SINGLE BED—Fox (GTO)—Gurusama/Chrysalis (Kenny Young)	
11	22	MY RESISTANCE IS LOW—Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)	
12	8	GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly Prod.)	
13	7	CONVOY GB—Laurie Lingo & The Dipsticks (State)—Chappell (Bickerton/Wadding)	
14	33	COMBINE HARVESTER—Wurzels (EMI)—Keith Prowse (Bob Barrett)	
15	15	LOVE HANGOVER—Diana Ross (Tamla Motown)—Jobete London (Hal Davis)	
16	29	SILLY LOVE SONGS—Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)	
17	17	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti)	
18	13	FALLEN ANGEL—Frankie Valli (Private Stock)—Big Secret (Bob Gaudio)	
19	16	I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery	
20	12	LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade)	
21	24	DEVIL WOMAN—Cliff Richard (EMI)—Chappell/Robinson/Sparkle (Bruce Welch)	
22	18	DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes)	
23	19	ALL BY MYSELF—Eric Carmen (Arista)—Campbell Connelly (Jimmy Ienner)	
24	30	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)	
25	37	SHAKE IT DOWN—Nud (Private Stock)—Evolution/Island (Pip Williams)	
26	20	REGGAE LIKE IT USED TO BE—Paul Nichols (RSO)—April/Rio Cartel (C. Neil)	
27	27	DISCO LADY—Johnny Taylor (CBS)—Screen Gems/Columbia (Don Davis)	
28	31	LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu)	
29	41	THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy)	
30	23	I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds (Pye)—Subbidu/Chappell (Biddu)	
31	40	SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin	
32	28	YOU'RE THE REASON WHY—Rubettes (State)—Ladysmith (Rubettes/A. Blakely)	
33	39	SHOW ME THE WAY—Peter Frampton (A&M)—Rondon (Peter Frampton)	
34	25	MOVIESTAR—Harpo (DJM)—RAK (Ben Palmers)	
35	34	REQUIEM—Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)	
36	35	THE WINKLE MAN—Judge Dread (Cactus)—Alted/Warner Bros. (Alted Prod.)	
37	47	THE FLASHER—Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)	
38	42	JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)	
39	26	DO YOU KNOW WHERE YOU'RE GOING TO—Diana Ross (Tamla/Motown)—Screen Gems/Columbia (M. Masser)	
40	50	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Capricorn)—Carlin (Alan Blazek/Bill Szymczyk)	

41	—	LET'S MAKE A BABY—Billy Paul (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
42	48	TRACKS OF MY TEARS—Linda Ronstadt (Asylum)—Jobete London (Peter Asher)
43	44	HURT—Elvis Presley (RCA)—Big Three
44	—	TVC 15—David Bowie (RCA)—Bewlay Bros./Chrysalis/Mainman (David Bowie/Harry Maslin)
45	—	HEART ON MY SLEEVE—Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
46	45	BABY I'M YOURS—Linda Lewis (Arista)—April (T. Silvester/B. De Coteux)
47	43	TOAST OF LOVE—Three Degrees (Epic)—SanDo/Taiyo (Richard Barrett)
48	46	BLUEBERRY HILL—Fats Domino (United Artists)—Victoria
49	—	THE WANDERER—Dion (Philips)—Schwartz (Glen Stuart)
50	49	THE TWO OF US—Mac & Katie Kissoon (Slate)—Ladysmith Music (Bickerton/Waddington)

BRITAIN

(Courtesy Music Week)

LPs

This Week	Last Week	Artist	Title
1	1	GREATEST HITS—Abba (Epic)	
2	2	BLACK & BLUE—Rolling Stones (Rolling Stones)	
3	5	INSTRUMENTAL GOLD—Various Artists (Warwick)	
4	3	WINGS AT THE SPEED OF SOUND (Parlophone)	
5	4	ROCK FOLLIES (Island)	
6	17	HERE & THERE: LIVE IN LONDON & NEW YORK—Elton John (DJM)	
7	29	HIT MACHINE—Various Artists (K-Tel)	
8	6	PRESENCE—Led Zeppelin (Swan Song)	
9	23	LIVE IN LONDON—John Denver (RCA)	
10	8	GREATEST HITS—Eagles (Asylum)	
11	—	ROYAL SCAN—Steeley Dan (ABC)	
12	10	JUKE BOX JIVE—Various Artists (K-Tel)	
13	18	LOVE, LIFE & FEELINGS—Shirley Bassey (United Artists)	
14	12	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	
15	16	SOME OF MY POEMS & SONGS—Pam Ayres (Galaxy)	
16	11	DIANA ROSS (Tamla Motown)	
17	7	HOW DARE YOU—Joc.C. (Mercury)	
18	20	WHO LOVES YOU—Four Seasons (Warner Bros.)	
19	—	A TOUCH OF COUNTRY—Various Artists (Topaz)	
20	21	LOVE & KISSES FROM BROTHERHOOD OF MAN (Pye)	
21	9	NO EARTHLY CONNECTION—Rick Wakeman (A&M)	
22	40	DOUBLY DEVINE—Sydney Devine (Philips)	
23	14	DESIRE—Bob Dylan (CBS)	
24	—	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	
25	25	BREAKAWAY—Gallagher & Lyle (A&M)	
26	15	RASTAMAN VIBRATION—Bob Marley & The Wailers (Island)	
27	—	THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER (EMI)	
28	19	THE BEST OF JOHN DENVER (RCA)	
29	46	TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE—Jethro Tull (Chrysalis)	
30	34	A TRICK OF THE TAIL—Genesis (Charisma)	
31	35	WINDSONG—John Denver (RCA)	
32	26	REBEL—John Miles (Decca)	
33	33	AMIGOS—Santana (CBS)	
34	—	THE VERY BEST OF SLIM WHITMAN (United Artists)	
35	36	TUBULAR BELLS—Mike Oldfield (Virgin)	
36	45	REACH FOR THE SKY—Sutherland Bros. & Quiver (CBS)	
37	24	CRY TOUGH—Niis Loigren (A&M)	
38	31	PAT BOONE ORIGINALS (ABC)	
39	32	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)	
40	22	I WANT YOU—Marvin Gaye (Tamla Motown)	
41	49	CARNIVAL—Manuel & the Music of the Mountains (Studio Two)	
42	41	24 ORIGINAL HITS—Drifters (Atlantic)	
43	39	HAPPY TO BE—Demis Roussos (Philips)	
43	—	MOTOWN GOLD—Various Artists (Tamla Motown)	
45	42	A NIGHT AT THE OPERA—Queen (EMI)	
46	50	TROUBLE—Sailor (Epic)	
47	47	LET THE MUSIC PLAY—Barry White (20th Century)	
48	—	ROLLED GOLD—Rolling Stones (Decca)	
49	—	THE BEATLES 1967-1970 (Parlophone)	
50	37	THE BEST OF HELEN REDDY (Capitol)	

BILLBOARD IS BIG INTERNATIONALLY

Latin

ARMANDO MARTINEZ' FONOMART

Independent Distrib Opening Field Despite Problems

By MARY FISHER

MEXICO CITY—Armando Martinez is a record executive who has built up a lot of friends in his close to two decades in the music business—and it is beginning to pay off with his new distribution organization, Fonomart. And that's despite a multitude of problems ever since he departed from EMI-Capitol last fall following more than seven years as head of its international division in Mexico.

"Actually, I really didn't know which way to turn when I suddenly left my secure position, however many of my colleagues in the business told me that there was a need for handling product from small, independent labels," he recalls. Thus, with limited capital and varying contracts from Discos De Oro's Roberto Ayala, Grabamex's Luis Guillermo Tapia and Dimeca, latter run by the longtime Peerless group. Los Babys, Martinez plunged into a part of the business he knew little about.

Learning from his experience in dealing beyond Mexico's borders, Martinez has also reinforced his position by picking up some licensee deals with Latin International in L.A., Spanish World Records in N.Y. and Top Tape Records out of Brazil. "It has given me some strength in moving about the country with a diversified line," he continues.

A basic hurdle which still exists is "teaching my sales crew" from scratch. Martinez has not done any raiding of other companies; he has

gone on the theory of going all the way with on-the-job-training. "After all, in a sense, that's exactly what I'm trying to accomplish by heading up this organization," he admits.

Martinez surmises there still must be plenty of untapped business in the Mexican music industry. Since the beginning of this year, he has added RYM and Discos Aztlan. There are three more waiting in the corridors and "if I would just concentrate right here in Mexico City I could keep myself busy for the next two years."

What convinced the multi-talented Martinez (he has been a producer of product on many occasions in the past) is the fact that many of the small independents do not have the money nor the know-how of setting up sales crews and territories to match the majors. "They never thought they could compete but with several labels together, it could work," he says.

Fonomart is not like a one-stop. The country just doesn't operate that way nor has it ever. Everything goes directly to the retail outlets, consequently it has been Martinez's task to indoctrinate his staff carefully. He so far has three within Greater Mexico City and five canvassing the rest of the nation.

"One of the most difficult problems in the Mexican Republic," he cites, "is getting the right personnel to cover it thoroughly." He points out the 2 million square kilometers to service here is far different than,

for instance, a country like Holland. "There one man can practically take in the whole country in a day, while here just a trip to Cuernavaca consumes the same amount of time," it is pointed out.

Another factor which eats up precious hours—and which resists speedier recoument of invested funds—is the training of the neophyte personnel. The slow and methodical process oftentimes involves Martinez and his marketing head, Oscar Corona (with RCA for two years and Capitol for three years), instructing the crew on an individual as well as group basis. It is all part of a long range development plan.

"Because we are in a fast-rising market," Martinez continues, "I have to look at it in terms of futures." When the former EMI-Capitol staffer gets a hold of a record which shows signs of breaking fast, he'll fan out all over the nation and aim for a good 100,000-plus in deliveries.

About a year-and-a-half ago, Martinez states he was subconsciously planning his move in the distribution direction. "Otherwise, I don't think I would have gotten the jump I did," he muses. Thus, when the time came he was ready to put his money to work. His own personal investment exceeded 200,000 pesos (over \$16,000).

Once Martinez gets into the profit-side of the ledger and is rolling along smoothly, he plans to resume his own production under the Fonomart label and organize a booking agency.

Perhaps the biggest obstacle to reaching his goal is in the so-called provinces. To garner a respectable amount of sales Martinez has posted three of his most promising trainees right here in the Federal District to service the approximate 48 AM and FM stations and the some 120 retail outlets.

"But the five outside districts I have laid out still pose a problem," Martinez confides. One of the biggest is the Gulf to Pacific swing in the center of the country. He still cannot find the right man to do a thorough job. Among some of the excuses he keeps getting after "no sales" reports are turned in are: "owner out of town . . . client was sick . . . shipments arrived too late, consequently no more re-orders."

"I know some of these pat answers, but he (Corona) knows them all," Martinez says. One of the mistakes they found their novice crew was doing was spending too much time at the radio stations. Another was being "too mechanical—and not knowing how to follow through with a client." They both conclude that once the newcomers get the experience and desire it will be just as formidable a staff as the more established companies have.

Bulk of the more than 700 stations throughout Mexico lie in the west and north. Biggest concentration is the state of Tamaulipas, which runs along most of the Gulf coast to the Texas border along the mouth of the Rio Grande. Others include Coahuila, Chihuahua, Sonora, Nuevo Laredo and Baja California.

"I've broken down my deals with these small companies in varying forms," Martinez adds. Some are straight percentage after an established sales point, while others in-

LATIN N.Y. MAGAZINE PRIZES

E. Palmieri Continues Award-Winning Ways

By RUDY GARCIA

NEW YORK—Eddie Palmieri, winner of the first Grammy award for Latin music, continued his winning ways by receiving four awards in the annual Latin N.Y. Magazine music poll.

At an extraordinary vibrant awards ceremony and show at the Beacon Theater May 16, Palmieri was given the awards for best album of the year, as best piano player, for the best orchestra and as the musician of the year.

Highlight of the ceremonies came after Palmieri was given the musician of the year award. Telling the audience that he spoke best by way of his music he asked permission of Louie Ramirez, himself a winner of two awards as best arranger and in the category of miscellaneous instruments for his work on vibes, to borrow the festival orchestra for a little while.

Palmieri took off on piano with "Picadillo," a Tito Puente tune, and soon was joined on stage by Puente, conga star Ray Barreto, violinist Pupi Legarreta, timbalero Nicky Marrero, bongosero Roberto Roena, flutist Art Webb and vocalist Hector Lavore, all of whom had won awards earlier in the evening. Palmieri, Puente and Barreto had not played on stage together since 1968 at the famous concert of the Fania All-Stars at the Red Garter.

Latin N.Y. Magazine is an English-language monthly which is directed towards the young Puerto Rican community and focuses heavily on music. Its emphasis is on salsa so it was not surprising to see the Fania

label walk away with 20 of the 30 music awards.

However, it was interesting to note that this year's awards included categories indicating the poll has been expanded. The winners are chosen by reader's ballots.

The full list of winners is as follows:

Hall of fame award to Machito; best pianist, Eddie Palmieri; best timbales player, Nicky Marrero; best conga player, Ray Barreto; best bongo player, Roberto Roena; best bassist, Bobby Valentín; best trumpet player, Chocolate; best trombonist, Willie Colon; best saxophonist, Mario Rivera; best flutist, Art Webb; best violinist, Pupi Legarreta; best guitarist, Yomo Toro; miscellaneous instrumentalist, Louie Ramirez (vibes); female vocalist, Celia Cruz and male vocalist, Hector Lavore.

Other winners were: best composer, Ruben Blades; charanga of the year, Tipica Novel; conjunto of the year, Hector Lavore; orchestra of the year, Eddie Palmieri; best new band of the year, Bobby Rodriguez & Co.; best arranger, Louie Ramirez; producer of the year, Harvey Averne; best Latin jazz LP, Mongo Santamaria "Afro-Indio"; best Latin rock LP, Seguidilla "Love Is"; best comedy LP, "Lookin' Good" by Freddie Prinze; best salsa LP, "Unfinished Masterpiece" by Eddie Palmieri.

Additional winners were: Latin soul or disco LP of the year, The Salsoul Orchestra, disco hit of the year, "Let's Do the Latin Hustle" by Eddie Drennon & BBS Unlimited; song of the year, "Guarare" by Ray Barreto; album cover of the year, "Barreto" designed by Izzy Sanabria; concert of the year, Fania All-Stars at Madison Square Garden produced by Jerry Masucci; dance of the year, Three Eras of Celia Cruz, produced by R. Mercado and R. Aviles; musician of the year, Eddie Palmieri; disco dj of the year, Eddie Rivera; most popular Latin club, the Corso, and most popular radio show, the Sunday Salsa Show on WRVR featuring Roger Dawson.

MAY 29, 1976, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/29/76

Billboard Special Survey Hot Latin LPs™

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOHNNY PACHECO El Maestro, Fania 698	8	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980
2	EMILIO JOSE Mi Barca, Alhambra 6002	9	JULIO IGLESIAS El Amor, Alhambra 23
3	YOLANDITA MONGE Yolandita Monge, Coco 123	10	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Baya 37
4	SANDRO Tu Me Enloqueces, Mericana 138	11	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316
5	CAMILO SESTO Amor Libre, Pronto 1013	12	EDDIE PALMIERI Unfinished Masterpiece, Coco 103
6	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	13	ORCH. HARLOW El Judio Maravilloso, Fania 490
7	ALVARES GEDES Alvares Gedes #2, Gema 5030	14	SOPHY Sentimientos, Velvet 1494
		15	MORRIS ALBERT Dime, Audio Latino 4085

IN CHICAGO

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

Latin Scene

TEXAS

KIII-TV personality Domingo Pena and KINE Radio dj Manuel Alvarez celebrated jointly their respective anniversaries with a dance at the Yellow Rose Convention Center in Corpus Christi on April 29. Present for the event were some of the state's top bands including: Los Chachos, Roberto Pulido Y Los Clasicos, Snowball & Company, and The Royal Jesters, among others. The Yellow Rose was also the scene a week later for another dance in celebration of KCCT's anniversary. This one also featured some of the top names in the state. Meanwhile, KUNO radio celebrated its anniversary on May 4 by hosting the annual Caravan of Mexican Stars headlined by Vicente Fernandez, King Clave, Trio Los Panchos, and others. The event played to a packed house at Corpus Christi's Coliseum.

Los Alegres de Teran were honored by the people of General Teran, Mexico for their role in taking the Nortena style of music all over Mexico, Central, and South America. Sunday, April 4, was designated as Falcon Records day in General Teran. Falcon artists Carlos Guzman, Soledad Acosta, and El Dueto Del Mar were on hand for the celebration. . . . The Royal Jesters are

looking for Top 40 exposure with their latest single on GCP. This one is titled "Latin Rhapsody" b/w "Your Tender Lips" and it should get the Jesters into new markets with the proper airplay. The group's manager, Oscar Lawson, and lead singer Henry Hernandez have been working diligently on their next album for GCP. . . . Albert Esquivel has a new group out on his Chicano Label. . . . Just released is a new album by Johnny Hernandez And Aztlan titled "Tomate Una Copa."

The new LP by Latin Breed on GCP is titled, "Power Drive," featuring Adalberto Gallegos on vocals. Airplay has been good for several of the songs in this new LP including: "Que Chulos Ojos," "Cuando Te Vayas," and "Carta De Amor." . . . Augustine Ramirez has a new album on Freddie Records titled "Dameló." The title song was released previously as a single on Freddie, and its resultant airplay should be a boost for the album. Also released recently by Freddie Records was T.J. & Company's first album, titled "Rincon Del Olvido," and Raul Ruiz Y Los Campeones' "El Regreso Del Preso."

LUPE SILVA



TICO

"EDDIE'S CONCERTO"

Continuing the review of a master
EDDIE PALMIERI

with the vocals of
ISMAEL QUINTANA

featuring "PA' LA OCHA TAMBO," "PA' HUELE," "REVOLT/LA LIBERTAD LOGICO," and six more Palmieri classics!



(TICO TSLP 1409)

Dist. By Fania Records, Inc.

Dist.: R & J Records, New York, N.Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra, 610 Santurce, P.R. 00927 (809) 725-9255

New LP/Tape Releases

POPULAR ARTISTS

AEROSMITH
Rocks
LP Columbia PC34165 \$6.98
BT PCA34165 \$7.98
CA PCT34165 \$7.98
QL PCQ34165 \$7.98

ALBERT, MORRIS
Morris Albert
LP RCA APL1-1496 \$6.98
BT APS1-1496 \$7.95
CA APK1-1496 \$7.95

AMERICA
Hideaway
LP Warner Bros. BS2932 \$6.98
BT M82932 \$7.97
CA M52932 \$7.97

AMESBURY, BILL
Can You Feel It
LP Capitol ST11528 \$6.98

ANDERSEN, ERIC
Sweet Surprise
LP Arista AL4075 \$6.98

AZNAVOUR, CHARLES
I Sing For You
LP RCA LPL1-5115 \$6.98
BT LPS1-5115 \$7.95

B. T. EXPRESS
Energy To Burn
LP Columbia PC34178 \$6.98
BT PCA34178 \$7.98
CA PCT34178 \$7.98

BABE RUTH
Kids Stuff
LP Capitol ST11515 \$6.98

BALLARD, LARRY
Honky Tonk Heaven Is A Hell Of A
Place To Be
LP Capitol ST11520 \$6.98
BT 8XT11520 \$7.98

BECK, JEFF
Wired
LP Epic PE33849 \$6.98
BT PE33849 \$7.98
CA PET33849 \$7.98

BELLAMY BROTHERS
Let Your Love Flow
LP Warner Bros. BS2941 \$6.98
BT M82941 \$7.97
CA M52941 \$7.97

BELL, MADELINE
This Is One Girl
LP Pye 12128

BLUE OYSTER CULT
Agents Of Fortune
LP Columbia PC34164 \$6.98
BT PCA34164 \$7.98
CA PCT34164 \$7.98

BRECKER BROTHERS
Back To Back
Q8 Arista 7301-4061H (GRT) \$7.95

BROKEN GLASS
Broken Glass
LP Capitol ST11510 \$6.98

BUCHANAN, ROY
A Street Called Straight
LP Atlantic SD18170 \$6.98
BT TP18170 \$7.97
CA CS18170 \$7.97

CAMEL
Moonmadness
LP Janus JXS7024 \$6.94
BT 8098-7024H (GRT) \$7.95
CA 5098-7024H (GRT) \$7.95

CARMEN, ERIC
Eric Carmen
Q8 Arista 7301-4057H (GRT) \$7.95

CARTER, RALPH
Young And In Love
LP Mercury SRM1-1080 \$6.98

CASH, JOHNNY
One Piece At A Time
LP Columbia KC34193 \$5.98
BT CA34193 \$6.98
CA CT34193 \$6.98

CASINO
Casino
LP MCA 2191 \$6.98
BT MCAT2191 \$7.98

CHAPIN, HARRY
Greatest Stories—Live
LP Elektra \$7.97
BT Elektra TB-82009 \$9.97
CA C2-52009 \$9.97

CHENIER, CLIFTON
Bogalusa Boogie
LP Arhoolie 1076

COCKER, JOE
Stingray
LP A&M SP4574 \$6.98
BT 8T4574 \$7.98
CA CS4574 \$7.98

COLE, NATALIE
Natalie
LP Capitol ST11517 \$6.98

COMANOR, JEFFREY
A Rumor In His Own Time
LP Epic PE34080 \$6.98
BT PEA34080 \$7.98

CONNIFF, RAY
Send In The Clowns
LP Columbia KC34170 \$5.98
BT CA34170 \$6.98
CA CT34170 \$6.98
QL CQ34170 \$6.98

CONNORS, NORMAN
You Are My Starship
LP Buddha BDS5655 \$6.98
BT 8320-5655H (GRT) \$7.95
CA 5320-5655H (GRT) \$7.95

COOK, ROGER
Alright
LP Warner Bros. BS2909 \$6.98

COSBY, BILL
Is Not Himself These Days Rat
Own Rat Own Rat Own
LP Capitol ST11530 \$6.98

CREATIVE SOURCE
Consider The Source
LP Polydor PD1-6065 \$6.98

CRUSADERS
Those Southern Knights
LP ABC-Blue Thumb BTD6024 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

BT 8307-6024H (GRT) \$7.95
CA 5307-6204H (GRT) \$7.95

DANIELS, CHARLIE, BAND
Saddle Tramp
LP Epic PE34150 \$6.98
BT PEA34150 \$7.98
CA PET34150 \$7.98

DAP SUGAR WILLE
Live From North Philly
LP Philadelphia Int'l PZ34122 \$6.98

DAVIS, PAUL
Southern Tracks & Fantasies
LP BLP405

DELLS
No Way Back
LP Mercury SRM1-1084 \$6.98

DIXIE HUMMINGBIRDS
Wonderful To Be Alive
LP ABC-Peacock PLP59226 \$7.97
BT 8055-59226X (GRT) \$5.95

DR. BUZZARD'S ORIGINAL SAVANNAH BAND
Dr. Buzzard's Original Savannah Band
LP RCA APL1-1504 \$6.98
BT APS1-1504 \$7.95

DR. HOOK
A Little Bit More
LP Capitol ST11522 \$6.98
BT 8XT11522 \$7.98
CA 4XT11522 \$7.98

DOLENZ, JONES, BOYCE & HART
Dolenz, Jones, Boyce & Hart
LP Capitol ST11513 \$6.98

DONOVAN
Slow Down World
LP Epic PE33945 \$6.98
BT PEA33945 \$7.98
CA PET33945 \$7.98

ESCOVEDO, COKE
Comin' At Ya
LP Mercury SRM1-1085 \$6.98

EVANS, DALE
Sad Pig Dance
LP Kicking Mule KM120

FAIRPORT CONVENTION
Fairport Chronicles By
LP A&M SP3530 \$6.98

FELTS, NARVEL
This Time
LP Hi SHL32098 \$6.98

FIREFALL
Firefall
LP Atlantic SD18174 \$6.98
BT TP18174 \$7.97
CA CS18174 \$7.97

FLYING BURRITO BROTHERS
Airborne
LP Columbia PC34222 \$6.98
BT PCA34222 \$7.98

FLYING ISLAND
Another Kind Of Space
LP Vanguard VSD79368

FORCE OF NATURE
Unemployment Blues
LP TSOP PZ34123 \$6.98
BT PZA34123 \$7.98

FORD, FRANKIE
Frankie Ford
LP Briarhead BR5002

FROMHOLZ, STEVE
A Rumor In My Own Time
LP Capitol ST11521 \$6.98
BT 8XT11521 \$7.98

GALWAY, JAMES
Man With The Golden Flute, w/
Charles Gebhardt & National
Phih. Orch.
LP RCA Red Seal LRL1-5094 \$6.98
BT LRS1-5094 \$7.95
CA LRK1-5094 \$7.95

GARFIELD
Strange Streets
LP Mercury SRM1-1082 \$6.98

GEILS, J. BAND
Live: Blow Your Face Out
LP Atlantic SD2-507 (2) \$7.98
BT TP2-507 \$9.97
CA CS2-507 \$9.97

GENTLE GIANT
Interview
LP Capitol ST11532 \$6.98

GIANTS
Thanks For The Music
LP Casablanca NBLP7027 \$6.98

GILSTRAP, JAMES
Love Talk
LP Roxbury RLX105

GONG
Shamal
LP Virgin PZ34156 \$6.98
BT PZA34156 \$7.98

GORE, LESLEY
Love Me By Name
LP A&M SP4564 \$6.98
BT 8T4564 \$7.98
CA CS4564 \$7.98

GRAVES, CARL
Carl Graves
LP A&M SP3410 \$6.98

GREGORY, JOHN, ORCH.
TV's Greatest Detective Hits
LP Mercury SRM1-1089 \$6.98

GROSSMAN, STEFAN
Guitar Instrumentals
LP Kicking Mule KM118

GROUNDHOGS
Crosscut Saw
LP UA UALA603G \$6.98

GUJAR, REM
Hard Times
LP Mod-Art LMALP-1976

HAMMOND, LAWRENCE
Coyote's Dream
LP Takoma T1047

HARLEY, STEVE, & COCKNEY REBEL
Timeless Flight
LP Capitol ST11500 \$6.98

HARRISON, DON, BAND
Don Harrison Band
LP Atlantic SD18171 \$6.98
BT TP18171 \$7.97
CA CS18171 \$7.97

HARRIS, WOODY
American Guitar Solos
LP Arhoolie 4008

HARTFORD, JOHN
Mark Twang
LP Flying Fish 020

HEAD EAST
Get Yourself Up
LP A&M SP4579 \$6.98
BT 8T4579 \$7.98
CA CS4579 \$7.98

HEAD, ROY
Head First
LP ABC/ Dot D0SD2051 \$6.98

HECKSCHER, ERNIE, & HIS FAIRMONT ORCH.
Nostalgia—On Nob Hill
LP Earl EN1700

HUNTER, IAN
All American Boy
LP Columbia PC34142 \$6.98
BT PCA34142 \$7.98
CA PCT34142 \$7.98

ISLEY BROTHERS
Harvest For The World
LP T-Neck PZ33809 \$6.98
BT PZA33809 \$7.98
CA PZT33809 \$7.98
QL PZQ33809 \$7.98

JACKSON, MAHALIA
How I Got Over
LP Columbia KC34073 \$5.98

JOEL, BILLY
Turnstiles
LP Columbia PC33848 \$6.98

JOHN, ELTON
Here And There
LP MCA 2197

KALEIDOSCOPE
When Scopes Collide
LP Pacific Arts

KING, BEN E.
I Had A Love
LP Atlantic SD18169 \$6.98
BT TP18169 \$7.97
CA CS18169 \$7.97

KISSOON, MAC & KATIE
The Two Of Us
LP MCA 2192 \$6.98
BT MCAT2192 \$7.98

LEE, DICKEY
Angels, Roses, & Rain
LP RCA ARL1-1725 \$6.98
BT APS1-1725 \$7.95
CA APK1-1725 \$7.95

LITTLE RIVER BAND
Little River Band
LP Capitol ST11512 \$6.98
BT 8XT11512 \$7.98

LLOYD, IAN
Ian Lloyd
LP Polydor PD1-6066 \$6.98

LOCKWOOD, ROBERT JR. & THE ACES
Blues Live In Japan
LP Advent 2807

LORD, C.M.
C.M. Lord
LP Capitol ST11514 \$6.98
BT 8XT-11514 \$7.98

MACLAINE, SHIRLEY
Live At The Palace
LP Columbia PC34223 \$6.98
BT PCA34223 \$7.98
CA PCT34223 \$7.98

MAHOGANY RUSH
Mahogany Rush IV
LP Columbia PC34190 \$6.98
BT PCA34190 \$7.98
CA PCT34190 \$7.98

MANCHESTER, MELISSA
Better Days And Happy Endings
Q8 Arista 7301-4067H (GRT) \$7.95
Melissa
Q8 Arista 7301-4031H (GRT) \$7.95

MANILOW, BARRY
Barry Manilow II
Q8 Arista 7301-4016H (GRT) \$7.95
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Theme From Mahogany
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BT PCA34117 \$7.98
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Go For Broke
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McCALL, C.W.
Wilderness
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McCOY, VAN
The Real McCoy
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Cardiff Rose
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McKUEEN, ROD
McKuen Country
LP Warner Bros. BS2931 \$6.98

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Live At The Longneck
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Fly Like An Eagle
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20-20 Vision
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Funktion Junction
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Katy
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Patrick Moraz
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Greatest Hits
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Sleepless Nights
LP A&M SP4578 \$6.98
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Rose Of Cimarron
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The Best Of
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Peter Pringle
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R.E.O.
LP Epic PE34143 \$6.98
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Carmen
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All Things In Time
LP Philadelphia Int'l PX33957 \$6.98
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LP GRT 8011

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Glass Heart
LP Columbia PC34153 \$6.98
BT PCA34153 \$7.98

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Wild Night
LP UA UALA486G \$6.98

ROE, TOMMY
Energy
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Black And Blue
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LP Bearsville BR6963 \$6.98
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S.S. Fools
LP Columbia PC34151 \$6.98
BT PCA34151 \$7.98

SAVOY BROWN
Skin 'N' Bone
LP London PS670 \$6.98

SCHWARTZ, ARTHUR
From The Pen Of...
LP RCA LPL1-5121 \$6.98

SEBASTIAN, JOHN
Welcome Back
LP Reprise MS2249 \$6.98
BT M82249 \$7.97
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SEALS & CROFTS
Get Closer
LP Warner Bros. BS2907 \$6.98
BT M82907 \$7.97
CA M52907 \$7.97

SEGER, BOB, & THE BULLET BAND
Live Bullet
LP Capitol SKBB 11523

SESKIN, STEVE, & FRIENDS
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Shakti with John McLaughlin
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Side Of The Road Gang
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Free And In Love
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Small Wonder
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Smoke
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A Circle Filled With Love
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Heritage
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SOUTHER, JOHN DAVID
Black Rose
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Ladies' Choice
LP Epic PE33917 \$6.98
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The Royal Scam
LP ABC ABCD931 \$6.98
BT 8022-931H (GRT) \$7.95
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STEVENS, RAY
Just For The Record
LP Warner Bros. BS2914 \$6.98
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LP Capitol ST11511 \$6.98

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LP Mercury SRM2-7507 (2)

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BT M80167 \$7.97
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THOMAS, GUTHRIE
Lies And Alibis
LP Capitol ST11519 \$6.98

TOWER OF POWER
Live And In Living Color
LP Warner Bros. BS2924 \$6.98
BT M82924 \$7.97
CA M52924 \$7.97

TRAMMPS
Where The Happy People Go
LP Atlantic SD18172 \$6.98
BT TP18172 \$7.97
CA CS18172 \$7.97

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LP Capitol ST11529 \$6.98

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The People Some Choose To Love
LP ABC ABCD937 \$6.98

WHITE, ALAN
Ramshackled
LP Atlantic SD18167 \$6.98
BT TP18167 \$7.97
CA CS18167 \$7.97

WHITLOCK, BOBBY
Rock Your Sox Off
LP Capricorn CP0168 \$6.98
BT M80168 \$7.97
CA M50168 \$7.97

WILLIAMS, DON
Harmony
LP ABC-Dot D0SD2049 \$6.98

WILLIAMS, ROBIN & LINDA
Robin And Linda Williams
LP Flashlight FLT3003

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Hits
LP Columbia KC34108 \$5.98
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This Mother's Daughter
LP Capitol ST11518 \$6.98
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The Gene Ammons Story: The 78
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The Blue Sky Boys (Bill And Earl
Bolick)
LP RCA Bluebird AXM2-5525 (2) \$7.98

(Continued on page 88)

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/29/76

Number of LPs reviewed this week 68 Last week 62



NEW RIDERS—MCA 2196. Country and rock mix, with rock getting a bit of the edge here. Basically, group sounds as if it could be equally at home in a country or rock club as it handles material from Allen Toussaint, Otis Redding, Jagger & Richard, Chuck Berry and a number of others. Band fits faithfully into the style of each writer, while still sounding original. Ultimately, the New Riders, with use of electric guitars, steel guitars and other basic instruments, is more successful than most country rockers because they don't seem to take any of it too seriously. Fun is the key here, and the hodgepodge of influences all fits together into a good time. Good lead and harmony vocals key this excellent, electric honky tonk music.

Best cuts: "You Never Can Tell," "Dead Flowers," "She's Looking Better After Every Beer," "Honky Tonkin' (Guess I Done Me Some)," "Annie May."

Dealers: Band has extremely loyal following, and this set, with producer Bob Johnston, represents one of its better efforts.

DAVID RUFFIN—Everything's Coming Up Love, Motown MG-866S1. Ruffin has always made great singles, and now, it appears he is on the track to becoming a steady LP artist as well. Working with Van McCoy (who produced his successful last LP), the secret here seems to be a combination of a contemporary, semi disco sound with the powerful soul feel that characterized Ruffin's efforts with the Temptations in the '60s. The artist's rough, expressive voice remains one of the more distinctive and unique in pop and helps make him into one of pop's most effective stylists. With production from McCoy, good songs from McCoy and Charles H. Kipps, Jr. and excellent string and horn arrangements, the package stands as an LP rather than just a collection of songs.

Best cuts: "Discover Me," "First Round Knock Out," "Everything's Coming Up Love," "Let's Get Into Something."

Dealers: Ruffin currently on hot streak.

BLACK OAK ARKANSAS—Balls Of Fire, MCA 2199. Plain no frills rock from the band that probably fits the definition of a boogie band better than anyone else. Whether you like lead singer Jim Dandy's vocals or not (and they are a bit grating), the man is an exciting, involved singer who works perfectly with his basic backup. Help on the vocals from Ruby Starr also works well. Crowd noises and motorcycle sounds dubbed onto record also add to general fun atmosphere as group moves through a series of originals and a few fine covers of rock oldies. Ballads are weakest point of the set, but the rockers more than make up. Straight energy music.

Best cuts: "Ramblin' Gamblin' Man" (sounds like a hit single), "Fistful Of Love," "Leather Angel," "Great Balls Of Fire."

Dealers: Group has tremendous following and tours constantly.

NATURAL GAS—Private Stock PS 2011. Good basic rock that avoids the heavy metal formula and opts songs that keep away from purely AM themes and heavy use of keyboards and guitars. LP is a set of 10 songs from ex-Humble Pie Jerry Shirley, ex-Uriah Heep Mark Clarke and top studio man Peter Wood that depends on songs more than long instrumental breaks. The one long guitar solo is a tasteful Molland piece that closes a song. Group appears to be filling a current musical gap, capturing the general feeling of fun that characterized British rock in the '60s as well as the musical skill necessary for today's audiences.

Best cuts: "Once Again, A Love Song," "You Can Do It," "I Believe It's Love," "The Right Time," "Dark Cloud."

Dealers: Stress group's background.

JEFFREY COMANOR—A Rumor In His Own Time, Epic PE 34080 (CBS). Longshot pick, but Comanor, best known for his rather tongue in cheek offerings, turns to the serious side for one of the more palpable of the current country rock offerings. Strong songs, pretty singing and melodic instrumental highlight set featuring guests like Joe Walsh, Tim Schmit, J.D. Souther, Don Felder, Tom Kelly, and Don Henley. Primarily mid-tempo pace makes for MOR airplay as well as AM and FM pop.

Best cuts: "You'd Be Surprised," "Running Back To You," "Well Never Have To Say Goodbye Again," "Love Me Not."

Dealers: Comanor has been a hit in the past wherever he has appeared.

DON NIX—Gone Too Long, Cream CR 1001. First album in several years for this veteran of the Memphis sound in an excellent compilation of material in the Southern rock vein, easy rock and a few countryish cuts. Nix reminds one a great deal of Leon Russell of several years ago here as he runs through gutsy originals and a couple of good covers of Mick Jagger-Keith Richard and Gene Clark cuts. Instrumentally, the LP is powerful Southern rock—more in the Russell-J.J. Cale vein than in the current group vein. Strong soul/country/pop mix is ideal for Nix.

Best cuts: "Goin' Thru Another Change," "Feel A Whole Lot Better," "Backstreet Girl," "Harpoon Arkansas Turnaround," "Rollin' In My Dreams."

Dealers: Nix a familiar name to consumers.



JOHNNY CASH—One Piece At A Time, Columbia KC-34193. Fast on the heels of his "Strawberry Cake" LP, Cash returns

with much better product. Cash breaks out of the monotony of style and material that weakened some of his previous efforts. He's got that spark in his voice again, and the songs are much better. (He wrote most of them himself.) The John R. renaissance is typified by his biggest single in years—"One Piece At A Time"—included here. Producers Charlie Bragg and Don Davis preserve enough of Cash's slapback past to maintain his identity but aim his music into a fresh, important, new direction.

Best cuts: "Let There Be Country," "One Piece At A Time," "In A Young Girl's Mind," "Mountain Lady," "Sold Out Of Flagpoles," "Committed To Parkview," "Daughter Of A Railroad Man," "Go On Blues."

Dealers: Expect heavy action here. Johnny's hot again.

CONWAY TWITTY—Now And Then, MCA 2206. An interesting past/present concept is exploited effectively in Twitty's most unusual LP yet. The Then side features the rock hits that launched his career, including his first smash, "It's Only Make Believe." The Now side contains songs sung in the present country style that revitalized his once sagging career. The theme is even carried down to the covers: the front Now cover shows the present country-mellow Twitty standing in the woods; the Then back cover shows him then—a frowning, slick-haired collar-turned-up '50s rocker at his Elvis best. The contrasts make for a powerful package balanced evenly between old rock and new country.

Best cuts: NOW: "After All The Good Is Gone," "There's More Love In The Arms You're Leaving." THEN: "It's Only Make Believe," "Danny Boy," "Lonely Blue Boy."

Dealers: If you have the space, display the back cover along with the front to show what the album is all about and to lure some rock buyers.

JONI LEE—Joni Lee, MCA 2194. One of Conway Twitty's singing daughters presents her first LP. A listenable set. Joni has one of those sugar sweet voices that's aided by some soft background arrangements. Though three producers had a hand in the album—Snuffy Miller, David Barnes and Owen Bradley—there's still a consistency of sound. "Don't Cry Joni"—the duet with her father—is included here, as it was on Conway's last LP.

Best cuts: "Don't Cry Joni," "Just Lead The Way," "I'm Sorry Charlie," "Angel On My Shoulder."

Dealers: Should be a strong item for this newcomer.

SUE RICHARDS—Sweet Sensuous Feeling, ABC/Dot DOSD-2052. Sue sings a set of 11 songs with feeling in this offering that displays her range and ability. Produced by Milton Blackford, Richards continues her climb in country popularity. This is an important milestone for her. Good balance of slow and uptempo tunes. Contains the hits—such as "Tower Of Strength"—that inaugurated her career, along with some impressive new material.

Best cuts: "You're My Good Times," "Harleigh Road," "I'll Never See Him Again," "Midnight Flyer."

Dealers: Could be another hit or two out of this LP, causing even greater sales.



RONNIE LAWS—Fever, Blue Note BN-LA628-G (United Artists). Disco/soul from tenor and alto saxist and flautist, with some jazz influences as well. Cooking sax and melodic, easy sax work well together as Laws uses a disco approach on the uptempo material and a moody feel on the slower tunes. Highly emotional player who, with producer Wayne Henderson and guests Wilton Felder, Bobby Lyle, Nathaniel Phillips on electric bass and Marlon the Magician on guitar builds a set that moves from jazz to soul to disco and back. Good use of synthesizers throughout set, primarily as a harmony instrument. Difficult to categorize, which is a plus factor.

Best cuts: "Fever," "Let's Keep It Together," "Karmen," "Night Breeze."

Dealers: Don't limit artist to jazz bins.

BETTY WRIGHT—Explosion, Alston 4402 (T.K.). Possibly the best of the current soul rockers, Wright's forte is no frills music that plays her ballsy vocals off against simple yet highly effective instrumentation from the T.K. crew. Helped no end by the funky sophistication of producer Willie Clarke (with help from Clarence Red on one cut, Seth Snyder on another). Most of earthy music with a power yet a feeling of control. Wright's writing talents (seven cuts co-written with Clarke) also shine through, and perhaps this is one of her secrets. Few soul artists have written much of their own material over the past few years, and writers generally interpret their own work best. Wright avoids the formula, assembly line feel of disco, sticks to good basic songs.

Best cuts: "Open The Door To Your Heart," "Do Right Girl," "Don't Forget To Say I Love You Today," "Rock On Baby, Rock On," "If I Ever Do Wrong," "Blueville."

Dealers: Top soul star for a decade.

BOHANNON—Dance Your Ass Off, Dakar DK 76919 (Brunswick). Usual highly competent funky disco from producer Hamilton Bohannon, who avoids the slick disco sound so dominant today and comes up with a set based primarily on rhythm. Some strings, but use is tasteful. Songs are all original, several feature some vocals and jazz and rock influence is felt as well as soul and disco. Good sequencing, with vocal cuts well spaced between the straight instrumentals.

Best cuts: "Dance Your Ass Off," "Spread The Groove Around," "Trying To Be Slick" (good jazz influence through flute use), "Party People."

Dealers: Artist has strong disco following.

ROSE BANKS—Rose, Motown M6845S1. Well done package that includes disco, straight soul and some ballads verging almost on easy listening. Banks is helped by varying arrangements, ranging from straight disco to almost supper club orchestration and all around capable production from Jeffrey Bowen. Guitar works well throughout as a semi-lead instrument, with good horn riffs punctuating most of the cuts. As a singer, Banks shows signs of developing rapidly into one of the better stylists in the contemporary soul field.

Best cuts: "I Get High On You," "Darling Baby," "I've Got To Make It On My Own," "I'm So Glad You're Here."

Dealers: Note that Bank's is Sly Stone's sister on header cards.



STANLEY TURRENTINE—Everybody Come On Out, Fantasy F-9508. This LP sounds very put together in sections—something which shouldn't happen. Yet there it is—the restrained horns and far away strings playing subdued support behind Turrentine's deep, rich sonorous tenor. The LP is also very conscious of including today's proper tempos without getting into hard unnecessary rock sounds. The emphasis is on a ballad sound, with the leader getting in some hot flashy licks on the title tune written by arranger/conductor Wade Marcus. The most peppered tune is "There Is A Place (Rita's Theme)" written by Pamela Turrentine. Working in the forefront with Turrentine are drummer Harvey Mason, keyboardist Joe Sample, bassist Paul Jackson, and guitarists Lee Ritenour and Craig McMullen. The music is definitely in the jazz and pop crossover areas.

Best cuts: "There Is A Place (Rita's Theme)" (with its multi-rhythmic inventions), "Many Rivers To Cross," "Hope That We Can Be Together Soon."

Dealers: Turrentine's solid reputation among today's jazz concertgoers should continue to translate into solid sales for his LPs.

IRA SULLIVAN—Horizon SP706 (A&M). Brilliant reed player is one of those few who can play virtually any instrument as soon as he picks it up, and he handles saxes, flutes and trumpet here with combo including fine guitar from Joe Diorio and piano from Tony Castellano, as well as excellent bass, drums and congas. Material is generally mid or slow tempo, with Sullivan taking an unobtrusive spotlight as he plays solo after superb solo on a number of different instruments. Several classical adaptations here, as well as some new material. Exceptionally melodic set. Basically mainstream jazz.

Best cuts: "My Reverie," "Dove," "Jitterbug Waltz," "Portrait of Sal LaNoia."

Dealers: Artist has really appeared only in Miami and Chicago and is very well known to jazz fans.

CHICO HAMILTON—Chico Hamilton & The Players, Blue Note BN-LA622-G (UA). Inventive drummer Hamilton and his five associates blend together harmoniously in a display of intense music. The drums are showcased here so that all their tones and colors are explored. There is one cut which includes what sounds like a cello ("Sex Is A Cymbal" which recalls the early Hamilton group with Fred Katz included). The music is totally inventive and fresh and this may be the sharpest LP from Hamilton in over 10 years. His associates are certainly new topnotch technicians: Arthur Blythe on alto and soprano saxes; Rodney Jones on guitar, Steve Turre on bass and Abdullah on percussion. This is a very driving LP with solid ensemble playing following the clean solos. Hamilton works in concert at various speeds with his conga man; the horn-reed parts are also exceptional.

Best cuts: "Mr. Sweets," "Abdullah's Delight," "Ole To Miles," "Hooch," "Sex Is A Cymbal."

Dealers: Snazzy new sounds from this veteran jazzman.

AHMAD JAMAL—Live At Oil Can Harry's, Catalyst CAT-7606 (Springboard). This in-person quintet set cut in Canada (no date provided) sets the veteran pianist back in mainstream setting and contrasts from the music he was playing briefly during a short stint with 20th Century. Jamal's playing is aggressive yet supple, with John Heard's bass positively delightful; Calvin Keys guitar always rollicking, Frank Gant's drums always connected to the pulse of everything and Seldon Newton's congas adding an element of time in motion. While the opening "Effendi" is a flowing romp, "Poinciana" is a rekindling of the old arrangement which helped break Jamal in the 50s. Improvisation recaptured on this cut. There is a comfy, relaxed feel to the music which runs through all the tunes.

Best cuts: "Effendi," "Folklore," "Poinciana."

Dealers: Veteran pianist, always working clubs, is back in the secure, mainstream road he's previously traveled.



WARREN ZEVON—Asylum 7E-1060. Interesting blend of styles includes a little bit of Jackson Browne (who produced the package), a touch of country rock, bits of Southern rock, some Spanish guitar and some pretty ballads. Zevon, a veteran of the record business who has not previously recorded himself, merges styles as well as anyone else and still manages to keep some degree of originality. Songs, dealing from Western topics to love songs, are excellent. LP also benefits

from guests like Phil Everly, John David Souther, Browne, Lindsey Buckingham, Glenn Frey, Don Henley, Stevie Nicks, Bonnie Raitt, Carl Wilson, Bobby Keyes and Fritz Richmond. Laid back enough to fit into today's popular format but singer has a powerful enough voice and the production is good enough to add some guts to the set.

Best cuts: "Frank And Jesse James," "Mama Couldn't Be Persuaded," "The French Inhaler," "I'll Sleep When I'm Dead," "Join Me In L.A.," "Desperados Under The Eaves."

Dealers: Tie in with Browne.

THE RUNAWAYS—Mercury SRM-1-1090. Basic rock is loud, repetitive and fun as the world's most publicized quintet of teenage girls slam their way through 10 straight rock cuts. Reminiscent in many spots of Suzi Quatro, with musicianship competent enough and the vocals certainly more lively than most of today's new bands. Lead singer Cherie Currie handles her particular style at least as well as anyone else in the genre with Jackie Fox and Joan Jett providing good backup. The latest discovery from Kim Fowley.

Best cuts: "Cherry Bomb," "You Drive Me Wild," "Thunder," "Blackmail," "Secrets," "Dead End Justice."

Dealers: Group is getting mammoth Mercury push, lots of press and headlines Billboard's upcoming Talent Forum.

CORDON BLEU—Solution, Rocket PIG 2189 (MCA). Highly unusual package that combines mainstream jazz and pop as effectively as anything in the market today. Alto sax player Tom Barlage takes the lead on the jazzy cuts, moving through strong solos and acting as an integral part of the band as well. Willem Ennes on keyboards, Guus Willemsse on bass and Hans Waterman on drums also play strong roles in the jazzy cuts, with Waterman in particular setting down a steady, often staccato beat. Combo also moves into pop, soft rock singing from time to time with Willem handling the vocals. Vocal cuts sound like the best of the European rockers. Gus Didgeon produced.

Best cuts: "Chappaqua," "Third Line Part 2," "Whirligig," "Last Detail Part 2."

Dealers: Strong market developing for this kind of product.

ROBERTA KELLY—Trouble Maker, Oasis OCLP 5005 (Casablanca). Donna Summer's producers (Giorgio Moroder & Pete Bellotte), arranger (Moroder), studio (Musicland), musicians (Munich Machine) and label (Oasis) are the same for this female vocalist, and guess who she sounds like? A disco set with the same perfect dancing sound that characterizes Donna's LPs highlights the five long cuts here. It's Kelly we can thank for any variety here. Artist has a strong, powerful voice that shows itself well on the several soul-oriented cuts she is allowed to tackle. She is a good singer who sounds like she can handle material far beyond the disco range. She deserves more than a formula set patterned after someone else.

Best cuts: "Innocent," "Think I'll Break Someone's Heart Tonight," "The Family."

Dealers: Play in-store.



pop

ELVIS PRESLEY—From Elvis Presley Boulevard, Memphis, Tennessee, RCA APL-1506. Cut at Presley's home in Memphis, the set will probably reach the top half of the charts—but not because of any smash hits contained within. Ballads sound strained and Presley doesn't always sound as if he's trying for the notes. Almost completely MOR is not really his forte either. One real rocker, "For The Heart," works well with Presley sounding energized and the Stamps Quartet with J.D. Sumner fitting in well. **Best cuts:** "For The Heart," "Bitter They Are, Harder They Fall."

TERRY REID—Seed Of Memory, ABC ABCD 935. Reid was hailed as one of pop's next superstars in the late '60s, when he demonstrated a superb ability as a guitarist and a voice with many of the same qualities as Led Zeppelin's Robert Plant. Two well received rock LPs were followed several years ago by a rather disappointing jazzy effort for Atlantic. This set, though there is a heavy emphasis on country, brings Reid reasonably close to mainstream rock in spots. Reid comes across best in the "screamer" cuts where he has an opportunity to use his voice to best advantage and play rock guitar as well. **Best cuts:** "Seed Of Memory," "Brave Awakening," "The Way You Walk" (best cut on the LP), "Fooling You" (jazzy cut).

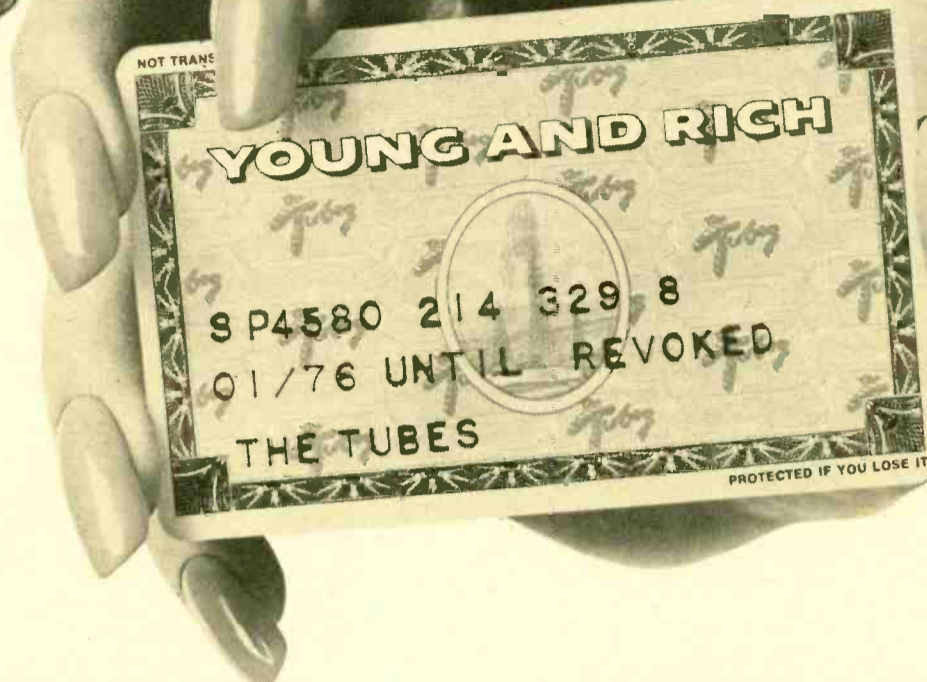
LOU RAWLS—All Things In Time, Philadelphia Int'l PZ 33957 (CBS). Abandoning the overdone contemporary soul that has been forced on him for the past few years, Rawls returns to the style he mastered years ago—songs handled in a semi-standard vein that offer him a chance to show off his wonderful phrasing and vocals. Production from Kenny Gamble & Leon Huff, Bunny Sigler, Dexter Wansel, Jack Faith and Bobby Martin, all of whom manage to avoid an overblown instrumental backdrop in favor of Rawls' voice. Finest singing from Rawls in years, and a sure treat to those who remember

(Continued on page 84)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Meisner, Is Horowitz, Bob Kirsch.

ACCEPTED EVERYWHERE

The Tubes



The album is “**Young And Rich**” (SP 4580). The band is The Tubes. And the word, very definitely, is “acceptance.” Wherever you go.

Chart Acceptance

“**Young And Rich**” is already a bulleted Hot 100 album in *Billboard*, a strong upward mover in *Record World* and a 50-place chart jumper in *Cash Box*.

Airplay Acceptance

R&R places “**Young And Rich**” among the country’s top dozen albums in its Album Airplay/40 feature. *Billboard* spotlights its national Top Requests/Airplay status. *Record World*’s FM Airplay Report calls the new Tubes “Most Active” while *Cash Box* ranks it number 21 among the nation’s most added albums. And “**Young And Rich**” is all over *Walrus* as both a Radio and Retail Future. FM giants like KLOS-Los Angeles and WNEW-

New York are firmly convinced that the future is The Tubes, and that the future is now.

Sales Acceptance

Overwhelming airplay acceptance has been followed by a quick, broad sales response. Not just in the traditional S. F./Phoenix heart of The Tubes action, but also in Detroit, Cleveland, Chicago, Buffalo, Philadelphia, Boston and St. Louis. Acceptance that runs up to five times the album’s initial orders.

Quick Acceptance

And it’s all happened for The Tubes in the space of just one month. You really have to give ’em credit for that.

THE TUBES, “YOUNG AND RICH”

Produced by Ken Scott

SP 4580

DON'T LEAVE HOME WITHOUT IT.



HOT...ON A&M RECORDS AND TAPES.



JOHNNIE TAYLOR—Somebody's Gettin' It (3:58); producer: Don Davis; writers: C. Jones-C. Colter-D. Davis; publishers: Groovesville, BMI, & Conquistador, ASCAP. Columbia 3-10334. Follow to Taylor's No. 1 pop and soul "Disco Lady" is another mid-tempo, disco oriented cut with title repeated over and over by backup singers and Taylor's semi rough vocals taking a capable lead. Works for disco or listening. Very strong production from Don Davis.

DR. HOOK—A Little Bit More (2:56); producer: Ron Haffkine; writer: Bobby Gosh; publisher: Bygones, ASCAP. Capitol 4280. Group tackles a strong ballad with strong lead vocals from Dennis Locorriere. First real attempt at a ballad single from the group is a pretty cut with arrangement dominated by soft strings and easy guitar. Country appeal here as well as pop.

recommended.

LYNYRD SKYNYRD—Gimme Back My Bullets (3:28); producer: Tom Dowd; writers: Gary Rossington-Ronnie Van Zant; publishers: Duchess, & Get Loose, BMI. MCA 40565.

LEE OSKAR—BLT (3:33); producers: Greg Errico & Jerry Goldstein; writers: G. Errico/L. Oskar; publishers: Far Out/Ikke-Bad, ASCAP. United States XW807-Y.

DAVID POMERANZ—Thea (3:12); producer: Vini Poncia; writer: David Pomeranz; publishers: Warner-Tamerlane/Upward Spiral, BMI. Arista 0190.

T.G. SHEPPARD—Solitary Man (2:39); producer: Jack Gilmer & Bill Browder; writer: N. Diamond; publisher: Tallyrand, BMI. Hitsville 6032 (Motown).

JACKIE DeSHANNON—All Night Desire (3:29); producer: Glen Spreen; writers: J. DeShannon-J. Bettis; publishers: Plain and Simple & Music Of The Times & Almo Music, ASCAP. Columbia 3-10340.

GERARD—Hello, Operator (2:44); producer: James William Guercio; writer: G. McMahon; publisher: Big Elk, ASCAP. Caribou 9013 (CBS).

TONY JOE WHITE—It Must Be Love (2:50); producer: Sy Rosenberg; writer: Tony Joe White; publisher: Tennessee Swamp Fox, ASCAP. 20th Century 2276.

JOY FLEMING—Are You Ready For Love (3:53); producer: Peter Kirsten; writers: Jerry Rix-Pete Bellotte; publisher: Evilot, ASCAP. Private Stock 45,076.

GEORGE BAKER SELECTION—Morning Sky (3:20); producer: Hans Bouwens; writer: J. Bouwens; publisher: Veronica, ASCAP. Warner Bros. 8207.

CHARLIE VAN DYKE—The Flag (3:10); producer: D. Diante; writers: Jimmie Haskell & S.L. DeLove; publisher: Unart, ASCAP. United Artists, UAXW810-Y.



DR. HOOK—A Couple More Years (3:07); producer: Ron Haffkine; writers: S. Silverstein-D. Locorriere; publishers: Evil Eye/Horse Hairs, BMI. Capitol P-4280. From Hook's new LP (reviewed last week) comes one of the best songs of the past year. The Shel Silverstein-Dennis Locorriere tune—with a novel's worth of philosophy—could become a modern classic. And nobody could sing it more emotionally than Dr. Hook.

ED BRUCE—Sleep All Mornin' (2:29); producer: Larry Butler; writer: Alex Harvey; publishers: United Artists/Big Ax, ASCAP. United Artists UA-XW811-Y. Bruce takes a slow and easy Alex Harvey song with a catchy melody and provides his best song since "Mamas, Don't Let Your Babies Grow Up To Be Cowboys." Could be his biggest yet.

TOMMY OVERSTREET—Here Comes That Girl Again (2:54); producer: Ron Chancey; writers: Rory Bourke-Gene Dobbins-Johnny Wilson; publisher: Chappell, ASCAP. ABC/Dot DDA-17630. Complete change of pace for Overstreet—in material, production and style. Sensational song with a crafty use of background voices, especially in the "Yes-No" segments.

GEORGE JONES AND TAMMY WYNNETTE—Golden Ring (3:01); producer: Billy Sherrill; writers: B. Braddock-R. Van-Hoy; publisher: Tree, BMI. Epic 8-50235. Though George and Tammy have gone through a D.I.V.O.R.C.E., this duet represents R.E.U.N.I.O.N. for one of country music's top teams. The fans will go wild over this hard country ballad with a mountain flavor.

GENE WATSON—Because You Believed In Me (2:54); producers: Russ Reeder-Bob Webster; writers: Owens-Hall-Vowell; publisher: Belinda, BMI. Capitol P-4279. Watson is simply one of the best country singers in the business—and he proves it again here. He can be soft and sensuous or hard and harsh, and the contrast makes for one exciting talent. A powerful release.

MARY LOU TURNER—It's Different With You (3:44); producer: Snuffy Miller; writer: Bill Anderson; publisher: Station, BMI. MCA 40566. The fine writing touch of Bill Anderson enhances Mary Lou's newest. She will head upward with this song about a woman who has slept around but is finally finding a new way to love and be loved.

CAL SMITH—MacArthur's Hand (3:05); producer: Walter Haynes; writer: Don Wayne; publisher: Tree, BMI. MCA 40563. Smith again teams with writer Don Wayne who gave him "Country Bumpkin." The result is another strong song—a sad tale of a down-and-out war hero who is losing life's battle.

CHET ATKINS—Frog Kissin' (3:17); producer: Ray Stevens; writer: Buddy Kalb; publisher: Ahab, BMI. RCA JH-10614. This looks like the sleeper of the year. Everyone knows Chet is about the world's greatest guitarist, but he has been a closet singer all these years. Now he emerges with a crazy, catchy and enjoyable song aided by Ray Stevens who supplies harmony, production and a dash of lunacy.

VERNON OXFORD—Redneck! (The Redneck National Anthem) (2:23); producer: Bob Ferguson; writers: Mitch Torok-Ramona Redd; publisher: Velour, BMI. RAC JH-10693. Oxford, who redefines the term "country singer" has his most commercial outing yet. Country from where he white socks up, Oxford sings convincingly that "I was born with a six-pack in my hand."

recommended

LARRY BUTLER—Theme From "Stay Hungry" (2:52); producer: Larry Butler; writers: B. Berline-B. Langhorn (adaptation); publishers: Unart, BMI/United Artists, ASCAP. United Artists UA-XW809-Y.

LARRY GATLIN—Warm And Tender (2:42); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI. Monument ZS8-8696.

SHYLO—Livin' On Love Street (2:08); producer: Larry Rogers; writers: R. Scaife-D. Hogan; publishers: Partner/Julep, BMI. Columbia 3-10343.

EDDIE RABBITT—Rocky Mountain Music (3:32); producer: David Malloy; writer: Eddie Rabbitt; publisher: Briar Patch, BMI. Elektra E-45315-A.

BILLY LARKIN—#1 With A Heartache (2:58); producer: Nelson Larkin; writers: N. Sedaka-H. Greenfield; publisher: Don Kirshner, BMI. Casino (GRT) 185-053.

MIKE AND MICKEY—We Don't Want The World (2:35); producers: Tommy Hill-Moe Lytle; writers: James Coleman-Moe Lytle; publisher: Power Play, BMI. Starday SD-140.

HAL BYNUM—The Old Pro (2:37); producer: Dave Kirby; writer: Hal Bynum; publisher: Brougham Hall, BMI. United Artists UA-XW802-Y.

FLOYD "GIB" GUILBEAU—What Kind Of Flower (Should I Send) (2:43); producer: Buddy Killen; writer: Floyd "Gib" Guilbeau; publisher: Chesdel, BMI. AS Records 4544.

LARRY G. HUDSON—Singing A Happy Song (2:25); producers: Ronnie Dove-Don Tweedy; writers: K. Powell-D. Orender; publisher: Acuff-Rose, BMI. Aquarian AQ-605A.



DAVID RUFFIN—Everything's Coming Up Love (2:57); producer: Van McCoy; writer: V. McCoy; publishers: Warner-Tamerlane, Van McCoy & Ocean Blue, BMI. Motown 1393. When he's on, Ruffin is one of pop and soul's finest singers, and he's on here with this soft rocker highlighted by a Van McCoy semi disco production, good backup vocals and good summer feel to the lyrics. Distinctive, rough Ruffin vocals as powerfully expressive as ever. Flip: **No Matter Where (3:27);** producer: Mark Davis; writers: C. Drayton-T. Smith; publishers: Jobete, ASCAP. & Stone Diamond, BMI.

recommended

BLUE MAGIC—Freak-N-Stein (3:08); producer: Bobby Eli; writers: Bobby Eli & Len Barry; publishers: WIMOT & Friday's Child, BMI. Atco 45-7052 (Atlantic).

BEN E. KING—I Betcha Didn't Know That (3:12); producer: Norman Harris; writers: Sam Dees & Frederick Knight; publishers: Moonsong East/Memphis Two-Night, BMI. Atlantic 45-3337.

EDDIE KENDRICKS—Never Gonna Leave You (4:08); producer: Norman Harris; writers: A. Felder-B. Gray-T.G. Conway-R. Tyson; publishers: Stone Diamond & Mighty Three, BMI. Tamla 54270 (Motown).

ANN PEEBLES—I Don't Lend My Man (2:40); producer: Willie Mitchell; writers: Willie Mitchell-Earl Randle-Chris Robinson; publisher: Jac, BMI. Hi 5N-2309 (London).

SHELLY BLACK—Free & Red Hot (Part I) (3:45); producers: Akines, Bellmon, Drayton & Turner; writers: J. Akines/J. Bellmon/V. Drayton/B. Turner; publishers: Writers/Delightful, BMI. Vigor 1730 (PIP).

RARE EARTH—Midnight Lady (3:30); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Rare Earth 5060 (Motown).

JEANNE NAPOLI—Forget That Girl (2:39); producer: Ben Zanaroni; writers: Tony Valor/Steve Marin; publisher: Delightful, BMI. Vigor 1731 (PIP).

FIVE SPECIAL—The More I Get To Know You (3:29); producer: Jimmy Roach; writers: M. Henderson-J. Roach; publishers: Headquarters of Entertainment/Jibaro, BMI. TEAI UBT-717.

SYL JOHNSON—Bout To Make Me Leave Home (2:46); producer: Willie Mitchell; writer: Earl Randle; publisher: Jac, BMI. Hi 5N-2308 (London).



First Time Around

TINA WELLS—You're All I Need To Get By (2:40); producer: Deuce Detko; writers: N. Ashford/V. Simpson; publisher: Jobete, BMI. Janus 260. Good, powerful vocals in a straight pop arrangement of the old Motown hit. Wells is a good stylist, handles phrasing easily and could get pop and soul play.

SILVER—Wham Bam Shang-A-Lang (3:32); producers: Tom Sellers & Clive Davis; writer: Rick Geils; publisher: Colgems, ASCAP. Arista 0189. John Batdorf and company come up with a bouncy, summer flavored song with good harmonies and good hook. Strong AM potential helped by fairly basic but well produced instrumental backing.

DANNY POTTER—Standing In The Sunshine (2:45); producer: Harry Hinde; writer: Danny Potter; publishers: Timberlane/Atom, BMI. Warner???. Singer sounds a bit like Neil Diamond, both in his vocals and phrasing. Good mid-tempo rocker with commercial touch.

REBECCA JO FEATHERINGILL—The Effects (Your Leaving Had On Me) (2:43); producer: Don Schafer; writer: Joe Wright; publisher: Vanjo, BMI. Texas Records TDS-1006. Enhanced by careful production from the new label's owner, Don Schafer, Rebecca Jo displays fine country crossover talents.

JANIE BRANNON—Deeper Water (2:50); producer: Ray Pennington; writer: Jerry McBe; publisher: Millstone, ASCAP. Zodiac ZS-1004. A catchy country song that builds to a hand-clapping finale effectively launches Brannon.

THE HECKELS—A Cowboy Like You (2:08); producer: Roy Dea; writer: Tompall Glaser; publishers: Moss-Rose/Ensign, BMI. RCA JH-10685. The West Virginians are being touted as bright new talents by Victor. They prove it with a convincing performance on this Tompall Glaser tune.

HARRY BLANTON—Money Honey (2:33); producer: Scotty Turner; writer: J. Stone; publisher: Waldon, ASCAP. Starcrest GRT-051. This Arkansas native has been fronting the Don Gibson Show and steps strongly from the shadows with a country-rock version of the old rock hit.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 82

his big hits. Slight disco on a few cuts. Excellent songs, with several from Gamble & Huff sounding like future standards. **Best cuts:** "You're The One," "Time," "Groovy People," "This Song Will Last Forever," "Let's Fall In Love All Over Again."

RASPBERRIES' BEST FEATURING ERIC CARMEN—Capitol ST-11524. Carmen is hitting it big now as a solo, and this set of goodtime rock is a good introduction to those who missed him in the Raspberries days. British sounding basic rock with lots of good harmonies and lots of happy songs. **Best cuts:** "Go All The Way," "Tonight," "Ecstasy," "Overnight Sensation."

SIDE OF THE ROAD GANG—Capitol ST-11526. Way better than average country rock and country from electric quintet that has chosen some of the best of today's writers (as well as a few from the past) to cover. Most successful material is that of the newer artists, with the older country generally not as good as the original. However, good harmonies, good musicianship and an overall feel of comfortableness with country make the LP work. **Best cuts:** "What Am I Doin' Hangin' Round," "Broken Hearted People," "Sittin' By The Side Of The Road," "Runaway Heart."

JOHN DAWSON READ—Read On, Chrysalis CHR 1102 (Warner Bros.). Pretty singing and songwriting from Britisher who sounds uncannily like James Taylor at times. Second LP shows continuing improvement in Read's writing, with best work showing in a ballad format. Acoustic sound prevails,

working well against artist's soft vocals. **Best cuts:** "One Road For The Angel," "If All Things Must Change," "Days Of Sweet Remembrance," "Some People Are Crazy."

KELLE PATTERSON—Kellee, Shadybrook SP 33-003. Good pop/soul/disco set from young jazz oriented vocalist who handles material from Barry White, Dolly Parton, Kenny Loggins, Gamble & Huff and a number of others. Patterson is a good vocalist with a developing style of her own. Artist comes across best on the slower material where her voice is not in competition with a sometimes too frenetic disco background. **Best cuts:** "I'm Gonna Love You Just A Little Bit More, Baby," "You Are So Beautiful," "Once Not Long Ago."

STEVE HARLEY—Timeless Flight, EMI ST-11500 (Capitol). Usual Harley mix of rock, Lou Reed styled material and a few other factors like a Caribbean feel. Interesting songs and good musicianship, but primarily for a specialized audience. **Best cuts:** "All Men Are Hungry," "Red Is A Mean, Mean Color," "Everything Changes."

CROWN HEIGHTS AFFAIR—Dreaming A Dream, De-Lite DEP 2017. One side straight disco, one side verging closer to straight soul from eight-man group that matches standard rock base of guitar, bass, keyboards and drums with trombone, trumpet and tenor sax. Good, tight production and arrangements on the disco cuts, which generally work better than the soul oriented material. Still, good move to branch away from disco only. **Best cuts:** "Dreaming A Dream" (both

the disco and vocal versions), "Foxy," "Every Beat Of My Heart."

THE BIG DANCE RECORDS IN THE BIG APPLE—Ariola America ST 50011. Collection of disco records Ariola America has released in the past several months includes Polly Brown, Alexander's DiscoTime Band, Charlie Catello, Jackie Robinson, the Atlanta Disco Band, the Pretty Maid Company and Jumbo 76. Cuts vary from rock vocals to smooth, string filled disco to funkier material. Good party set and good for disco programming. **Best cuts:** "Up In A Puff Of Smoke," "Dance Dance Dance," "I Remember You," "Bad Luck."

CONWAY TWITTY—Now And Then, MCA 2206. Five new cuts, five cuts re-recorded from Conway's days as a top rock name. Artist continues, after two decades, to develop as a vocalist, showing a more powerful, expressive voice. Material is country, but is highly soul and rock influenced, and use of country oriented instrumental arrangements does not hinder Twitty's crossing back and forth between styles in the least. Vocals have rock, soul and country feel. Excellent Owen Bradley production. Twitty always makes pop charts. **Best cuts:** "After All The Good Is Gone," "I Don't Feel Like Lovin' You," "It's Only Make Believe," "Lonely Blue Boy."

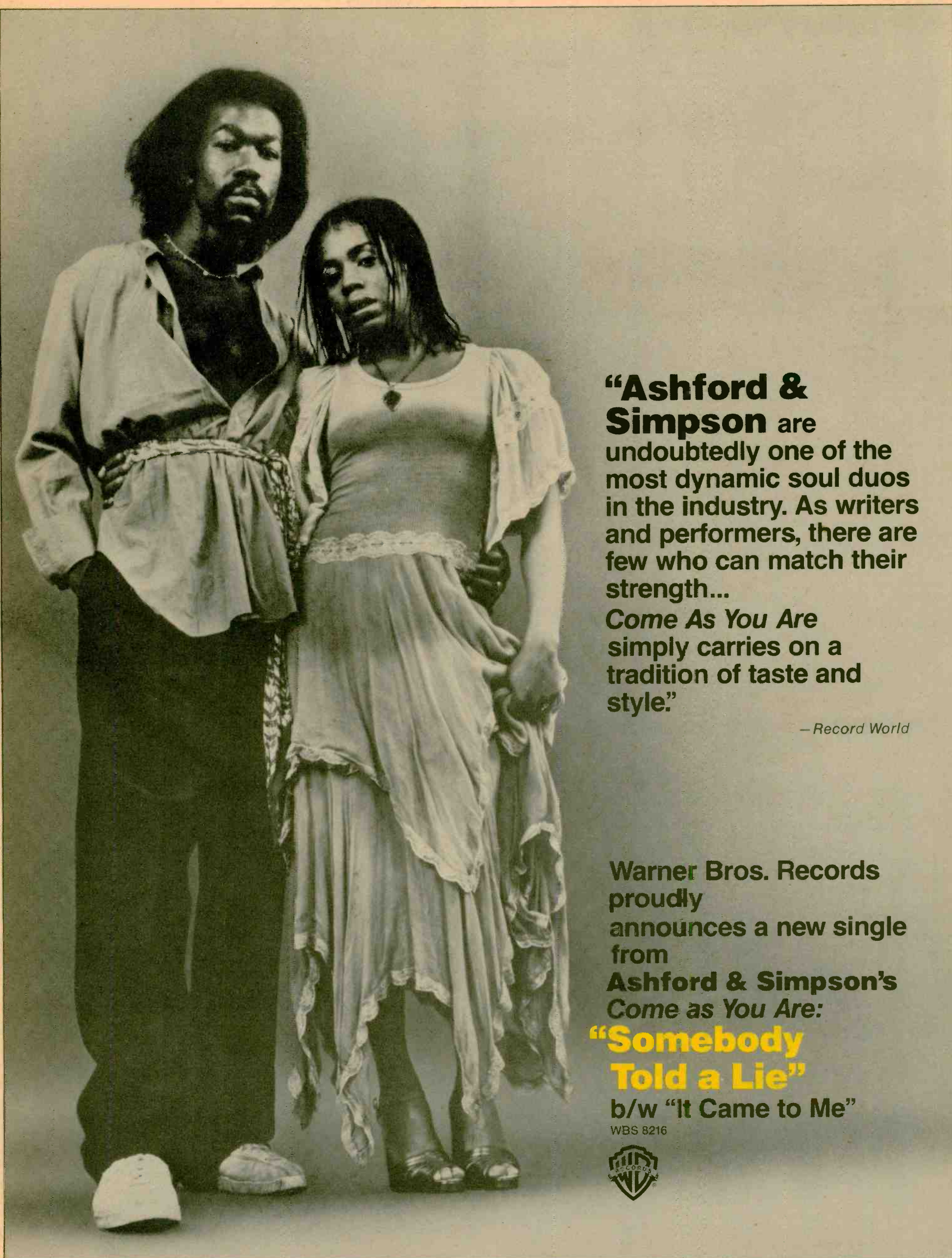
LESLEY DUNCAN—Moon Bathing, MCA 2207. Very pretty set from lady who has made a name as a writer and is now seeking to do the same as a singer in this country. Best cuts are those with a folky feel, making strong use of acoustic guitars

and allowing Duncan to showcase her vocal ability. Good songs and way better than average singing. **Best cuts:** "Moon Bathing," "Helpless," "Fine Friends," "Rocking Chair."

BILL AMESBURY—Can You Feel It, Capitol ST-11528. Pleasant enough set of bouncy rock, disco, country and a few Neil Diamond sound alike. Amesbury is a capable writer and a good vocalist in the mainstream AM vein, but he might do better to concentrate on one particular style. **Best cuts:** "Every Girl In The World, Tonight," "Frogman Bradley," "I Remember."

TONY BENNETT—Sings 10 Rodgers & Hart Songs, Improv 7113. Nobody sings the standards better than Bennett with his distinctive voice and inimitable phrasing. And working with the Ruby Braff/George Barnes Quartet, Bennett moves through classic Rodgers & Hart material with his usual apparent ease. Lack of drum highlights Bennett's vocals as well as Braff on cornet. **Best cuts:** "Blue Moon," "Manhattan," "Wait 'Til You See Her."

BILLY JOEL—Turnsteils, Columbia PC-33848. Good singing, good words, good instrumentation from singer with jazzy/rock/MOR sound. Lots of personal pictures in the writing and lots of good piano work, but set seems to lack some of the power of earlier efforts. **Best cuts:** "Say Goodbye To Hollywood," "Miami 2017 (Seen The Lights Go Out On Broadway)."



“Ashford & Simpson are undoubtedly one of the most dynamic soul duos in the industry. As writers and performers, there are few who can match their strength...

Come As You Are simply carries on a tradition of taste and style.”

—Record World

Warner Bros. Records proudly announces a new single from **Ashford & Simpson's** *Come as You Are:* **“Somebody Told a Lie”** b/w “It Came to Me”

WBS 8216



ATI Debuts 'Mini-Fests'

• Continued from page 1

represents a technical/talent outlay of more than \$500,000 (at about \$15,000 per date), with a projected 60 to 70 concerts through September.

Special feature—sharing billing with the groups—is a \$100,000 laser light show designed for Blue Oyster Cult by Laser Physics of New York, plus a custom “hanging” sound system by Phoenix Sound, incorporating the “activated air system” utilized by the J. Geils Band.

According to Franklin, other ATI acts to be rotated at the mini-fests include Bob Seger and the Silver Bullet Band and Starz (Capitol); Mahogany Rush (Mercury), Angel (Casablanca), L.A. Jets (RCA), Styx and Nils Lofgren (A&M). Franklin also anticipates artists from other agencies as well.

Among key promoters involved are John Bauer, whose four Pacific Northwest dates open the tour; Jack Boyle's Cellar Door Productions and Cecil Corbett's Beach Club Booking, co-promoting about 10 dates in Florida, the Carolinas and Virginia; Alex Cooley in Atlanta and Columbus, Ga.; Bruce Kapp's Windy City Concerts in the Midwest, David Thayer's California Concerts in Southern California, and Rick Bowen's Concerts West in Texas, according to Franklin.

Typical of label support for the tour is Columbia's commitment to radio ads for Bauer's Seattle and Portland dates, according to his office. Local dealer tie-ins are a natural for most of the labels involved, since the groups already committed are either hot on the charts now, are set for new releases this summer, or are getting the buildup as prospective headline acts themselves.

Bauer's quartet of opening dates all are tabbed \$6 advance, \$7 at the door. Following the opener at 7,000-

seat Victoria Memorial Arena are 15,000-seat Seattle Center Coliseum (12), 14,000-seat Portland Memorial Coliseum (14) and 17,000-seat Vancouver Pacific Coliseum (15). Billing is set as Blue Oyster Cult with Seger, Rush and Lofgren, except at Victoria where Lofgren will not appear.

As explained by Franklin and tour coordinator Greg McCutcheon, rather than go the outdoor stadium route, ATI decided to build an indoor mini-fest concept with album-oriented artists. All the promoters approached unanimously endorsed the idea—particularly the added indoor impact of the laser show.

Designed by Laser Physics' David Infante, the system incorporates these devices to be integrated by Cult in its performance: lead singer Eric Bloom's bracelet, actually a prism assembly that can project a swirling cone of light wherever he points; drummer Albert Bouchard's laser rifle with which he explodes a container of mylar-reflective flakes on the audience, and his clear plexiglass drum riser which contains added laser and multi-optical devices to cover the stage with a wide variety of effects. A specially designed digital computer is used to pre-program the laser effects.

Cult manager Sandy Pearlman also notes that the theatrical lighting effects include a 120-instrument, double-truss system for conventional illumination that powers 10 powerful lab strobes and custom-designed “semi-nuclear” flashpots that punctuate the guitar climax.

The possibility exists for a week-long tour break in early July for a European trip that would include Wembley Stadium outside London, Sweden, Denmark and Wales, Pearlman says. Also in the works is a two-week Japanese tour in early fall for Cult, which is why the mini-fest package is projected only through September at this time.

Testimony From SEC Exec

• Continued from page 8

periods when business is seasonal. If business is cyclical, it must be so stated in the SEC reporting. Full disclosure of a correction within a given period is necessary.

A record company which had a co-op ad rebate program that requires a \$1 million reserve and that reserve is not provided violates the 1934 SEC Act because it materially distorts the earning statement, he said.

Filing a negative reserve is improper because a company must disclose a problem when it occurs, even if it feels the problem will be remedied in the future, he said. A situation which might well depress the price of a stock mandates disclosure of that information, Pardee held.

Still a Problem

• Continued from page 14

one week, and the next week 30 come back to L.A.”

“We do have plans for covering weekends,” says Joseph Ernetz, INS deputy district director under Sureck. “We're organizing along those lines now.”

“But the problem is that we just don't have the manpower to control that border to keep them (illegals) out.”

Ernetz points to two federal bills now pending, Eastland and Rodino bills, that would enable INS to sanction employers for hiring illegal aliens. “Till they're passed, all we can do is go out there and police the illegals themselves as best we can,” Ernetz concludes.

Fonomart Distrib

• Continued from page 79

volve full guarantees. He assumes all of the costs from storage to actual handling of the pressing. Consequently, some of Martinez's asking prices in distribution average about a 30% split.

“No one has really stopped to think of the potential this market has as far as independents are concerned,” he forecasts, “and I would say it could easily double, perhaps triple, in volume before the end of this decade.”

Inside Track

Reportedly huddling at Capitol Records' Tower last week were Neil Aspinall, confidante of John-Paul-George & Ringo; Michael Tannen, Lennon's lawyer; and John Eastman, McCartney's lawyer. The subject is unknown but you can bet they weren't discussing politics.

* * *

The Jackson Five are now free to record for CBS Records. Following a 12-day trial, Judge Howard Thelin ruled the Jackson's seven-year contract with Motown Records legally expired last March 10. Motown is still seeking damages from the group alleging breach of contract. Only four Jackson brothers are involved, Torianno, Sigmund, Marlon and Michael. Jermain Jackson remains under contract to Motown.

Is Tom Rodden headed for Farr Records now that he resigned at 20th Century Records? ... Will a major personal management office with several indie labels being distributed by major branch operations, hire a high-power marketing chief to oversee the mushrooming empire? ... RCA reportedly selling its now-shuttered Hollywood plant to A&M.

Six committees have been set up by the Society of Advertising Music Producers, Arrangers and Composers (SAMPAC). They include a membership committee, standards and practices, awards, technical and information, coordinating and legal.

A number of key Los Angeles record label publicity departments are closely examining all their tabs from a local nightclub which has become an increasingly important record artist showplace. Flagrant bill padding has been suspected in some instances.

Diana Ross makes her Broadway debut at the legendary N.Y. Palace Theater for two weeks starting June 14. ... Wings has added a June 10 Seattle Kingdome date. The Paul McCartney group will be the first rock attraction to play the new 60,000-capacity covered stadium. It will be Wings' sole Pacific Northwest date.

A well-rounded record label topper, rumored to be on the way out for some two years, on and off, is now reportedly only a few weeks away from final exit. ... It's Orson Welles doing the radio spot voiceover for Rick Wakeman's new A&M album.

S.S. Fools is being sued for \$3,180 by Davlen Sound Studios in Los Angeles Superior Court. ... New albums coming momentarily from Carly Simon and the Beach Boys. ... The new Polymoog, a synthesizer that plays multiple notes at the same time, was unveiled at New York's Atlantic Studios with Larry Fast at the keyboard.

Loudon Wainwright III has renewed his foreign publishing agreement with Famous Music, making Marvin Cane happy. ... Midland Music International doing big job on procuring songs from overseas and getting them recorded on this side of the ocean. Among recent efforts are “Midnight Love Affair” a French tune recorded by Tony Orlando & Dawn; “First Step,” another French import done by Rod McKuen, and Frankie Valli's “Elise” which is also French.

Writer/composer Martin Charnin's first book “The Giraffe Who Sounded Like Ol' Blue Eyes” will be published this fall by E.P. Dutton. It's a theatrical allegory about a giraffe who discovers he can sing but can't land a contract because he sounds exactly like Ol' Blue Eyes. ... Songwriter Kenny Nolan and Debi Renee Tucker were married at Caesars Palace in Las Vegas May 1.

Patti Smith recently returned from a successful tour of European clubs. Included were London's Roundhouse and Amsterdam's Paradise. The Smith phenomenon seems to be spreading throughout Britain and the continent. ... Paul Wolfe asking for ideas for fund raisers for Jackie Wilson whose medical bills are piling up since his heart attack last year. Jackie has been in the hospital at Cherry Hill, N.J., ever since the attack and although there are a couple of future benefit concerts in the works

there is nothing immediate and things are getting a bit rough for the singer. He could also use some cheery notes from fans.

Max Morath to help dedicate P.S. 206 which is being renamed in honor of ragtime composer Joseph Lamb. Lamb's children attended the Brooklyn public school which will bear his name. ... Keith Jarrett and Jan Garbarek set for major U.S. tour to coincide with June release of Jarrett's new ECM album, “Arbour Zena,” which also features Garbarek. Jarrett also joins Ralph Towner and guitarist Terje Rypdal as ECM artists who won jazz awards from the Deutsche Phonoakademie, W. German equivalent of the Grammy. ... Janis Ian off to Europe this week for appearances on top network shows in both England and Holland. In the latter she will headline her own special and in the U.K. she will make several tv appearances including one with Shirley Bassey.

Al Green will be returning to New York June 3 to start a four-day stint at the Uris Theater which will mark the first Broadway appearance for the Hi/London recording artist. Opening night will be black tie. ... Big party followed premier of comedy film starring London recording artists, Bloodstone. Label will also release original soundtrack album. ... Daryl Hall and John Oates donated one quarter of their May 14 concert receipts in Cleveland to the victims of a fire that destroyed 25 houses in that city and left scores of persons homeless.

RCA Records has released a unique single titled “A Time For Celebration,” which couples the vocal talents of two major groups, Faith, Hope & Charity and the Choice Four. It was written and produced by Van McCoy and issued to disk jockeys in both a long and short version. ... The Tymes they are a changing by welcoming two women into the fold for the first time in the group's 14-year history, making the outfit a quintet. ... When “Godspell” opens on Broadway at the Broadhurst Theater June 22 it will be the second longest-running musical on the Great White Way topped only by “The Fantasticks.” Placing just between “South Pacific” (1,925 performances) and “Oklahoma” (2,212 performances). ... Frank Lewin has been commissioned to write the music and produce the sound for Kermit Hunter's outdoor drama, “Dust On Her Petticoat” scheduled to open near Tulsa July 4.

William F. Brown, librettist of “The Whiz”; Robert Brittan, lyricist for “Raisin” and pop composer Mark Barkan have completed work on a new musical based on the lives of the Wright Brothers. They're hoping to get the Smothers Brothers to play the leads. ... Mercury Records gave a big bash in the Miami area to introduce Ralph Carter, co-star of tv's “Good Times” sitcom, and his new album. More than 40 DJs attended the buffet supper cocktail party held at Bo Crane's Coconut Grove discotheque, Honey For The Bears. ... Thomas Cook, Inc. has been named official world-wide travel coordinator for the International Musexpo '76 to be held in New Orleans Sept. 8-11.

Many Los Angeles musicians of all types will be performing in the city's Garden Theater Festival at various sites throughout the summer.

Capitol is re-releasing the Beatles' “Got To Get You Into My Life” as a single, backed with “Helter Skelter” which gained wide exposure in the recent tv special about the Manson murder trial. Following the single will be a new twin-disk Beatles repackaged album, “Rock 'N' Roll Music” with 28 songs not available on the previous two Beatles repackages by Capitol.

A free 6½-hour concert at the Cotton Bowl in Dallas for KBOX will feature Freddy Fender, T.G. Sheppard, Dave Dudley, Sammy Smith and Jody Miller. ... Ronny Weiser's oldies label, Rollin' Rock Records will be represented for national distribution by Havana Moon Management firm helmed by Dan Bourgoise and Denny Bruce.

RIAA Proposes Vast Mart Expansion

• Continued from page 20

those who long ago stopped buying disks.

The single record is largely viewed as a youth or jukebox product. Nevertheless, it merits continuing effort, not just for its promotional value but because it “starts” a new record buyer.

Singles “oldies” can provide product appeal to older consumers, even as value leaders.

There has been a drop-off in advertising specifically linked to tapes and cars. Instead, tapes are now routinely treated as disk LP counterparts. Reaching older buyers may be enhanced by fresh and continuing emphasis on car tape decks, auto listening and tape purchases. There now is a whole new generation not

so campaigned. The car industry itself might be influenced to cooperate.

Of home tape decks sold, 65% are cassette and 35% 8-track. All purchasers want a radio component included.

Cassette equipment sales are up. Automatic reverse feature is important, particularly in autos. Quality of pre-recorded tapes is better than 8-track. Home duplication on 8-track blanks is growing.

Modular home storage systems for cassettes and cartridges are needed.

Strong and continuing campaigns are needed on phonograph needle replacement. Possible themes: “Clean out your ears” or “When was the last time you bought a needle?” Simple needle fact book is a must,

possibly prepared by the needle industry. New recording purchases follow needle replacement and tend to revive use of old equipment.

Concluding, Gortikov adds; “This project has unique goals, all designed to upset tradition and the status quo. Routine treatment by labels, wholesalers and retailers can doom the program. This project demands freshness, creativity, open minds and change.”

He suggests that every company within the industry appoint an enthusiastic, zealous project manager to work on the program, and he urges that firms shape up a task force to achieve the goals the RIAA has outlined.

“Achievement may take time,” he says. “Near-term success is less likely than longer range accomplishment.”



*Bonjour
 C'est une incitation to listen to
 le nouveau disque exceptionnel
 de Pousette-Dart Band
 on Capitol Records
 and to see them in action au concert.
 They are très magnifique!
 Merci*



IN CONCERT with YES

May 28 Roanoke, Virginia
 May 29 Norfolk, Virginia
 May 30 Charleston, West Virginia
 May 31 Johnson City, Tennessee
 June 1 Nashville, Tennessee
 June 2 Birmingham, Alabama

June 3 Atlanta, Georgia
 June 4 Memphis, Tennessee
 June 5 Jackson, Mississippi
 June 6 Huntsville, Alabama
 June 8 Cincinnati, Ohio
 June 9 Hershey, Pennsylvania

June 10 Providence, Rhode Island
 June 12 Philadelphia, Pennsylvania
 June 13 Washington, D.C.
 June 16-17 Jersey City, New Jersey
 June 18 Boston, Massachusetts
 June 19 Hartford, Connecticut

June 20 Rochester, New York
 June 21 Kalamazoo, Michigan
 June 22 Pittsburgh, Pennsylvania
 June 24 Columbia, South Carolina
 June 25 Savannah, Georgia
 June 26 Tampa, Florida

New LP/Tape Releases

• Continued from page 80

BRAXTON, ANTHONY
Creative Orchestra Music
LP Arista AL4080 \$6.98

BROWN, LES, & HIS BAND OF RENOWN
How Brown Sounds Now
LP BASF G22840 \$6.98
8T H42840 \$7.98

BUNCH, JOHN
Plays Kurt Weill
LP Chiaroscuro CR144 \$6.98

BURRELL, KENNY, & JOHN COLTRANE
Kenny Burrell And John Coltrane
LP Prestige P24059 (2)

CATS & THE FIDDLE
I Miss You So
LP RCA Bluebird AXM2-5531 (2) \$7.98

CREST OF THE WAVE
Keno Duke/Contemporaries
LP Trident TRS501

DAVIS, CHARLES
Ingia!
LP Strata East SES7425 \$6.98

DESMOND, PAUL
Paul Desmond Quartet Live
LP Horizon SP850 \$5.98

DORSEY, TOMMY
The Complete Tommy Dorsey, v. 1 (1935)
LP RCA Bluebird AXM2-5521 (2) \$7.98
8T AXS2-5521 \$9.95

ELEVENTH HOUSE Featuring LARRY CORYELL
Aspects
LP Arista AL4077 \$6.98

GETZ, STAN
The Best Of Two Worlds
LP Columbia PC33703 \$6.98
8T PCA33703 \$7.98

GRAY, WARDELL
Central Avenue
LP Prestige P24062 (2)

HAMMER, JAN
Make Love
LP BASF G20688 \$6.98
CA H30688 \$7.98

HANDY, JOHN
Hard Work
LP ABC-Impulse ASD9314 \$6.98

HARRIS, EDDIE
The Reason Why I'm Talking S--t
LP Atlantic SD18165 \$6.98
8T TP18165 \$7.97
CA CS18165 \$7.97

HEATH BROTHERS
Marchin' Out
LP Strata East SES19766 \$6.98

HENDERSON, FLETCHER
The Complete Fletcher Henderson (1927-1936)
LP RCA Bluebird AXM2-5507 (2) \$7.98

JACQUET, ILLINOIS
Birthday Party
LP JRC11434

JONES, THAD/MEL LEWIS
New Life
LP Horizon SP707 \$5.98

KLUGH, EARL
Earl Klugh
LP Blue Note BNLA596G \$6.98

LEWIS, RAMSEY
Salongo
LP Columbia PC34173 \$6.98
8T PCA34173 \$7.98
CA PCT34173 \$7.98

LIEBMAN, DAVID/RICHARD BEIBACH
Forgotten Fantasies
LP Horizon SP709 \$5.98

MANN, HERBIE
Surprises
LP Atlantic SD1682 \$6.98
8T TP1682 \$7.97
CA CS1682 \$7.97

McGRIFF, JIMMY
The Mean Machine
LP Groove Merchant GM3311

MOODY, JAMES
Timeless Aura
LP Vanguard VSD79366

NELSON, OLIVER
Images Featuring Eric Dolphy
LP Prestige P24060 (2)

PETERSON, MARVIN
Hannibal
LP BASF G22669 \$6.98
8T H32669 \$7.98

PETERSON, OSCAR
A Rare Mood
LP BASF G20668 \$6.98
CA H30668 \$7.98

REVOLUTIONARY ENSEMBLE
The People's Republic
LP Horizon SP708 \$5.98

SIMS, ZOOTS
Zootcase
LP Prestige P24061 (2)
Zoots Sims And Friend
LP Classic Jazz CJ21

SULLIVAN, IRA
Ira Sullivan
LP Horizon SP706 \$5.98

TARIKA BLUE
Tarika Blue
LP Chiaroscuro CR141 \$6.98

TYNER, McCOY
Fly With The Mind
LP Milestone M9067 \$6.98

URBANIAK, MICHAEL
Body English
LP Arista AL4086 \$6.98

URBANIAK, MICHAEL, & URZULA DUDZIAK
Tribute To Komeda
LP BASR G21657 \$6.98
CA H31657 \$7.98

WILLIAMS, MARY LOU
Live At The Cookery
LP Chiaroscuro CR146 \$6.98

WORLD'S GREATEST JAZZ BAND
Plays Rodgers And Hart
LP WJLP 7 \$6.98

YOUNG'S, LARRY, FUEL
Spaceball
LP Arista AL4072 \$6.98

CLASSICAL

BACH, JOHANN CHRISTIAN
Sinfonia in g, Op. 6, No. 6
St. Paul Chamber Orch., Davies/Michael Haydn: Symphony in G: Mozart: Cassation in D, K.62a
LP Nonesuch H71323 \$3.96

BACH, JOHANN SEBASTIAN
Organ
Heintze (Master Works For Organ, v. 11)
LP Nonesuch N71321 \$3.96

BARBER, SAMUEL
String Quartet, Op. 11
Cleveland Orch./Lives: String Quartet No. 2 (Two American Masterpieces)
LP RCA Red Seal ARL1-1599 \$6.98
QLARD1-1599 \$7.98

BETHOVEN, LUDWIG VAN
Sonatas For Piano
Grafman
LP Columbia M33890 \$6.98
Symphony No. 9 in d (Choral)
Gueden, Wagner, Dermota, Weber, Vienna Philh. Orch., Kleiber
LP London R23201 \$3.98

BERLIOZ, HECTOR
Overtures
London Sym. Orch., Previn
LP Angel S37170

BOITO, ARRIGO
Mefistofele (Great Scenes)
Domingo, Treigle, Caballe, Ambrosian Opera Chorus, London Sym. Orch., Rudel
LP Angel S37159

BOLCOM, WILLIAM
Open House; Commedia
Sperry, St. Paul Chamber Orch., Davies
LP Nonesuch H71324 \$3.96

BRAHMS, JOHANNES
Symphony No. 1 in c
Suisse Romande Orch., Ansermet
LP London STS15357 \$3.98

CHOPIN, FREDERIC
Andante Spianato And Grande Polonaise Brillante, Op. 22; Nocturne in B, Op. 62, No. 1; Scherzo in E, Op. 54; Polonaise-Fantasia, Op. 61
Ax
LP RCA Red Seal ARL1-1569 \$6.98

DEBUSSY, CLAUDE
Etudes For Piano
Jacobs
LP Nonesuch H71322 \$3.96
Nocturnes; Afternoon Of A Faun
London Sym. Orch., Monteux/Ravel
LP Rapsodie Espagnole; Pavane For A Dead Princess
LP London STS15356 \$3.98

DONIZETTI, GAETANO
Maria Stuarda
Sutherland, Pavarotti, Tourangeau, Morris, Soyer, Orch. del Teatro Comunale di Bologna, Bonyngue
LP London OSA13117 (3) \$20.94

FALLA, MANUEL DE
El Amor Brujo
New Philharmonia Orch., de Burgos/Granados: Intermezzo From "Goyescas"/Ravel: Alborado Del Gracioso; Pavane For A Dead Princess
LP London STS15358 \$3.98
Music (Selections)
Boulez (Conducts Falla)
QL Columbia MQ33970 \$7.98

FRANCK, CESAR
Symphony in d
Vienna Philh. Orch., Furtwangler/Wagner: Siegfried Idyll w/Knapertsbusch
LP London R23207 \$3.98

HAYDN, FRANZ JOSEPH
La Fedelta Premiata
Lausanne Chamber Orch., Dorati
LP Philips 6707.028

IVES, CHARLES
Songs
DeGaetani, Kalish
LP Nonesuch H71325 \$3.96

JOPLIN, SCOTT
Treemonisha
(Original Cast)
LP DGG 2707 083

LISZT, FRANZ
Concertos For Piano No. 1 in E-flat & No. 2 in A
Katchen, London Philh. Orch., Argentina
LP London STS15355 \$3.98

MAHLER, GUSTAV
Symphony No. 4 in G
Concertgebouw Orch. Of Amsterdam, Ritchie, Van Beinum
LP London R23211 \$3.98

MENDELSSOHN, FELIX
Symphony No. 3 in a, Op. 56 (Scotch)
New Philharmonia Orch., Muti
LP Angel S37168

MESSIAEN, OLIVIER
Quartet For The End Of Time
Tashi
LP RCA Red Seal ARL1-1567 \$6.98

MOZART, WOLFGANG AMADEUS
Klavierkonzerte—A&C
Collegium Aureum Orch., Demus
LP BASF G22477 \$6.98
CA H32477 \$7.98

Requiem
Collegium Aureum Orch.
LP BASF G22006 \$6.98
CA H32006 \$7.98

String Quartets (Last 4) Juilliard String Quartet
LP Columbia MG33976 (2) \$7.98

ORFF, CARL
Carmina Burana
LP BASF G22050 \$6.98
CA H32050 \$7.98

PAGANINI, NICCOLO
Concerto For Violin No. 1 in D
Fodor, New Philharmonia Orch., Maag/Mendelssohn: Concerto in e, Op. 64
LP RCA Red Seal ARL1-1565 \$6.98
8T ARS1-1565 \$7.95
CA ARK1-1565 \$7.95

PROKOFIEV, SERGE
Sonatas For Piano No. 8 in B-flat, Op. 84 & No. 2 in d, Op. 14
Joselson
LP RCA Red Seal ARL1-1570 \$6.98

RACHMANINOFF, SERGEI
Piano
Laredo (Complete Works For Solo Piano, v. 3)
LP Columbia M33998 \$6.98
Preludes (24)
Ashkenazy
LP London CSA2241 (2) \$13.96
Songs
Soederstroem, Ashkenazy
LP London OS26428 \$6.98

RAVEL, MAURICE
Concertos in D For The Left Hand & in G
Ciccolini, Paris Orch., Martinon
LP Angel S37151
Sheherazade
Danco, Paris Conservatory Orch., Ansermet/Berlioz: Nuits D'Ete w/Cincinnati Sym. Orch., Johnson
LP London R23196 \$3.98

SCHUBERT, FRANZ
Sonata in a, D.821 (Arpeggione)
Harrell, Levine/Mendelssohn: Sonta No. 2 in D, Op. 58
LP RCA Red Seal ARL1-1568 \$6.98
8T ARS1-1568 \$7.95
CA ARK1-1568 \$7.95

SIBELIUS, JEAN
Songs
Flagstad, London Sym. Orch., Fjeldstad
LP London SR33216 \$3.98

STRAUSS, JOHANN
Waltzes
Boston Pops Orch., Fiedler
LP Phase 4 SPC21144 \$6.98

STRAUSS, RICHARD
Also Sprach Zarathustra: Till Eulenspiegel
Vienna Philh. Orch., Krauss
LP London R23208 \$3.98
Don Quixote, Op. 35
Rostropovich, Berlin Philh. Orch., Karajan
LP Angel S37057
Songs
Blegen/Wolf, Songs
LP RCA Red Seal ARL1-1571 \$6.98
Della Casa, Hudez, Vienna Philh. Orch., Boehm, Hollreiser
LP London R23215 \$3.98
Gueden, Gulda
LP London R23212 \$3.98

TCHAIKOVSKY, PETER ILYTCH
Concerto for Violin in D, Op. 35
Ricci, Netherlands Radio Philh. Orch., Fournet/Mendelssohn: Concerto For Violin in e, Op. 64
LP Phase 4 SPC21116 \$6.98
Symphony No. 5
Chicago Sym. Orch., Solti
LP London CS6983 \$6.98

CLASSICAL COLLECTIONS

BERNSTEIN, LEONARD
Age Of Gold
LP Columbia M34127 \$6.98
Conducts Carl Maria Von Weber
LP Columbia M33585 \$6.98
Conducts Haydn
LP Columbia M34126 \$6.98
Conducts Johann Strauss
LP Columbia M34125 \$6.98
Tchaikovsky
LP Columbia M34128 \$6.98

MISCELLANEOUS

KASHMIR: TRADITIONAL SONGS & DANCES, V.2
LP Nonesuch H72069 \$3.96

SARKISSIAN, MIKE, & ORCH.
Turkish Delight (w/22-page belly dance instruction booklet)
LP Audio Fidelity AFS06274 \$6.98

Schwartz Gets Line

LOS ANGELES — Shadybrook and Sound Bird Records have signed distribution agreements with Schwartz Bros. Inc. for distribution in Baltimore, Washington and Philadelphia.

General News

L.A. Site Of Grammy Show

• Continued from page 7

Grammy Awards procedure, including moving the eligibility period forward so that it runs from Oct. 1 to Sept. 30. This move is expected to allow craft nominating committees additional time in which to select their Grammy finalists.

The trustees also added two additional categories to the awards. One is for vocal arranging, and the other is for best jazz vocal performance. They have also combined pop and classical liner notes into a single craft category.

The Academy's proposed Recording Hall of Fame was discussed, and the trustees agreed to investigate the possibility of a premium record that would include recordings elected into the Hall of Fame.

Agreement was also reached by

MCA Music In A British Tie

LOS ANGELES—MCA Music and British music publishers Geoffrey Heath and Eddie Levy have formed a new publishing firm.

It is known as Heath Levy Music Inc. and will be operated within the framework of MCA Music in New York, Los Angeles and Nashville, reports Sal Chiantia, MCA Music president.

The new firm will represent in the U.S. ATV Music, London, formerly operated by Heath and Levy, and it will also be uncovering and developing new talent for records.

Chiantia says his British colleagues will spend "considerable" time in the U.S. Levy will be here throughout June and July to launch the organization and to find an experienced music man to run the company creatively.

L.A. Offices Of Scepter Are Dark

LOS ANGELES—With the shuttering of its Los Angeles offices last week, Scepter Records will continue operations from its New York facilities.

Ed Cushins, sales executive of the label which boomed into prominence with a series of Dionne Warwick disks, will manage the operation.

Hob, a gospel label, and Wand and Roadshow Records also are a part of the Scepter operation.

WEA Conference

• Continued from page 7

president, who along with Nesuhi Ertegun, WEA International president, are working up the meeting with Claude Nobs, WEA's European artist relations director.

WEA's three U.S. labels—Warner Bros., Atlantic and Elektra/Asylum, will be among those companies presenting product showings.

Company-owned firms also showcasing their local product are in Japan, Australia, New Zealand, Canada, Brazil, South Africa, England, France, Germany, Holland and Italy, Rose says.

Five of these firms will be one-year-old by September and in a position to offer their initial talent offering. They are New Zealand, Holland, Italy, Brazil and South Africa.

This national gathering replaces the previous practice of having two product meetings, Rose says. Last year, WEA officials held a gathering in Nice in January and then hopped-scotched from country to country with product showings in September.

the trustees on a plan to cooperate with record companies and other industry organizations on the promotion of Grammy winners through radio, tv, and greater in-store displays.

A proposal calling for record companies to list the names of all sidemen and back-up singers on all record jackets, was endorsed by the trustees.

A proposal calling for record companies to list the names of all sidemen and back-up singers on all record jackets, was endorsed by the trustees. The move is designed to give more recognition to what the organization calls "these unsung heroes of the music business."

The meeting voted additional funds for the NARAS Institute, implementation of plans to establish an accrediting agency, and for scheduled educational seminars in Boston, Chicago and Miami. Funds were also voted for the publication of a quarterly journal.

In rounding out the meeting, the trustees re-elected Jay Cooper as national president, Al Steckler as first vice president, and Sid Feller as secretary-treasurer. They voted to participate in a scholarship project in recognition of the late Dick Jablow, the Academy's legal counsel who died in September.

The next meeting of the Academy will be held in Atlanta this fall.

Bill Gallagher

• Continued from page 7

Audio Fidelity family of labels are handled by separate distributors, and there are no immediate plans to alter this pattern.

In foreign territories AF will continue to work with current licensees, says Gallagher. BASF does not handle their product abroad. However, domestic recording done under the BASF imprint will be available only to foreign BASF affiliates. AF entered into its exclusive licensing deal for BASF in the U.S. and Canada several months ago.

Product representative of the new contemporary orientation of both labels will shortly be released, Gallagher notes.

"We feel we can be just as competitive, and perhaps even more capable of concentrating on artist development than can the major labels," he asserts.

Gallagher says he visited BASF's headquarters in Mannheim, Germany, last month and was assured that "their principal commitment for the immediate future would be the establishment of BASF as a major force in the American market."

The AF president has already met with distributors here and in Los Angeles, San Francisco and Chicago to inform them of the company's new goals. He plans to meet personally with others of the distributor web in coming weeks.

ROCKET PAYS OFF ROCKET

LOS ANGELES—Elton John's Rocket Records label has paid "several thousand dollars" to Peter Mellan, Chicago record producer, for exclusive use of the name, Rocket Records.

The out-of-court settlement was reached approximately 18 months after Mellan filed suit in the Circuit Court of Cook County, Ill., charging infringement by John's company on the label name he had been using since 1971. Mellan had registered his label with the AFM.

Bobby Vinton

Has THE Hit!



"Save Your Kisses For Me"

ABC-12186

Bob Harper says: "Just ask your listeners like I asked mine which record THEY like and you'll find that the Vinton record will win hands down."

WKBW—Buffalo

WARM—Scranton (#4)
WOKY—Milwaukee
WPRO—Providence
WKBW—Buffalo
WCCO—Minneapolis
WGN—Chicago
WTAE—Pittsburgh
WNEW—New York
KFI—Los Angeles

WSAV—Savannah
WISN—Milwaukee
KOLO—Reno
KOMO—Seattle
WIND—Chicago
WTMJ—Milwaukee
WRJN—Racine
WSAU—Wausau
WTR—Flint
WKNX—Saginaw
WJIM—Lansing
WNIC—Detroit
WGAR—Cleveland
WCMB—Harrisburg
WDEL—Wilmington
WTBZ—Warwick
WGLI—Babylon
WGIR—Manchester

WTAG—Worcester
WTIC—Hartford
WELI—New Haven
KMBZ—Kansas City
WSPR—Springfield
WLAN—Lancaster
KDKA—Pittsburgh
WKWK—Wheeling, W. Virginia
WSB—Atlanta
WJR—Detroit
WFTL—Ft. Lauderdale
WKIT—Yakima
WIOD—Miami
KDWN—Las Vegas
WSCR—Scranton
WAIR—Winston-Salem
WIFC—Wausau
WRIG—Wausau

WQTC—Two Rivers
WNHC—New Haven
WFIF—Milford
WINE—Danbury
WMPX—Midland
WRIE—Erie
WELK—Charlottesville
WFZA—Fredericksburg
WILK—Wilkes-Barre
WBAX—Wilkes-Barre
KENO—Las Vegas
KLBK—Lubbock
KMOX—St. Louis
WTBQ—New York
KTLK—Denver
KOGO—San Diego
WOAI—San Antonio

abc Records

Billboard HOT 100

* Chart Bound

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SOMEBODY'S GETTIN' IT—Johnnie Taylor (Columbia 3-10334)
A LITTLE BIT MORE—Dr. Hook (Capitol 4280)
GIMME BACK MY BULLETS—Lynyrd Skynyrd (MCA 40565)
SEE TOP SINGLE PICKS REVIEWS, page 84

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	9	LOVE HANGOVER—Diana Ross (Hal Davis, P. Sawyer, M. McLeod, Motown 1392) CPP	35	35	3	I.O.U.—Jimmy Dean (Jack Wiedenmann, J. Herron, L. Harkes, J. Dean, Casino 052 GRT) HAN	69	79	2	TVC 15—David Bowie (David Bowie, Harry Maslin, D. Bowie, RCA 10664)
2	1	8	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256 HAN	36	41	7	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3	70	81	2	EVERYTHING THAT 'CHA DO (Will Come Back To You)—Wet Willie (Paul Hornsby), R. Hirsch, Capricorn 0254 (Warner Bros.) WBM
3	3	13	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Alan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) HAN	37	43	7	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021 CPP	71	71	5	BETTER DAYS—Melissa Manchester (Vini Poncia), M. Manchester, C.S. Sager, Arista 0183 CPP
4	5	12	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10571 (RCA) ALM	38	39	8	IT'S OVER—Boyz Scaggz (Joe Wissert), B. Scaggz, Columbia 3-10319 WBM	72	55	22	ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 CPP
5	8	11	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) HAN	39	27	22	BOHEMIAN RHAPSODY—Queen (Roy Thomas, Mercury, Elektra 45297) B-3	73	NEW ENTRY	NEW ENTRY	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181
6	7	9	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351 HAN	40	45	5	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10332 BB	74	82	2	LONELY TEARDROPS—Harvel Felts (Johnny Morris), B. Gordy, Jr., T. Carlo, ABC/Dot 17620 HAN
7	6	10	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349 WBM	41	48	7	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM	75	80	2	YOU'RE MY EVERYTHING—Lee Garrett (Eric Malamud, Tom Sellers), L. Garrett, R. Taylor, Chrysalis 2112 (Warner Bros.) WBM
8	9	14	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	42	56	4	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260 WBM	76	86	2	HIGH OUT OF TIME—Carole King (Lou Adler), G. Goffin, C. King, Cde 66123 (A&M) CPP
9	11	18	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	43	53	5	DANCE WIT ME—Rufus Featuring Chaka Khan (Rufus), G. Christopher, ABC 12179 WBM	77	77	2	LET IT SHINE—Santana (David Rubinson), D. Brown, R. Gardner, Columbia 3-10336
10	10	11	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	44	66	4	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA) CLM	78	88	8	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM
11	12	6	FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic) WBM	45	19	13	HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN	79	89	2	FOXY LADY—Crown Heights Affair (Freida Nerangis, Britt Britton), F. Nerangis, B. Britton, De-Lite 1581 (PIP)
12	13	13	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345 CPP	46	57	8	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306 CPP	80	NEW ENTRY	NEW ENTRY	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP
13	4	16	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	47	47	10	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	81	50	9	ANYTIME (I'll Be There)—Paul Anka (Denny Dante), P. Anka, United Artists 789 MCA
14	17	5	SHOP AROUND—Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817 CPP	48	23	18	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	82	NEW ENTRY	NEW ENTRY	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8203 CPP
15	15	16	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	49	NEW ENTRY	NEW ENTRY	THINKING OF YOU—Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV) CPP	83	NEW ENTRY	NEW ENTRY	LIPSTICK—Michel Polnareff (Michel Polnareff), M. Polnareff, Atlantic 3330
16	18	8	LOVE IN THE SHADOWS—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA) WBM	50	64	3	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram) WBM	84	84	5	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette (Billy Sherrill), T. Wynette, B. Sherrill, G. Richey, Epic 8-50196 (Columbia) CPP
17	21	12	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 CPP	51	62	6	SIXTEEN TONS—Don Harrison Band (Don Harrison Band), M. Travis, Atlantic 3323 B-3	85	NEW ENTRY	NEW ENTRY	SAVE YOUR KISSES FOR ME—Bobby Vinton (Bob Morgan), T. Hiller, L. Sheridan, M. Lee, ABC 12186 CPP
18	14	12	STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	52	52	5	COULD IT BE MAGIC—Donna Summer (Giorgio Moroder, Pete Bellotte for Say Yes Prod.), B. Manilow, A. Anderson, Oasis 405 (Casablanca) CPP	86	NEW ENTRY	NEW ENTRY	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)
19	16	15	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	53	63	4	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258 WBM	87	NEW ENTRY	NEW ENTRY	VAYA CON DIOS—Freddie Fender (Huey P. Meaux), L. Russell, E. Pepper, I. James, ABC/Dot 17627 HAN
20	20	11	YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic) B-3	54	59	8	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN	88	90	3	MUSIC—John Miles (Alan Parsons), J. Miles, London 20086 CPP
21	25	9	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP	55	69	3	TODAY'S THE DAY—America (George Martin), D. Peek, Warner Bros. 8212 WBM	89	NEW ENTRY	NEW ENTRY	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259
22	22	9	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/GTD 7621 (Capitol) B-3	56	67	3	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856 WBM	90	NEW ENTRY	NEW ENTRY	HUNGRY YEARS—Wayne Newton (John Madara), M. Sedaka, H. Greenfield, Chelsea 3041
23	28	6	I WANT YOU—Marvin Gaye (Leon Ware, T. Boy Ross), L. Ware, T.B. Ross, Tamia 54264 (Motown) ALM	57	68	4	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merlyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086 HAN	91	46	23	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP
24	24	17	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 WBM	58	36	12	COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM	92	92	4	OPEN—Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Moflett, Tamia 54267 (Motown) CPP
25	32	7	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196 WBM	59	61	4	BIGFOOT—Bro Smith (J.C.P.I.), J. Cash, Big Tree 16061 (Atlantic) B-3	93	NEW ENTRY	NEW ENTRY	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)
26	34	7	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM	60	60	4	IT MAKES ME GIGGLE—John Denver (Milton Okun), J. Denver, RCA 10687 CKM	94	NEW ENTRY	NEW ENTRY	THE LONELY ONE—Special Delivery Featuring Terry Huff (Bob Shad), T. Huff, R. Person, A. Clements, Mainsault 5581
27	31	8	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177 MCA	61	74	4	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117 CPP	95	NEW ENTRY	NEW ENTRY	YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2007 (Caytronics)
28	30	10	HURT/FOR THE HEART—Elvis Presley (Not Listed), J. Crane, A. Jacobs/D. Linde, RCA 10601 B-3	62	73	5	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA) ALM	96	65	6	LOOKIN' OUT FOR #1—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73784 (Phonogram) CPP
29	33	7	ONE PIECE AT A TIME—Johnny Cash (Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321 B-3	63	83	2	MAMMA MIA—Abba (Bjorn Ulvaneus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaneus, Atlantic 3315 CPP/IMM	97	NEW ENTRY	NEW ENTRY	NIGHT WALK—Van McCoy (Hugo & Luigi), V. McCoy, H&L 4667 WBM
30	38	5	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806 HAN	64	75	4	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066 CPP	98	NEW ENTRY	NEW ENTRY	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391
31	26	17	DISCO LADY—Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	65	29	10	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (Marc Gordon), C. Hampton, H. Banks, Playboy 6062 ALM	99	76	19	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM
32	40	5	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184 WBM	66	78	2	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318 B-3	100	NEW ENTRY	NEW ENTRY	TUBULAR BELLS—Champs Boys Orchestra (Patrick Boceno), M. Oldfield, Janus 259 ALM
33	37	5	ROCK AND ROLL LOVE LETTER—Bay City Rollers (Colin Frechter), T. Moore, Arista 0185 CHA	67	51	23	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP				
34	44	7	MOONLIGHT FEELS RIGHT—Starback (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 HAN	68	72	4	IT'S COOL—Tymes (Billy Jackson), M. Yancy, C. Jackson, RCA 10561 CHA				

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

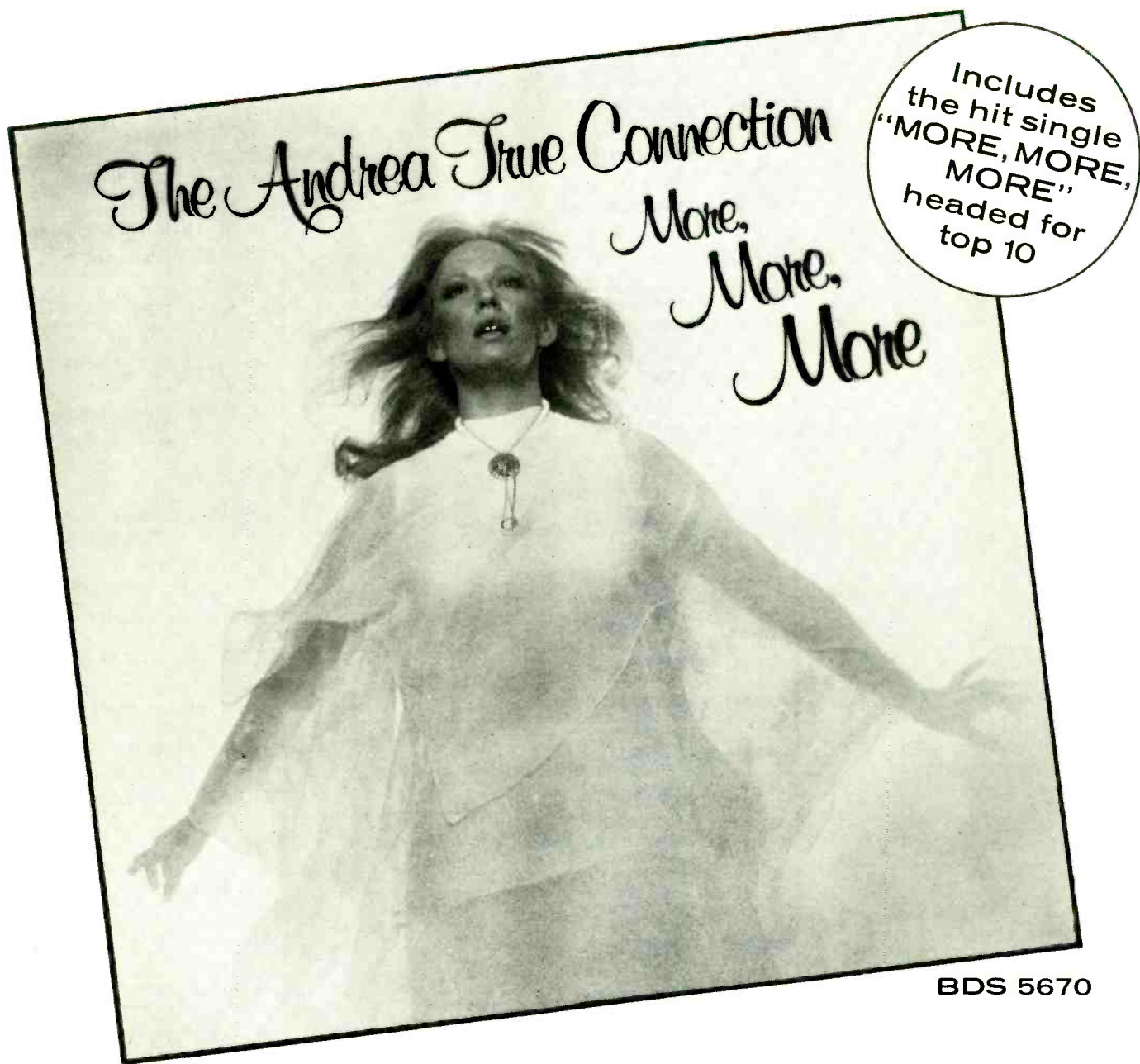
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HOT 100 A-Z—(Publisher-Licensee)

A Fifth Of Beethoven (RFT, BMI)..... 80	Dance Wit Me (Morriss, ASCAP)..... 43	Lipstick (Oxygen, ASCAP)..... 83	Movin' (Desert Moon/Jeff-Mar, BMI)..... 21	Save Your Kisses For Me Bobby Vinton (Easy Listening, ASCAP)..... 85	Takin' It To The Streets (Turpin Tunes, BMI)..... 25	Turn The Beat Around (Sunbury/Dunbar, BMI)..... 54
Afternoon Delight (Cherry Lane, ASCAP)..... 44	December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 67	Lonely Night (Angel Face) (Don Kirshner, BMI)..... 99	Music (Velvet/RAK, PRS)..... 88	Shannon (Blendingwell, ASCAP)..... 14	Take The Money And Run (Sailor, ASCAP)..... 14	TVC 15 (Bewlay Bros./Moth/Fleur, BMI)..... 69
Anytime (I'll Be There) (Spanka, BMI)..... 81	Disco Lady (Groovesville, BMI/Conquistador, ASCAP)..... 31	Lonely Teardrops (Merrimac, BMI)..... 74	Never Gonna Fall In Love Again (C.A.M. U.S.A., BMI)..... 32	Shop Around (Jobete, ASCAP)..... 14	Tear The Roof Off The Sucker (Dee, ASCAP)..... 42	Union Man (New York Times/Loveland, BMI)..... 24
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)..... 27	Don't Pull Your Love/Then You Can Tell Me Goodbye (ABC/Dunhill, BMI/Acufl-Rose, BMI)..... 47	Lookin' Out For #1 (Rainback/Top Soil, BMI)..... 96	Night Walk (Van McCoy/Warner-Tamerlane, BMI)..... 1	Show Me The Way (Almo/Fram-Dee, ASCAP)..... 29	That's Where The Happy People Go (Burma East, BMI)..... 2	Vaya Con Dios (Morley, ASCAP)..... 87
Better Days (Rumanian Pickleworks, Columbia/New York Times, BMI)..... 71	Fooled Around And Fell In Love (Crabshaw, ASCAP)..... 3	Love Hangover (Jobete, ASCAP)..... 1	One Piece At A Time (Tree, BMI)..... 97	Silly Love Songs (MPL Communications, BMI)..... 19	That's Where The Happy People Go (Burma East, BMI)..... 2	Welcome Back (John Sebastian, BMI)..... 7
Bigfoot (Casago, BMI)..... 59	Fool To Cry (Promopub B.V., ASCAP)..... 30	Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 16	Only Sixteen (Kags, BMI)..... 72	Silver Star (Seasons/Jobete, ASCAP)..... 92	'Til I Can Make It On My Own (Algee/Altam, BMI)..... 84	Who Loves You Better Part 1 (Bovina, ASCAP)..... 86
Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)..... 39	Foxy Lady (Delightful, BMI)..... 79	Love Is Alive (Warner Bros. ASCAP)..... 68	Open (Jobete/Bertam, ASCAP)..... 92	Sixteen Tons (Unichappell/Elvis Presley, BMI)..... 51	The Boys Are Back In Town (R.S.O., ASCAP)..... 46	Yes, Yes, Yes (Turtle Head, BMI)..... 53
Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 13	Get Up And Boogie (Midsong, ASCAP)..... 4	Love Really Hurts Without You (Black Sheep, ASCAP)..... 26	Rain, Oh Rain (Frank Snare/Big Shorty, ASCAP)..... 26	Sophisticated Lady (She's A Different Lady) (Jay's Enterprises/Chappell, ASCAP/Colearama, BMI)..... 12	The Lonely One (Brent, BMI)..... 94	You're Just The Right Size (Little Jack/Anatom, BMI)..... 95
Come On Over (Casseroles, Flamm, BMI)..... 58	Happy Days (Burrin, BMI)..... 4	Let Her In (Midsong, ASCAP)..... 65	Rhannon (Will You Ever Win) (Rockhopper, ASCAP)..... 93	Thinking Of You (Web IV, BMI, ASCAP)..... 97	Thinking Of You (Web IV, BMI, ASCAP)..... 97	You're My Everything (Island, BMI)..... 75
Could It Be Magic (Kamikazi/Angel Dust, BMI)..... 52	Happy Music (Elegy, BMI)..... 45	I've Got A Feeling (We'll Be Seeing Each Other Again) (Irving, BMI)..... 65	Right Back Where We Started From (ATV/Universal Songs, BMI)..... 15	Today's The Day (Warner Bros., ASCAP)..... 89	Today's The Day (Warner Bros., ASCAP)..... 89	Young Blood (Quintette, BMI)..... 20
Crazy On You (Ancorac, ASCAP)..... 37	High Out Of Time (Screen Gems-Columbia, BMI/Colegms, ASCAP)..... 58	I Want You (Almo/Jobete, ASCAP)..... 23	Rock And Roll Love Letter (Audiustri/Ackee, ASCAP)..... 3	Tryin' To Get The Feeling Again (Warner-Tamerlane/Upward Spiral, BMI)..... 18	Tryin' To Get The Feeling Again (Warner-Tamerlane/Upward Spiral, BMI)..... 18	Young Hearts Run Free (DaAnn, ASCAP)..... 73
	High Out Of Time (Screen Gems-Columbia, BMI/Colegms, ASCAP)..... 58	Kiss And Say Goodbye (Nattaham/Blackwood, BMI)..... 36	Sara Smile (Unichappell, BMI)..... 33			
	High Out Of Time (Screen Gems-Columbia, BMI/Colegms, ASCAP)..... 58	Let Her In (Midsong, ASCAP)..... 62	Save Your Kisses For Me Brotherhood Of Man (Easy Listening, ASCAP)..... 64			
	High Out Of Time (Screen Gems-Columbia, BMI/Colegms, ASCAP)..... 58	Let It Shine (Light, BMI)..... 77				
	High Out Of Time (Screen Gems-Columbia, BMI/Colegms, ASCAP)..... 58	Let Your Love Flow (Loaves and Fishes, BMI)..... 90				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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SUMMER SERENADE '76

June 7 & 8	Dallas, Texas	June 19	Chicago, Illinois
June 10	Atlanta, Georgia	June 20	St. Paul, Minnesota
June 12	New York, New York	June 22	Kansas City, Kansas
June 13	Washington, D.C.	June 23	Oklahoma City, Oklahoma
June 14 & 15	Ambler, Pennsylvania	June 27	Oakland, California
June 16	Cuyahoga Falls, Ohio	June 29	Santa Monica, California
June 18	Detroit, Michigan	June 30	San Diego, California

SHEPHERD



Capitol®



THE
DAVID FOREST COMPANY,
LTD.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
106	106	17	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98		7.98	
107	117	4	JOHN DAVID SOUTHER Black Rose Asylum 7E-1059	6.98		7.97		7.97	
108	111	130	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	
109	65	13	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95	
110	162	2	JOHN TRAVOLTA Midland International BK1-1563 (RCA)	6.98		7.95		7.95	
111	116	3	DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98		7.98	
112	112	46	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	
113	63	5	GLEN CAMPBELL Bloodline Capitol ST 11516	6.98		7.98		7.98	
114	66	11	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98		6.98	
115	128	4	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97	
116	122	6	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95	
117	169	2	RAMSEY LEWIS Salongo Columbia PC 34173	6.98		7.98		7.98	
118	118	26	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98	
119	68	12	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95		7.95	
120	125	7	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98	
121	131	3	BEST OF ROD STEWART Mercury SRM-2-7507	7.98		8.95		8.95	
122	134	5	WILLIAM BOOTSY COLLINS Stretchin' Out in Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97	
123	172	2	CRUSADERS Those Southern Knights ABC/Blue Thumb BTD 6024	6.98		7.95		7.95	
124	184	2	TOWER OF POWER Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97	
125	NEW ENTRY		POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95	
126	69	13	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98		7.98	
127	127	8	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97	
128	132	8	BILLY COBHAM Life & Times Atlantic SD 18166	6.98		7.97		7.97	
129	71	49	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97	
130	171	67	THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98	13.98	13.98		13.98	
131	75	7	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98	
132	92	16	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98	
133	144	5	MICHAEL PINDER The Promise Threshold THS 18 (London)	6.98		7.95		7.95	
134	139	11	AL GREEN Full Of Fire H&L HSL 32097 (London)	6.98		7.98		7.98	
135	97	51	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
136	103	80	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
137	137	35	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95	
138	80	13	SWEET Give Us A Wink Capitol ST 11496	6.98		7.98		7.98	
139	150	5	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98	
140	121	27	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97	
141	141	27	D'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98	
142	90	35	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98	
143	143	4	C.W. McCALL Wilderness Polydor PD 6069	6.98		7.98		7.98	
144	91	30	COMMODORES Movin' On Motown M6-848 S1	6.98		7.98		7.98	
145	145	4	MELBA MOORE This Is It Buddah BDS 5657	6.98		7.95		7.95	
146	101	24	STYX Equinox A&M SP 4559	6.98		7.98		7.98	
147	83	15	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98	7.98	7.98	
148	135	49	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97	
149	NEW ENTRY		GENTLE GIANT Interview Capitol ST 11532	6.98		7.98		7.98	
150	147	17	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95		8.95	
151	151	13	CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98	
152	NEW ENTRY		STARLAND VOCAL BAND Windsong BHL1-1351	6.98		7.95		7.95	
153	173	3	ROY BUCHANAN A Street Called Straight Atlantic SD 18170	6.98		7.97		7.97	
154	109	13	SMOKEY ROBINSON Smoke's Family Robinson Fania T6-341 S1 (Motown)	6.98		7.98		7.98	
155	155	69	DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95		7.95	
156	146	29	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	
157	138	25	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	6.98		7.98		7.98	
158	158	7	ONE FLEW OVER THE CUCKOO'S NEST/ Original Motion Picture Soundtrack Fantasy F 9500	6.98		7.95		7.95	
159	107	15	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98	
160	163	9	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95	
161	152	63	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98		7.98	
162	164	14	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98	7.98	7.98	7.98	
163	167	2	CATE BROS. Asylum 7E-1050	6.98		7.97		7.97	
164	183	2	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98		7.98	
165	115	29	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98	
166	113	19	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98		7.97		7.97	
167	190	2	CAMEL Moonmadness Janus JAS 7024	6.94		7.95		7.95	
168	148	7	STATUS QUO Capitol ST 11509	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
169	159	5	THE DON HARRISON BAND Atlantic SD 18174	6.98		7.97		7.97	
170	177	76	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98	
171	NEW ENTRY		A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98		7.98		7.95	
172	126	29	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98	
173	165	8	MAC DAVIS Forever Lovers Columbia PC 34105	6.98	7.98	7.98		7.98	
174	174	24	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98	
175	185	2	JOHN MILES Rebel London PS 669	6.98		7.95		7.95	
176	186	2	HEAD EAST Get Yourself Up A&M SP 4579	6.98		7.98		7.98	
177	188	3	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95	
178	181	3	STEVE GOODMAN Words We Can Dance To Elektra 7E 1060	6.98		7.97		7.97	
179	179	7	HANK CRAWFORD Hear A Symphony Kudu KU 26 S1 (Motown)	6.98		7.98		7.98	
180	123	6	THREE DOG NIGHT American Pastime ABC ABCD 928	6.98		7.95		7.95	
181	129	10	AL DI MEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98	
182	133	18	EDDIE KENDRICKS He's A Friend Fania T6-343 S1 (Motown)	6.98		7.98		7.98	
183	136	16	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97	
184	140	19	JANIS IAN Affertones Columbia PC 33919	6.98	7.98	7.98		7.98	
185	NEW ENTRY		CHET ATKINS & LES PAUL Chester & Lester RCA APL1-1167	6.98		7.95		7.95	
186	197	2	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97	
187	198	2	JAN HUNTER All American Alien Boy Columbia PC 34142	6.98		7.98		7.98	
188	178	13	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98		7.98		7.98	
189	189	4	ASHFORD & SIMPSON Come As You Are Warner Bros. BS 2858	6.98		7.97		7.97	
190	NEW ENTRY		COKE ESCOVEDO Coming At You Mercury SRM-1-1085 (Phonogram)	6.98		7.95		7.95	
191	199	2	GRAM PARSONS/FLYING BURRITO BROTHERS Sleepless Nights A&M SP 4578	6.98		7.98		7.98	
192	192	3	STANKY BROWN GROUP Our Pleasure To Serve You Sire SASD 7516 (ABC)	6.98		7.95		7.95	
193	154	12	MARIA MULDAUR Sweet Harmony Warner/Reprise MS 2235	6.98		7.97		7.97	
194	149	4	WILLIE NELSON Live RCA APL1-1487	6.98		7.95		7.95	
195	195	36	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98	
196	193	269	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
197	157	23	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95	
198	200	44	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	
199	168	17	JOAN BAEZ From Every Stage A&M SP3704	7.98		9.98		9.98	
200	160	17	BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

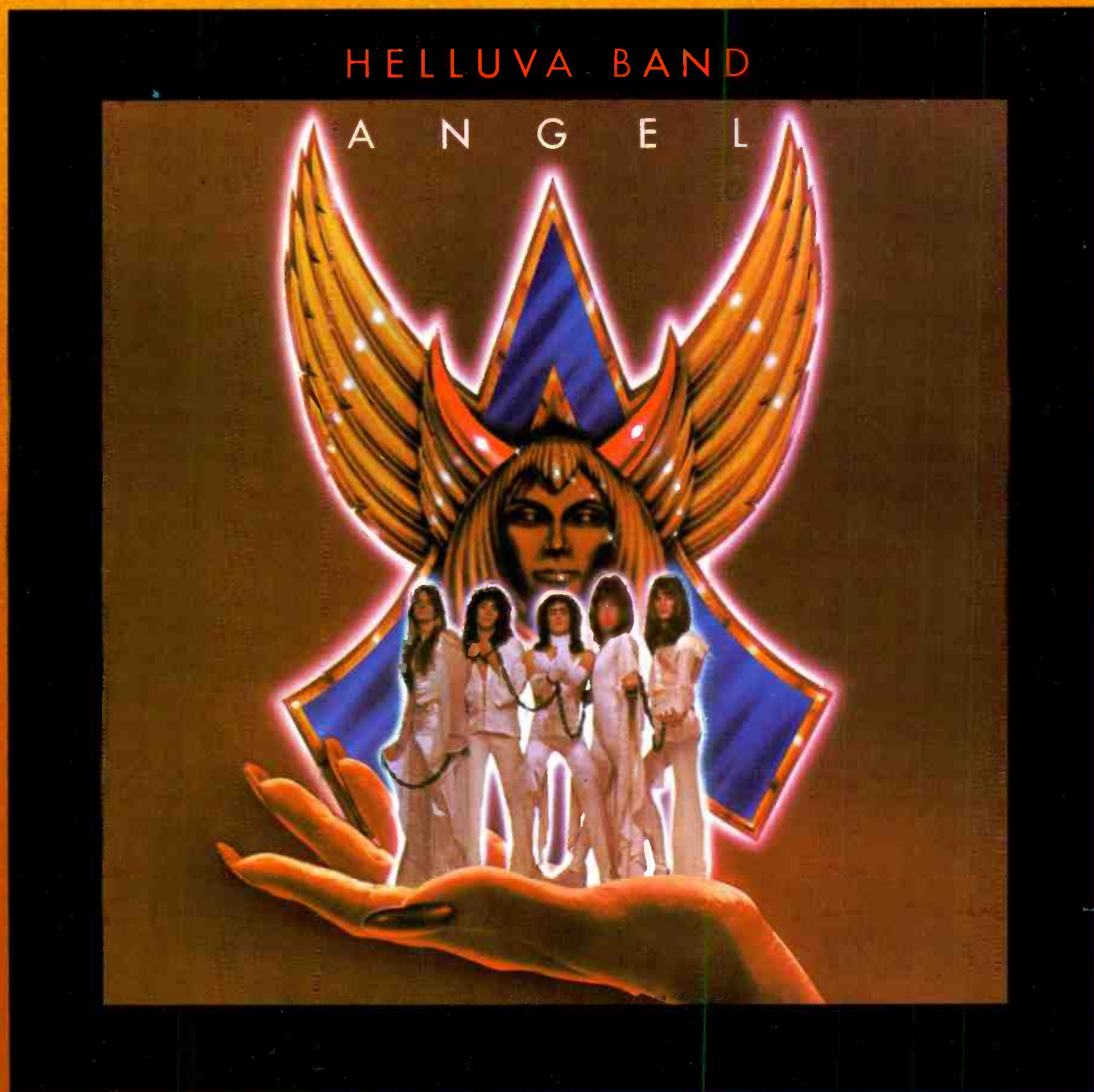
Aerosmith	25, 52, 170
Paul Anka	157
America	13, 45
Ashford & Simpson	189
Chet Atkins	185
Roy Ayers	101
Bad Co.	40
Jan Baez	199
Bay City Rollers	93
Beatles	130
Be Bop Deluxe	200
Bee Gees	148
Bellamy Brothers	98
George Benson	19
Elvin Bishop	18
Blackbyrds	26
David Bowie	57, 155
Brass Construction	11
Stanka Brown	192
Brecker Brothers	162
B.T. Express	83
Roy Buchanan	153
Donald Byrd	172
Camel	167
Captain & Tennille	33, 135
Glen Campbell	113

Eric Carmen	86
Cate Brothers	163
Harry Chapin	48
Chicago	104
Joe Cocker	87
Natalie Cole	43, 105
Billy Cobham	128
William Bootsy Collins	122
Coke Escovedo	190
Commodores	144
Don Harrison	126
Hank Crawford	179
Crusaders	123
Creedence Clearwater Revival	151
Charlie Daniels Band	56
Mac Davis	173
John Denver	108, 137
Al DiMeola	181
Doobie Brothers	9
Bob Dylan	77
Charles Earland	160
Eagles	14, 129
Earth, Wind & Fire	94
E.L.O.	55
Firefall	103
Fleetwood Mac	7
Foghat	47
Fools Gold	116
Four Seasons	140
Peter Frampton	4, 120

Maynard Ferguson	131
Marvin Gaye	

Is your head in the clouds? Do you like the kind of music
that keeps you dancing in your sleep? If so...

YOU'RE READY FOR ANGEL!



NBLP 7028

ANGEL HELLUVA BAND

A heavenly album of thunder & lightning rock 'n roll on
Casablanca Records and Tapes.



IT'S 8:15 A.M. ON A HAZY, LACKLUSTER MORNING.

Among several cars on the Unites Artists Records back parking lot is a brown Mercedes-Benz, license reading: "The Moog."

The label's new president, Artie Mogull, is already conferring with Stan Kulin, UA's chief in Canada. Kulin pitches Craig Ruhnke, a singer about whom he has a "gut feeling" of forthcoming hitdom, and a new act, Heaven's Radio. Walter Paas, UA Midwest promo, has been reporting significant Northern Wisconsin and Michigan action on the fledgling Canadian act, the prematurely gray Mogull notes. Judy Gilbertson, for 18 months executive secretary and now ready to depart for the Grateful Dead organization, reminds Mogull of the impending creative service meeting. "Thom Williams is our new director of creative services. I'm anxious to attend this meeting to see how our organizational shakeup works out," Mogull says.

One notices that for the first time in several years the curtains are open on the two large rectangular one-way mirror windows. There are bright overhead lights on. The outer and inner office doors are open. The inner door usually was closed over the past three years when Mike Stewart and Al Teller, in that order, occupied the office. And the doors will remain open all day except for two confidential meetings Mogull will chair.



Billboard photo by John Sippel and UA Records.

Mark Levinson yocks it up with Mogull over a successful contract negotiation.

Mogull asks Kulin about Gordon Lightfoot. "I signed him for one album at Warner Bros. Bob Dylan took me to a Toronto night club, I think it was the Riverboat. But we took only the one shot," Mogull recalls. Lester Sill of Columbia-Screen Gems calls to inquire if Mogull is interested in English singer, Sue Schifrin. He parries with Sill. "I haven't made up my mind," he says after Sill hangs up. Hy Weiss calls from New York. It's regarding Arthur Prysock, a possible two albums. Mogull admits interest readily. Immediately after the call, he dictates several intercorporate memos to various executives, primarily at Blue Note, as to their reaction to a Prysock acquisition.

He'll do that all day long, calling in either Gilbertson or Joyce Moller, who'll replace her, to dictate short, pithy memos, primarily seeking advice from those around him. The memos get back to him for his signature within several hours.

And he paces his day with frequent trips out of his deep office chair to either look out the window at passing Sunset Blvd. traffic or just a stretching period of standing. And, often while he's seated, the former MCA, WB and Captiol a&r executive will light a cigarette, almost at time intervals seemingly to pace his day.

One comments to Gilbertson when he's on the phone that the office has come alive with giant hanging green plants. There's a new barrel cactus decorating the huge, squat marble coffee table. During the day, Mogull intimates that he'll soon change the artwork on the office walls, which now favors pastoral scenes.

He closes with Kulin by dictating a note to Jeff Samuels, asking he become Dominion liaison in the UA Hollywood office. Amos Heilicher calls. "I want your son (Ira), I'll pay him \$75,000. What a bright young guy," Mogull exults. After the call, Mogull talks about his unsuccessful attempt to lure Vic Feraci, WEA marketing executive away. He confesses he called Mo Ostin who told him he could try, but "I'll offer him a better deal."

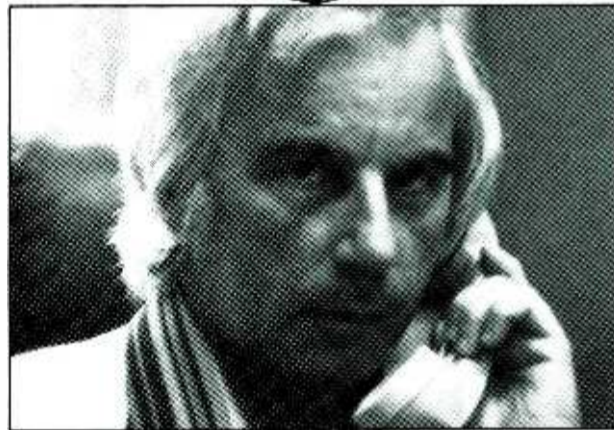
Personal manager Jeff Wald calls. They discuss the prior night party at the Wald-Helen Reddy home for 60 industry biggies. Mogull says he feels Gov. Edmund Brown Jr., the guest of honor, "is starting to warm up." Tony Waldron, Maxine Nightingale's manager, calls from London, to discuss the May 7 release of her new single. Mogull dispatches memos to eight UA people in connection with various phases of the campaign to make her second hit single.

Phil Skaff calls. He's just about agreed to take the post of vice president, operations (Billboard, May 22). Later, Mogull reminisces glowingly over Skaff's industry background. Jimmy Griffin, manager of Hidden Strength, calls from New York. The act needs UA support on a projected tour. Indie producer Eric Malamud calls about an act. Mogull shows mild interest. As one listens, you note a variable phone personality, geared to the person at the other end. Mogull ranges from ebullient to quietly intimate, dependent upon the caller. Michael Goldstein, publisher of the Soho News, New York, calls to tell Mogull about an act which might be available. Mogull dictates directives to seek office approval.

A Day In the Life Of **ARTIE MOGULL**

Peripatetic United Artists President Puts It Together

By JOHN SIPPEL



Top: Diane Clay gets a smack from Mogull after she came up with the winning slogan for Blue Note month in an employe contest.

Below: Artie Mogull, UA president, contributes to the coffers of AT&T, spending 50% of his day on the phone worldwide.

Art director: **Bernie Rollins**

Mogull calls interoffice to Sing Hee Suh, UA treasurer. He compliments him for getting a 1976-80 financial projection to his desk so rapidly. Youthful Iris Zurawin, who represents the age group surrounding him creatively, comes in to talk over a job offer from Motown to become ad director, the post she holds at UA. Mogull comes down soft but effectively to dissuade her.

Charley Graziano, Donald Byrd's manager, phones from New York. They talk about Byrd's personal participation in Blue Note artists' jazz concerts, projected for major cities in June to bolster interest in Blue Note month. He dictates a cable to Martin Davis about a group called Druid.

Mogull's been glancing at his watch. Suddenly he invites the reporter to a creative service meeting in the conference room on the second floor. Mogull's breezy and delightful as he opens before his primarily under-30 colleagues. He quips with Greg Lewerke, manager of Electric Light Orchestra, about how business and marriage mix. Lewerke is married to Rhea Lewerke, pivotal art executive with UA and also at the meeting. Zurawin describes a six-figure contemplated tv spot campaign behind ELO in early summer. Sales chief Danny Alvino argues to hold the tv pitch to one rather than split it between two albums. Williams cautions a June 12 deadline must be met. Greg Lewerke wants a display piece. Alvino agrees. He says a previous electric light bulb display will be refurbished, too, and it's suggested that a mobile in the form of a pinata which could double as a display and store prize be constructed because the ELO title is "ELO/ Ole." Mogull insists all UA ads have identification. Williams says he's adhered to the principle to a point where comment is "the ads are too similar. We use the same three type faces," Williams says.

Mogull asks if it's possible to release two War albums simultaneously. "That's overpopulation," Allen Levy, publicity director, avers and the discussion over War ends. Mogull asks a campaign be started behind a new Bobby Womack album, "BW Goes CW." The title is too abstruse, Susan Clark feels, so they go to "C&W." Mogull asks Ray Anderson, promotion top- per, to go over the forthcoming Nashville meeting where Mogull will meet his Southern crew. It's virtually decided that Mogull and most of the UA Hollywood brass will make the two-day weekend meeting for what started out as a promo meet only.

Bob Skaff, who always looks like he works under a sun lamp or at the pool, falls in to talk over an idea about Paul Anka. Mogull takes a break and spends five minutes going through the two daily Hollywood trade papers.

(Intermission for a 90-minute private lunch.)

Staid Peter Gormley, Cliff Richard manager, comes in. Gormley politely reels through three or four albums which he wants Mogull to listen to. They talk over mutual friends in England, including producer Bruce Welch. Mogull puts the albums in his case. He prefers to listen in the quiet of his home, he notes.

Former UA art director Bob Cato and Keg Johnson, jazz arranger, have an appointment to discuss a format for a possible album which will feature Dr. George Butler, Blue Note topper. Cato notes the watch Mogull is wearing. "Is that a Van Cleef & Arples?," Cato inquires. When Mogull says it is, Cato comes to the desk and checks the model. "That's a watch I designed," Cato says. Mogull offhandedly tells about getting some found money at MIDEM several years ago and decided then to buy an expensive timepiece in Cannes. Cato and Johnson outline at great length a jazz-oriented album of contemporary and vintage tunes, spotlighting Butler at the keyboard.

Hilly Elkins calls to inquire if Mogull can influence the re-release and re-emphasis on the "Old Calcutta" original cast album released several years ago on UA. Elkins explains that he



National promotion head Ray Anderson goes over details of his Nashville promo conclave with Mogull.

is taking the original nudie show on national tour and the album could be most helpful.

Mogull's longest confab of the day is with Mark Levinson, recently appointed vice president of business affairs by Mogull. The new UA president will depend much on the one-time UA house counsel, one can see. Mogull entrusts to Levinson the role of buffer with artist representatives. They talk over contractual provisions for specific artists which will affect decisions Mogull must make. Mogull inquires of Levinson the progress of a possible deal to return a former name act to the business via UA signing them. Levinson keeps talking and Mogull grabs the phone and asks his secretary to get a Bay Area attorney. A short talk with the attorney settles the matter. Larry Butler, manager of Crystal Gayle, calls regarding the possible crossover potential of a single by his act. Immediately after the call, Mogull dictates a ream of memos. "This girl is dynamite. We've got to spread her record," he opines.

George Soule, Muscle Shoals studio operator, calls to congratulate Mogull on his new job. Mogull is most gracious, though one can discern that he does not know Soule personally. Mogull tears off a page from the legal-sized ruled pad he always has on his almost barren disk top. It's full of unique doddling, like about three pages before it this day. Mogull calls Macey Lipman to get him thinking about a Paul Anka merchandising piece. They kid about Mogull's upcoming four days at IMIC-6. Stan Gortikov calls soon after and Mogull tells him he'll visit with him "on the beach" during IMIC.

There's excitement in the outer secretarial office as the two girls greet winsome Diane Clay, a member of UA's home office production department. She's ushered glowingly into Mogull's office who proceeds to buss her and give her a round-trip air ticket to Hawaii. She's entered the winning slogan for the June Blue Note contest, "Lay A Little Blue Note On Me," in a company employe contest. Mogull says he wants more total employe participation like this.

Trudi Maisel gets an old friend's extra warm welcome from Mogull. The head of Hansa Records, Berlin, Germany, too is enroute to IMIC. She offers a master by Marianne Rosenberg, a beautiful young singer on whom she's released an album. Mogull calls Levinson in. At one point, Levinson feels Mogull is too generous in his offer, but Mogull wins out.

NARM president Jules Malamud calls to make a future appointment the next day. Milt Salstone, the Chicago indie label distribution king, and his son John arrive. They've been upstairs in the building all day discussing their impending takeover of UA's Musical Isle distribution points in Denver, Los Angeles and San Francisco. It's truly old home week. They kid about Tetragrammaton days. It was Mogull's first major post. Mogull knew John well when the young man served as assistant to Joe Smith at Warner Bros.

The outdoor pictures framed by the two large rectangular windows are growing dim. Dusk is setting in. There's a call from Abe Somer of Mitchell, Silberberg & Knupp about an impending contract. Mogull begins to clean up his desk.

Pick-Up Your World...



When You Advertise in Billboard's 1976 International Directory of Recording Studios and Equipment

Issue Date: June 26, 1976

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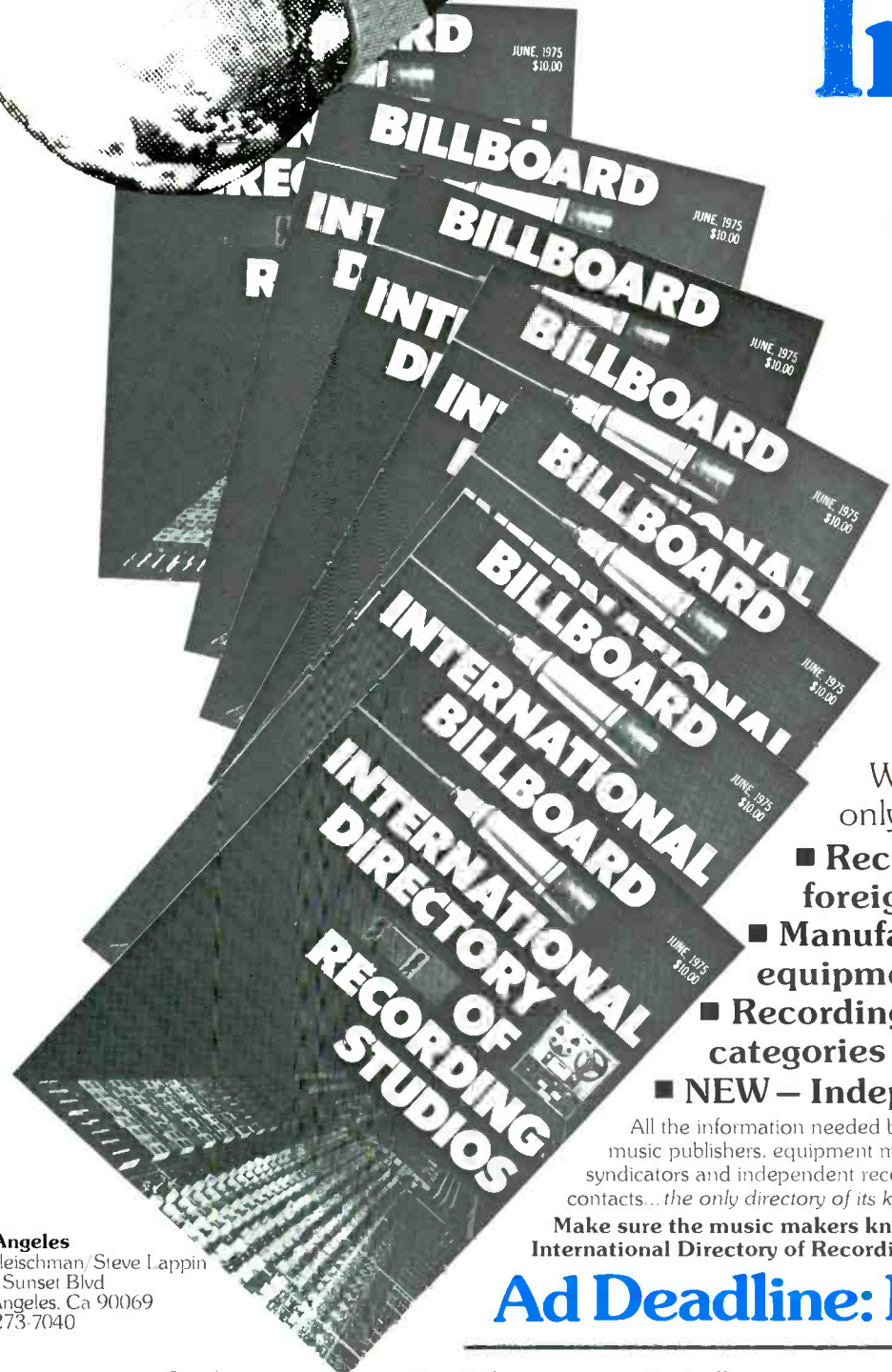
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 03 585-3368

Billboard HOT 100

Chart Bound

LOVE IN THE SHADOWS—Neil Sedaka
[MCA] 40843 (MCA)
8 3:28 PM TONS—Don Harrison Band (Atlantic 383)
DANCE WITH ME—Rufus Wainwright, Charles Khan
[ABC 12179]
SEE TOP SINGLE PICKS REVIEWS, page 65

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	10	10	DISCO LADY—Johnnie Taylor (Don Davis) Taylor, D. Davis, Columbia 3-10281	STRAY—John Sykes (John Sykes) Sykes, Columbia 3-10281	ALLY—Grand Funk Railroad (Tony Loman, M. Farmer, Capitol 4235)
2	2	15	DRF (Gary Wright) Wright, Warner Bros. 9167	And through the courtney of And through the courtney of And through the courtney of	VIN—Beverly Sills (Beverly Sills, W. Williams, United Artists 775)
3	3	12	LONELY—Dory Dyer (Dory Dyer) Dyer, Capitol & Tamla	And through the courtney of And through the courtney of And through the courtney of	REALLY HURTS T YOU—Billy Ocean (B. Finken, L. Charles, Arista America/ Arista)
★ 4	11	11	LET YOUR (Dory Dyer) Dyer, Capitol & Tamla	And through the courtney of And through the courtney of And through the courtney of	ART AT THE SEA (Leo Feist, BMI)
★ 6	9	9	RIGHT BACK STARTED FROM (Pierre Tubbs, P. S. K.	And through the courtney of And through the courtney of And through the courtney of	TOOK (Leo Feist, BMI)
6	7	14	DREAM ON—Adrian Barber (Adrian Barber) Barber, Capitol & Tamla	And through the courtney of And through the courtney of And through the courtney of	TO GET int. (Leo Feist, BMI)
★ 15	9	9	ONLY LOVE (Leo Adler) Adler, RCA 1053	And through the courtney of And through the courtney of And through the courtney of	WHERE WE STAR (Leo Feist, BMI)
★ 26	20	20	YOU (Dory Dyer) Dyer, RCA 1053	And through the courtney of And through the courtney of And through the courtney of	CLAY (Leo Feist, BMI)
★ 37	8	8	FOPP—Ohio Players (Doris Payne, J. Shikama, C. Satchel, B. Hildesbrunn, M. Pierce, W. Beck, RCA 1053)	And through the courtney of And through the courtney of And through the courtney of	TO GET int. (Leo Feist, BMI)
★ 39	11	11	SARA SMILE—Dory Dyer & John (Christopher Bond, Dory Dyer, John RCA 1053)	And through the courtney of And through the courtney of And through the courtney of	WHERE WE STAR (Leo Feist, BMI)



STAR PERFORMERS: Stars are awarded on the Hot 100 chart for upward movement of 8 positions / 41-100 Upward movement of 6 positions / 31-40 Upward movement of 4 positions / 21-30 Upward movement of 2 positions / 11-20 Upward movement of 1 position. This will, in some cases, result in a star if the product is in a position noted above. Recording Industry Association of America seal.

IMPACT

Sheet music for the song 'Impact' by the Ohio Players. The cover features the same rhinoceros and faces illustration.

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