

Billboard

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Mobile Disco National Chain Being Created

By JIM MELANSON

NEW YORK—Efforts are underway to put together a national chain of mobile discos, all licensed by territory and operating under the banner "Murray The K's Disco On Wheels."

Already, 20 licensees have been signed up along the East Coast and in-house projections at the parent firm of Disco Factory Ltd. call for the list to expand inland and total 500 by year's end.

Principals behind the move are Murray Kaufman, radio air personality, and Bert Tenzer, president of Indie-pix Releasing Corp., manufacturer/distributor of rental films pegged to the concert music scene.

Formed here six months ago, Disco Factory is also involved in the management of disco talent and the television mail-order disk business.

Core of the mobile disco chain idea is the marketing of the name "Murray The K," says Tenzer. "We're looking to sell the public not

(Continued on page 44)

House: Mechanical Rate Up To 2³/₄¢; Artist Royalty Out

By MILDRED HALL

WASHINGTON—The Kastenmeier House subcommittee has voted to set mechanical rates for music recorded under compulsory licensing at 2³/₄ cents per tune, or six

tenths (.6) of one cent per minute of play.

Also during its Wednesday-Thursday (26-27) markup sessions, the subcommittee, as expected, decided to exclude the controversial record performance royalty from the copyright revision legislation.

In other rapid fire decisions on music and record sections, the members generally followed the terms of the basic Senate-passed revision bill S.22, merely adding some technical changes in the wording.

Subcommittee member Rep. Robert Drinan (D-Mass.) made a

bid for a 4 cent mechanical royalty under compulsory licensing (which allows anyone to record music, once a first negotiated recording has been made and distributed).

He also felt that the Senate members of the Committee Of Conference that will iron out differences between House and Senate versions would be "sympathetic" to the higher mechanical rates for music composers and publishers.

But Rep. Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee on Courts, Civil Liberties and

(Continued on page 69)

GRT & Military Into Pilfer Study

By STEPHEN TRAIMAN

NEW YORK—By this fall the industry may have the first solid statistics correlating sales of unlocked prerecorded tapes versus locked-up cases, as a result of opposite tacks being taken by GRT Corp. and the Army/Air Force Exchange Service.

The second round of GRT tests involving open merchandise began recently in California after a limited program last fall proved inconclusive (Billboard, Oct. 11, 1975).

The Military Exchanges, in contrast, are locking up front-line tape product that has been sold in card-

(Continued on page 45)

Spotlight On Talent As Forum Bows

By NAT FREEDLAND

LOS ANGELES—Artie Mogull, new president of United Artist Records, Warner/DiscReet artist Frank Zappa and Paul Colby, operator of New York's Other End nightclub, are among the final speakers added to Billboard's second annual International Talent Forum, opening

Tuesday (1) at the Beverly Hilton Hotel here.

Zappa will also be showing his 58-minute videotape show, "A Token Of His Extreme," at an exhibit suite in the hotel during the forum.

Advance reservations are climbing

(Continued on page 36)

Disk/Tape \$ In U.S. Top \$2.3 Bil In '75

NEW YORK—Album unit sales in 1975 increased a marginal 2-3%, while the number of singles units sold dropped nearly 20% from previous year totals, according to RIAA industry figures released last week.

Prerecorded tape units sold in 1975 were placed at the 118.1 million mark, up from 1974's total of 114 million units.

Estimated retail dollar volume for the year was \$2.36 billion, a 7.3% increase on the \$2.2 billion figure given for 1974.

Breakdown of the 1975 dollar total has \$1.66 billion coming from disks sales and \$692 million from tape sales (all configurations combined).

Notably, dollar totals in the RIAA's report are given in terms of suggested list prices, not at wholesale costs or actual retail prices, which have strongly reflected aggressive discounting policies in recent years.

In the LP category, last year's sales

(Continued on page 69)



WARREN ZEVON has a debut ASYLUM album, featuring eleven songs written by WARREN ZEVON and produced by JACKSON BROWNE. His album is a rock'n'roll romp, complete with serious and humorous sides as WARREN scans the landscape and translates it into music. The results are overwhelming! Listen to the haunting "Join Me In L.A.," the raucous "I'll Sleep When I'm Dead," and the poignant "Hasten Down The Wind." WARREN ZEVON 7E-1060. Advertisement

Danny Davis' Premium LP Taps Non-Holiday Market

By BOB KIRSCH

LOS ANGELES—Danny Davis & His Nashville Brass may be tapping an entirely new market for non-holiday premium albums. Initial orders on Davis' bicentennial set of new material, "America—200 Years Young," are reportedly over 400,000 units with substantial sell through after less than two weeks on the "market."

The LP, offered by Amana and sold only through Amana dealers, is available for \$1 to any consumer entering a dealership.

An important note from the artist's point of view is the fact that, despite the dollar cost, Davis receives his standard RCA royalty payment on each copy sold.

Amana will support the Davis LP

(Continued on page 69)

U.K. Musicians Union Snags Videodisk Deal

By BRIAN MULLIGAN

LONDON—One of the first major deals involving the use of a British television series by MCA in its forthcoming videodisk program, due to be launched on a test-market basis in the U.S. in 1977, has run into difficulties over the payment of royalties for soundtrack music.

Thames TV here reached agreement with MCA for the transfer to videodisk of its highly praised "World At War" documentary series but due to what the Musicians' Union describes as "a misunderstanding," no arrangement had been

(Continued on page 65)



Starcastle is one of the only new groups in America that has a smash hit album. They came out of nowhere and now they're everywhere. They've even got a new single that's jumpin' on more Top-40 stations every day. "Lady of the Lake" is making a big splash on the charts, and Starcastle is easily the hottest new group of the year. And getting hotter. On Epic Records and Tapes. (Advertisement)

(Advertisement)

Firefall

New music from old friends on Atlantic Records and Tapes.

Contains hit single *Livin' Ain't Livin'* #3333

SD 18174
Produced by Jim Mason of Freeflow Productions

CARPENTERS

"I NEED TO BE IN LOVE" AM 1828

THE NEW SINGLE FROM THEIR FORTHCOMING ALBUM.

Produced by Richard Carpenter Associate producer: Karen Carpenter



SO RARELY SPOKEN...SO MAGNIFICENTLY SUNG ON A&M RECORDS

JERRY WEINTRAUB/© MANAGEMENT THREE/400 South Beverly Drive/Beverly Hills, Calif. 90212 (213) 277-0633



CASE CLOSED

Clive Davis Pleads Guilty On 1 Count

NEW YORK—Clive Davis, president of Arista Records, pleaded guilty to one count of income tax evasion in federal court here Monday (24), the day his trial was to begin.

Davis, who was originally indicted on six counts, three for tax evasion and three for filing a false return covering the years 1970 through 1972, admitted that he had understated his 1972 income by failing to report \$8,800 in CBS funds for non-business and vacation trips for himself and his family. Davis was president of CBS Records at the time.

The five other counts against Davis are being dismissed.

Sentencing before the presiding judge, Thomas Griesa, is set for July 15 and, at that time, Davis could face up to five years in prison and a maximum fine of \$10,000.

The indictment against Davis had charged him with attempting

to evade payment of taxes on \$95,000 in income over the three-year period. During that time, Davis and his wife had paid \$112,490 in taxes on \$260,570 reported income.

Still pending in the Davis controversy is a civil suit filed by CBS for alleged misappropriation of company funds by the executive. The suit was filed in early 1973 following Davis' dismissal from the label. There has been little movement in the case, though, and whether the label will now press the issue in court or let it drop could not be determined at presstime.

Following his court appearance, Davis received a vote of confidence from Alan Hirschfeld, president and chief executive officer, Columbia Pictures Industries, Inc., parent firm to Arista. "Columbia intends to continue its relationship with Davis as president of Arista," Hirschfeld stated.

Schlitz Beer Invests Huge Sum To Back Jazz Fests

By JOHN SIPPPEL

LOS ANGELES—Schlitz, which has been underwriting live jazz performances produced by George Wein since 1967, will bankroll a well-into six-figure budget this year, ranking it among the largest industrial jazz backers in the U.S.

While Schlitz has been financing

portions of Wein productions like Newport Jazz since 1967 and the music portion of the New Orleans Heritage Fair since 1973, James D. Dykes, vice president of industry affairs for the Milwaukee-based national brewer, sees Schlitz additionally going for the whole cost of forthcoming jazz festivals in Memphis and Winston-Salem this year.

Both cities are sites of Schlitz regional breweries, but this is only coincidental, for the Schlitz people have continually upped their jazz underwriting. This year the brewery will do six of its low-profile jazz presentations at Newport. It will present concerts by Tony Bennett; Count Basie's band; Sarah Vaughan; Art Blakey and Horace Silver and their combos, featuring Freddy Hubbard; and a blues caravan of

(Continued on page 18)

U.K. Wholesale \$ Up; LPs Down

By PETER JONES

LONDON—Wholesale dollar figures for records and tapes in 1975 in the U.K. were up by more than 20% on 1974, according to provisional figures from the Dept. of Industry business monitor.

But while the total number of singles sold to retailers during the last 12 months showed an increase of nearly 2 million, album sales slumped from 104.7 million units in 1974 to 88.6 million last year.

According to the report, total wholesale business last year amounted to \$228.7 million, compared with \$183.9 million in the previous year. But album sales in money terms, moved up from \$112.6

(Continued on page 64)

Public's CB Romance Switches Truckers To AM-Tapes

By GERRY WOOD

NASHVILLE—The citizens band radio craze which has purportedly cut into auto tape sales and car radio listening (Billboard, May 15) could—because of its overwhelming growth—force an increasing percentage of CBers back to their AM and tape listening habits.

That's the consensus of truck drivers surveyed here on their use of CB, AM-FM and tape players. Since truckers led the vanguard of the CB

explosion their preferences can give a strong indication of what the future may hold.

All truckers contacted by Billboard admit that their use of CB radios drastically reduced—or eliminated—their use of AM radios and tape decks. But most drivers remark that the flooding of the CB airwaves with chatter from millions of new sets could drive them back to the relative peace of radio or taped music.

CES DENIAL Exhibitors Hit Unions' Chi Rip-Offs

By RADCLIFFE JOE

NEW YORK—A new groundswell of discontent is brewing among Consumer Electronics Show exhibitors over the Chicago show venue, and this time the protestors are alleging high labor costs, pilferage and strong-arm tactics by Teamster and other union members charged with assembling and dismantling the show at the mammoth McCormick Place exhibit hall.

Complaints from both large and small exhibitors at the CES cite "thousands of dollars worth of merchandise disappearing at the show," enormously high fees charged for services by both skilled and unskilled union workers, and a general cloud of intimidation under which exhibitors feel they are forced to operate for the duration of the show.

Jack Wayman, senior vice president of the EIA/Consumer Electronics Group which sponsors CES, dismisses the allegations as being unfounded. He points out that his show organization's low fee of \$4.50 per square foot for exhibit space covers all union charges, with the exception of carpenters. However, it is

(Continued on page 45)

STOKOWSKI CUTS AT 94

LONDON—Leopold Stokowski, aged 94, starts this week on his first recording under a new deal with CBS, details of which are being finalized. But it is known that the contract is being framed on a six-year basis, which would take the musician through to his 100th birthday.

Stokowski, previously with RCA, has recorded for CBS before, but not for many years. His return to the company is marked by his conducting the National Philharmonic Orchestra in a full version of "Aurora's Wedding," from the "Sleeping Beauty" ballet. The album is being produced by Paul Myers, director of International Masterworks, using the Bob Auger mobile equipment at West Ham Central mission hall in East London.

Motown's Intl Business: More Sales & More Emphasis

LOS ANGELES—Motown's international business has gone up over 50% since last October when Ken East joined the company as London headquartered international operations vice president working with Barney Ales, the label's executive vice president.

East, a respected industry veteran with 22 years service with EMI and one year with British Decca before joining Motown, points to Motown's music being extremely popular around the world. It is disco flavored which is important in Europe where discos break records and it is trendy

Top Tunes Charts In July 4 Issue Aid For Stations

LOS ANGELES—The greatest hits of all time will be highlighted in 11 pages of charts in the special July 4 issue of Billboard titled "Music/Records 200."

The lists should prove of special benefit to radio stations who are planning special programming for July 4 and the rest of the year.

The July 4 issue—carrying articles

paying tribute to developments in music, sound, recording and radio and tv, will be available June 28, plenty of time for program directors of radio stations coast-to-coast to plan and produce their own musical bicentennial tributes to air July 4.

The 11 charts will feature the top 200 records—dating back to the first Billboard chart—for pop, country and soul in singles and in albums, as well as the top 200 classical records and the top 200 jazz records. In addition, the top 200 recording artists of all time will be listed for pop, country and soul.

Normally, Billboard would be dated July 3, a Saturday. For the first time, the date on the magazine will be changed in honor of the bicentennial celebration to July 4.

To compile the special lists recapping the charts, a battery of college students has been working day and night under the supervision of Bill Wardlow, director of charts, and Bob White, manager of charts.

AFM Members Ratify Terms For TV Work

By STEPHEN TRAIMAN

NEW YORK—The AFM membership has approved the tentative agreement with the tv networks and independent producers. (Billboard, May 15), with breakthrough features covering use of synthesizers, use of incomplete record tracks, and an experimental prerecording structure.

Approved by a vote of 4 to 1, the agreement covers services of instrumental musicians for tv for two years, retroactive to May 1, 1976. It also includes increased wages and allied fringe benefits for rehearsal and air rates, revision of foreign use payment formulas to encourage overseas exhibition, increases in music preparation rates and meal period penalty, and addition of an extra holiday for premium pay.

Cliffhanger issue was the use of electronic devices, an AFM spokesman

(Continued on page 82)

8 Stations Tie Up On Net For Gig By Unknown Act

By JIM MELANSON

NEW YORK—Epic recording act Southside Johnny & the Asbury Jukes was the beneficiary Sunday (29) of an eight-city radio hookup for a one-hour live concert performance at Asbury Park's Stone Pony club.

Making the event unique was the extent that the tried-and-true live-broadcast concept was successfully applied to exposing such a relatively unknown act.

Participating cities were Philadelphia (WMMR), Cleveland (WMMS), Boston (WCOZ), Hartford (WHCN), Rochester (WCMF), Buffalo (WRUF), New York (WLIR) and Utica (WOUR).

According to Mike Shavelson, national album-FM promotion manager, Epic/CBS Custom Labels, initial requests to join the hookup were the largest ever. "It seems that a number of stations heard the buzz and just wanted to be a part of it," he says.

He does admit, though, that it was unusual for radio to commit without the group having any mass-appeal credentials. The pitch used, he continues, was that ever since Bruce Springsteen gained recognition for the Asbury Park music scene, its cult following has spread.

Without using Springsteen's name, the idea was to get radio

(Continued on page 18)

to enjoy the Motown kind of music, he says.

Here for meetings with home office officials, East notes that England, Holland ("Europe generally") and Australia are current hot pockets of sales for Motown.

Foreign income sales, according

to Ales are "50% of what we are doing in the U.S."

"Our foreign operation is a direct drop to the bottom line," says Ales, adding there never has been as much emphasis put on overseas promotion and marketing as there is now.

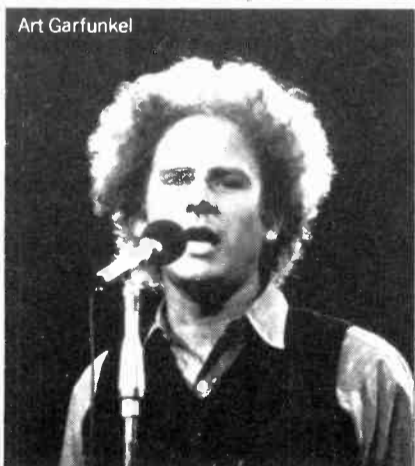
"Just about everything that has been successful in the U.S. is also successful in the U.K.," East adds. "In fact we broke Yvonne Fair's single, 'It Should Have Been Me' in the U.K. before it hit the U.S."

Smokey Robinson's "Tears Of A Clown" also broke first in England, Ales points out.

East works with his local contact, who is now Lee Armstrong, shifting over from MCA and replacing Jack Tessler. Armstrong will look after the day to day servicing of product to licensees (it is EMI in Mexico, England, Benelux, Germany, Austria, Switzerland, Scandinavia,

(Continued on page 16)

The charts don't tell ever



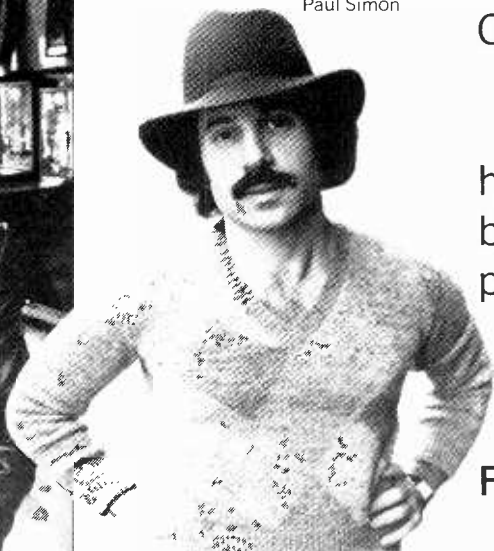
Everything.

Aerosmith



Boz Scaggs

Paul Simon



Jeff Beck

There are Columbia/Epic albums which sold over 100,000 units last year without appearing on any charts.

Catalog albums...albums some retailers have forgotten about...can just keep selling and selling. And to help you take advantage of these "hidden hits," Columbia/Epic presents:

The 176 program.

176 hot albums and tapes have been singled out for this big, new Columbia/Epic style program.

Customer incentives.

Special dating terms.

Special "Summer Music Festival" in-store display pieces.

This is your chance to mine the riches of the Columbia/Epic catalog like never before. In-

cluding a wealth of past hits by today's biggest names: Bob Dylan; Chicago; Santana; Paul Simon & Art Garfunkel; Barbra Streisand; Johnny Cash; Bruce Springsteen; Pink Floyd; Charlie Rich; Janis Ian; Kris Kristofferson; Bobby Vinton; Phoebe Snow; Jeff Beck; Earth, Wind & Fire; Mac Davis; Boz Scaggs; Tanya Tucker; Walter Carlos; Loggins & Messina; Aerosmith; Johnny Mathis; Mott the Hoople; Dave Mason; Billy Joel; Michael Murphey; Kansas; Dan Fogelberg; Broadway hits that are touring again this summer...and much too much more to list here. See your CBS Records Salesman immediately for the special order form.

We've got 176 consistently selling albums, and all on Columbia, Epic, Monument and Kirshner Records.

Screen Gems-Columbia Music In Staff Expansion Move

Sill Offers Gross Rise At Meeting

By GERRY WOOD

NASHVILLE—Projecting a gross revenue boost of at least 10% and announcing plans to expand staff and writers in Nashville and other music centers, Lester Sill, president of Screen Gems-Columbia/Columbia Music, terms the firm's annual executive meeting as "one of the most constructive we've ever had—both in projection and creative areas."

The day-long sessions here May 18-19 drew executives from the New York, Los Angeles, London and Nashville offices, marking the first time the music publishing division of Columbia Pictures Industries have met here.

"Nashville was instrumental in the success of our meeting because it was a change of pace," comments Sill. "Nashville is rapidly becoming the center for development of pop music, as well as country—and this year we had our biggest surge in country and progressive music."

The company's leaders reviewed revenues for the current fiscal year (ending June 30) and heard a forecast of at least a 10% boost in gross revenues. The group reviewed budget projections for fiscal 1977, set goals for development and acquisition of new talent and announced expansion of its talent acquisition and development department.

The division projects substantial increases in fiscal 1977 revenues based partially on greater emphasis on acquisition and development of new writing talent and writer-artists. Sill pledges "aggressive" efforts in placing new writer-artists with

(Continued on page 12)

Phonogram/Mercury L.A. Office Flexes Its Muscle

By NAT FREEDLAND

LOS ANGELES—Denny Rosencrantz, Phonogram/Mercury West Coast a&r general manager, classifies the company's local office as a strong autonomous operation in this music center.

And Rosencrantz's role in the Phonogram signings of the Ohio Players, Spirit, Coke Escovedo and most recently the Runaways (an all-girl rock group premiering at the

Billboard Talent Forum in June) would seem to bear him out.

Label's office here services a constant stream of touring artists with a staff of four executives and their secretaries. Rosencrantz's team is marketing man George Steiner, promotion man Lindy Goetz and Susanella Rogers, who handles publicity and artist relations.

Next month the label moves into large new L.A. quarters near Sunset & Vine, with autonomous sister companies Phonodisc Distributing and Polydor Records as neighbors.

"We are selling more records now with a roster of 50 artists than we did 2½ years ago when the label had 100 artists," says Rosencrantz.

Rosencrantz has been with the company 2½ years and has headed its West Coast operation for the past 18 months. He switched to a&r after a solid career in national promotion at Phonogram and at Uni Records, which was then headed by Russ Regan who "discovered" him as a Seattle promo man.

In signing singles artists, Rosencrantz consults with Stan Blye, AM national promotion director. For LP deals, Rosencrantz gets approval from Charles Fach, vice president-general manager headquartered in Chicago. "I feel this system allows us to give answers to an act just as quickly as any label headquartered in L.A."

Although Rosencrantz sees the company continuing to expand the size and influence of its West Coast presence, he does not expect the label ever to transfer its headquarters out of Chicago.

"The central U.S. location of Chicago is in an excellent marketing position and its time zone is much more convenient than anywhere else for phone communication with the European parent company of Phonogram."

Beatles Product Reaps Cap's Top Promo Endeavors

LOS ANGELES—Capitol Records is backing the upcoming Beatles' double LP, "Rock 'N' Roll Music," as well as the entire Beatles and individual Beatle catalog, with the largest merchandising campaign in its history.

The label, which has a history of merchandising "hit packages" to the utmost (more than 2 million units sold on the Beach Boys' double "Endless Summer"), will utilize in-store video, posters specifically designed for different types of retail accounts as well as standard tv, radio, print and in-store promotion.

Dan Davis, vice president, creative services, merchandising & advertising, press & publicity at Capitol, says one of the key points of the campaign will be a 25-minute Chuck Braverman movie detailing the history of the Beatles to be shown in 162 key retail accounts.

(Continued on page 82)

Canadians Worry Over Price Controls

By MARTIN MELHUISH

MONTREAL—In the wake of the newly announced Canadian federal budget expanding price controls and establishing limits on profits, most Canadian music industry executives are taking a "wait and see" attitude hoping their operations will not be drastically effected.

One thing most are agreed on is that the consumer stands to benefit from the new regulations promulgated by the government Anti-Infla-

tion Board, a new agency formed to administer wage and price controls.

John Cohen, president of Sony of Canada, Ltd., doesn't believe the new profit controls which limit companies to earning no more than 85% of their average profit over the last three years or of their fiscal 1975 earnings, whichever is highest, will have too much of an effect on Sony. However, he does grate at the

(Continued on page 66)

U.K. ACTION

HMV Chain Fighting Price Cutting

By CHRIS WHITE

LONDON—In an effort to hit back against the multiple chain-stores' price-cutting tactics, the HMV record shop chain is taking out television advertising for its Oxford Street, London, store for three weeks, while Chappell is promoting its record and the department on Capitol Radio.

EMI admits that the (\$72,000) campaign is designed to counter the price-cutting tactics of competitors.

Alan Kaupé, EMI director of administration and services, says: "It should also benefit the independent trade as a whole."

There will also be radio advertising, with both radio and tv split between pop music and MOR product.

Kaupé says: "Though our Oxford Street branch has continued to be the major record store in Britain, with a turnover last financial year of around \$8.5 million, it has been subjected to the same recessionary trends as every other store.

"In Oxford Street we have no direct competition from any of the multiples but even so in an indirect way we have been affected by their price-cutting tactics. Though EMI

(Continued on page 64)

Executive Turntable

Capitol Records, in re-aligning its a&r staff has upped Rupert Perry to vice president, a&r from division vice president and general manager; John Carter moves into the newly-created post of director of artist acquisition; Ben Edmonds joins in another newly-created position, director, talent acquisition, West Coast; David Cavanaugh, divisional vice president a&r takes on added responsibility in the area of special projects and John Palladino, another senior a&r executive is appointed director a&r recording. All will report to Perry.



Perry

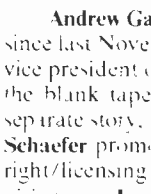
Capitol also has two new vice presidents in its manufacturing division. Ralph Cousino, formerly director of engineering has been upped to vice president, engineering and tape manufacturing and Thomas Hopkins to vice president, manufacturing and distribution of records from national plant manager. Logan H. Westbrooks has been named vice president in charge of marketing for Soul Train and Spectrum Records. He comes to the label after five years with CBS Records in various marketing capacities. Lee Armstrong joins Motown in Los Angeles as director of international operations, replacing Jack Tessler who was with the company 2½ years in that post. Armstrong, formerly with MCA as head of its international operation, reports to Ken East, Motown's London based vice president for international operations.



Cousino



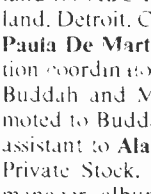
Hopkins



Galef



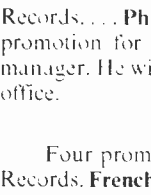
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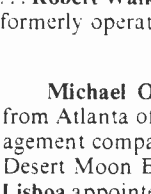
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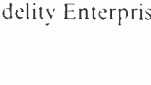
Davis



Hasson



Liberatore



De Marta

Andrew Galef, chief executive officer of Audio Magnetics since last November, elected president, and Robert Franzoni, vice president of Sun Ventures, Inc., which now owns 80% of the blank tape manufacturer, elected board chairman (see separate story, Financial section). . . . At Chappell Music, Jim Schaefer promoted to newly created post of manager, copyright/licensing division, for assistant manager, copyright division. . . . Ira Jaffe appointed to newly-created position of director, talent acquisition/development, at Screen-Gems-

Columbia Music, after seven years as a professional manager. . . . Oscar Fields joins RCA as manager, product merchandising, from marketing vice president at GRC Records. . . . James Davis promoted by ABC Record & Tape Sales to Midwest regional sales manager, Minneapolis, from field sales manager. . . . Polymusic promoted Jerry Hasson to controller from assistant controller of the Polygram direct marketing arm.

Art Liberatore to the position of branch manager, Cleveland for ABC Records. He will be responsible for the Cleveland, Detroit, Cincinnati, Pittsburgh and Buffalo markets. . . . Paula De Marta joins Lifesong Records as national promotion coordinator, after prior experience with MCA, Polydor, Buddah and Midland International. . . . Sylvia Rhone promoted to Buddah national r&b promotion coordinator from assistant to Alan Lott, r&b operations vice president. . . . At Private Stock, Louis Lewow upped to national promotion manager, albums, from similar post for secondary markets. . . . Joining CTI field force are Bob Craig, returning to label from London, as West Coast regional marketing director, and Roy Emory, from King national promo/marketing director, as Midwest regional marketing director.

Louis Newman joins Janus Records as national promotion director from the same post at Dark Horse, DiscReet and Blue Thumb Records. He will coordinate promotion and marketing of all Janus, Barnaby and Shock Records. And Dave Greenwald joins label as national secondary promotion director. Prior to joining Janus, Greenwald was buyer for Licencee Pizza retail stores and general manager of Sunshine Records. . . . Phil Rush has been upped to director of national promotion for Capricorn Records, from album promotion manager. He will be headquartered in the label's Macon, Ga. office.

Four promotion appointments have been made at RSO Records. Frenchy Gauthier in Boston; Tom Wubker, Chicago; Bobby Hurt, Atlanta; and Lee Arbuckle, Dallas. All previously were members of the Capitol Records promotion staff. . . . Robert Walker has been named national r&b director of Farr Records. He formerly operated as independent promotion man for Soul Unlimited.

Michael Olbon appointed New Orleans district manager for ASCAP, from Atlanta office field manager. . . . Wynne Smith, who had her own management company, named executive assistant to Sid Maurer, co-president of Desert Moon Enterprises. . . . Former New York agency publicist Elizabeth Lisboa appointed to post of public relations director for the New York Playboy Club. . . . Earl Horwitz has resigned as Western regional manager for Audiodelity Enterprises (BASF) to join RR Record Distributors of Glendale, Calif.

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Cannonball Tribute

LOS ANGELES—A tribute concert to the late Julian "Cannonball" Adderley at UCLA May 20 featured his brother Nat along with a host of local friends. One unexpected guest: Sarah Vaughan.



BS 2948

A Clear Case of "Hearts" break.

Candi Staton's "Young Hearts Run Free" broke wide open as a soul single when it was released... and it's breaking pop as you read this.

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Vol. 88 No. 23

RR RECORDS Glendale Distributor Services 9 Specialty Companies Nationally

LOS ANGELES—RR Record Distributing of Glendale has grown from a national distributor of one specialty line in 1972 to a service company for nine small lines.

The firm's 18 employees warehouse, bill, collect money from distributors and set up sales and promotion plans for clients who include George Garabedian's Mark 56, Rod McKuen's Stayan, Carl Jefferson's Concord Jazz, Bill Hardy's Revelation, Pete Welding's Testament, Ray Avery and George Hocutt's Glendale, Milt Larson's Electric Lemon and the Capitol Cartoon Classics lines.

Avery and Hocutt own the distributorship which three-steps music from its manufacturers to its network of distributors.

Earl Horwitz, recently joined the firm as director of national marketing for the national distribution wing (RR also distributes some 150 labels locally) and will be expanding the company's sales and advertising plans.

On his first time he visited clients in New York, New Jersey, Philadelphia, Atlanta and Miami.

RR's distributors include Apex Martin for New York-New Jersey; Heilicher in Minneapolis, St. Louis, Dallas, Atlanta and Miami; Action Music in Cleveland; Chips in Phila-

delphia; ABC Record & Tape Sales in Seattle; Eric-Mainland in San Francisco and OS Music in Hartford.

While there has been an influx in the last year of companies setting themselves up as a one-stop distribution center for custom clients, RR provides complete warehousing, billing and marketing functions for its labels, Hocutt points out.

"We buy finished product from the labels and resell it," Hocutt says. "We pay the labels and they take care of their artist royalty payments and manufacturing costs. They have total artistic control over their product."

Hocutt says that because of "tremendous collection problems," small specialty labels enjoy the advantage of not having to bother with this function since RR handles it. "Whether we collect or not, we still pay our labels. They have one receivable on their books—that's us."

RR sends out product catalogs or new release information at the same time for all its clients. The mailings average every six weeks.

Firm does co-op advertising in addition to its own programs.

Mark 56 specializes in old radio shows (\$5.98) with 150 titles in its catalog. Concord Jazz (\$6.98) will have 21 LPs by the end of July and

specializes in mainstream artists including the front-running Jake Hanna-Carl Fontana band recorded at the Concord Jazz Festival. Stayan (\$6.98) has a broad line of pop acts headed by McKuen with other works by Eartha Kitt, Jacques Brel, Rock Hudson, among others.

Revelation (\$5.98) concentrates on avant-garde jazz by the likes of Warne Marsh and Clare Fisher. Testament (\$5.98) records urban blues. Capitol Cartoon Classics (\$4.98) sports the soundtracks from Walt Disney and Warner Bros. featurettes. Glendale (\$5.98) showcases Anita O'Day, Kai Winding and Frank Strazzeri, among others, and Electric Lemon (\$5.98) presents music for magicians and seance material.

Hocutt, as vice president-general manager, is on the scene at the firm's warehouse while Avery, the president, operates his Rare Records retail shop, also in Glendale. Don Davis is local sales-promotion manager with Horwitz concentrating on national programs.

Among the labels RR distributes in this market area are Audio Fidelity, BASF, Vox, Koko, Ranwood, Caedmon, Folkways, Takoma and Everest. These are augmented by over 100 jazz, blues and personality specialty labels.

Queen Enjoying a Lofty Position 4-Month E/A Merchandising Push Clicks For U.K. Act

By NAT FREEDLAND

LOS ANGELES—Queen's fourth Elektra/Asylum release album, "A Night At The Opera," has sold over one million units at the end of a concentrated four-month merchandising and exposure campaign.

The album was the first priority work product taken on by E/A when Joe Smith was named chairman of the label in December. It was also Queen's first album since the U.K. glitter-rock group switched for management to John Reid Enterprises.

During the first quarter of 1976, catalog sales of Queen's previous three albums leaped 400% over the same 1975 quarter, according to E/A.

With no other albums by established acts on E/A's highly selective roster out at the start of 1976, Smith made Queen the absolute top priority for the label during January and February.

"This was clearly one of those rare occasions when all the signs were right," says Smith. Queen was riding a major hit single in England, its previous album had just gone gold here, a national tour as headliners had been set by an aggressive new management.

Mel Posner, E/A president, says, "We had to hold off our major cam-

aign for a month after the album's release because Queen was on a European tour for its overseas label, EMI.

"But a positive result of this slower American start was that it gave all our departments time to make thorough plans."

Jerry Sharell, E/A vice president for artist relations, advertising and international, says: "The early firmed-up itinerary for the tour was a great help in our planning for promotions and in-person appearances. The band itself was rested, aware of what was necessary and ready to be available. Reid Management deliv-

ered on every commitment made, no matter how active the band became."

At each date, personnel were on hand from E/A. Reid and ICPR publicity to coordinate extensive press and radio interviews plus in-store appearances. Major receptions were held in Boston, New York and Los Angeles.

A videotape presentation was sent in from Europe showing Queen performing its "Bohemian Rhapsody" single. Videocassettes were moved to store outlets along the tour route for maximum exposure.

(Continued on page 69)

Concord Jazz Label Grows To Boost Mainstream Acts

By CONRAD SILVERT

CONCORD, Calif.—Carl Jefferson's Concord Jazz label is set to release 10 newly recorded LPs this year, to swell its mainstream jazz catalog to 25.

Jefferson founded Concord Jazz 2½ years ago, largely as a result of his connection with the Concord Summer Music Festival, a successful multiple-weekend event responsible for several high-quality live recordings.

Jefferson owns a Lincoln-Mercury dealership in Concord employing 80 people in a highly successful operation, but he admits to spending fast-increasing amounts of time with his "hobby," which is mushrooming towards becoming a jazz label of some importance.

Concord Jazz has already been recognized as a major guitar label, with records featuring Joe Pass, Herb Ellis, Charlie Byrd, Freddie Green, Laurindo Almeida, Barney Kessel and George Barnes.

Jefferson operates the label from a house located across the street from

his car showroom. He keeps his overhead at a minimum by recording live or in rented studios and by letting the distributors handle most of his publicity and promotion.

"We have distribution throughout the U.S. now," Jefferson says. "R&R in Los Angeles heads up our national, but we have another fellow who sells our line to local distributors around the country. And of course we're completely licensed internationally, and have done very well in Japan, where we're licensed with Toshiba for most of our catalog."

Two albums, by the L.A. Four and Herb Ellis, have just been released, with another Herb Ellis/Ray Brown LP to follow soon along with a "Great Guitars" session recorded live in Seattle.

"We record 16-track both in the studio and on live dates. A lot of guys save money with live recordings by using 2-track, but we feel you need three mikes on the drums

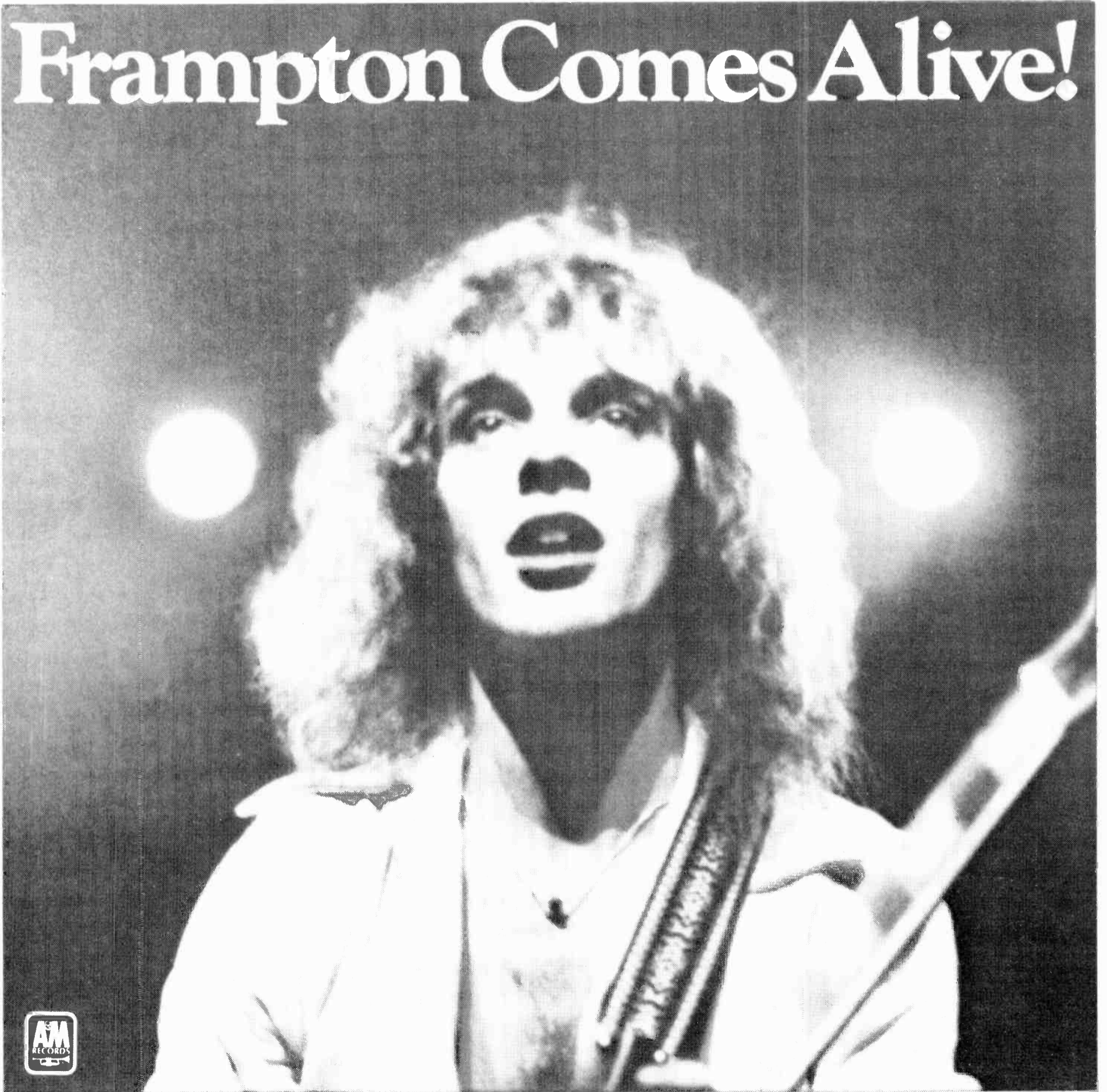
(Continued on page 69)

CONGRATULATIONS PETER

BILLBOARD'S SECOND INTERNATIONAL TALENT FORUM HAS RIGHTLY CHOSEN AS ITS KEYNOTE SPEAKER THE TALENTED PERFORMER WHOSE CURRENT PLATINUM ALBUM HAS BECOME THE MOST CONSISTENTLY TOP 5-CHARTED PACKAGE of 1976, "FRAMPTON COMES ALIVE!"

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\$16 MILLION REFINANCING

Audio Magnetics Views Future With Optimistic Goals, Ideas

By STEPHEN TRAIMAN

NEW YORK—With its financial situation well under control via the recently announced \$16 million refinancing package by new president Andrew Galef (Billboard, May 29), Audio Magnetics is focusing on a series of ambitious moves aimed at maintaining its global blank tape

market share and penetrating new areas.

Under terms of the refinancing agreement with Sun Ventures, Inc., a subsidiary of Sun Co. (formerly Sun Oil), its banks, other creditors and lenders, Sun has increased its investment in the tape firm by \$3

million cash, thus assuming 80% ownership.

"Sun decided that the audio/visual area offered good investment potential," Galef notes, independent of a Graham Magnetics purchase recently terminated by mutual consent.

Sun Ventures will have three of five members on the new board, and Robert Franzoni, new board chairman, on the policy-making executive committee as well. John Kane, who resigned as president last November, has severed all connection with the firm, with \$100,000 of the new \$3 million Sun investment for purchase of his stock, Franzoni confirms.

Other aspects of the refinancing incorporates an immediate infusion of \$7 million in added working capital, reduction of the firm's indebtedness by \$12.2 million including elimination of all outstanding obligation to Mattel, Inc. (Sun bought the note in exchange for Audio Magnetics stock), an increase in net worth to more than \$10 million, and purchase of the Irvine, Calif., manufacturing facility and surrounding land, which

(Continued on page 45)

Nader Files 5 Bankruptcy Notices

NEW YORK—Rock 'n' roll/disco/Latin promoter-packager Richard Nader filed a bankruptcy petition for himself and four of his companies here last week, listing combined liabilities of \$315,374 against assets of \$17,660. Included were Richard Nader, \$158,378 liabilities, \$16,160 assets; Richard Nader Organization, \$61,699 liabilities, \$1,500 assets; Music Production Consultants, \$39,078 liabilities, no assets; Happy Medium Shows, \$31,851 liabilities, no assets, and Disco Dance Attractions, \$34,268 liabilities, no assets.

Producer of more than 20 "Rock 'n' Roll Revival" shows at Madison Square Garden, plus on the road, as well as disco and Latin expo pack-

ages, Nader has formed Entertainment Development Corp. for promotion of CB radio expositions (see separate story, Tape/Audio/Video).

Dealer's Customers Signed To His Label

By JEAN WILLIAMS

LOS ANGELES—King James, owner of two King James Sound Center retail outlets in Philadelphia, is scouting acts for his newly formed Sahara record label through the retail shops.

With one group The Neo Experience signed, King contends that

(Continued on page 69)

Market Quotations

As of closing, Thursday, May 27, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
33%	19%	ABC	27.85	258	32	31 1/4	31 1/4	- 1/2
8%	4%	Ampex	73.75	37	7 1/4	7	7 1/4	- 1/4
9%	2%	Automatic Radio	9.16	22	7 3/4	7 3/4	7 3/4	Unch.
20%	10%	Avnet	6.30	147	15 1/2	15 1/2	15 1/2	- 1/8
25%	15%	Bell & Howell	0	31	18 1/2	18	18	- 1/2
58	46%	CBS	11.94	200	53 1/2	52 1/2	52 1/2	- 3/8
7%	5%	Columbia Pic	3.53	35	5 1/2	5 1/4	5 1/4	- 1/4
15%	8%	Craig Corp.	5.42	73	12 1/2	12 1/2	12 1/2	- 1/8
63	50%	Disney, Walt	23.44	416	52 1/2	52 1/2	52 1/2	- 1/8
5%	4%	EMI	10.12	103	4 1/4	4 1/4	4 1/4	- 1/8
26%	21%	Gulf + Western	5.05	315	24 1/4	23 1/2	24 1/4	Unch.
7%	5%	Handleman	11.72	12	5 1/2	5 1/2	5 1/2	- 1/8
27	14%	Harman Ind	6.00	17	21	20 1/2	20 1/2	- 1/4
8%	3%	K-Tel	4.70	6	5 1/2	5 1/2	5 1/2	+ 3/8
11%	7%	Lafayette Radio	6.62	22	8 1/4	7 3/4	8 1/4	+ 1/4
21%	19%	Matsushita Elec	16.44	31	20 1/2	20 1/2	20 1/2	Unch.
36	31%	MCA	5.63	239	33 1/2	33	33	- 1/4
15%	12%	MGM	6.97	32	13 1/2	13 1/2	13 1/2	- 1/4
65%	54%	3M	23.45	495	56 1/2	55 1/2	56 1/2	- 1/2
4%	2%	Morse Elec. Prod	0	10	2 1/2	2 1/2	2 1/2	Unch.
55%	41%	Motorola	29.26	130	52 1/2	51 1/2	52 1/2	+ 3/8
33	19%	No Amer. Philips	7.84	69	26 1/2	26 1/2	26 1/2	- 1/8
23%	14%	Pickwick Internl	8.21	128	16 1/2	15 1/2	15 1/2	- 3/8
5	2%	Playboy	56.25	4	3 1/2	3 1/4	3 1/4	- 1/8
28%	18%	RCA	15.34	798	25 1/2	25	25 1/2	+ 1/2
10%	8%	Sony	35.65	438	9 1/2	9 1/2	9 1/2	- 1/8
40%	19%	Superscope	8.36	45	24 1/2	24 1/4	24 1/4	- 1/4
47%	26%	Tandy	11.70	634	36 1/2	35 1/2	36	- 1/4
10%	5%	Telecor	7.70	13	7 1/4	7 1/4	7 1/4	- 1/4
4%	1%	Telex	12.07	61	3 1/2	3 1/4	3 1/4	- 1/4
7%	2%	Tenna	0	22	5	5	5	Unch.
12%	8%	Transamerica	7.95	225	10 1/4	10	10 1/4	- 1/8
15	8%	20th Century	5.45	201	9 1/2	9 1/2	9 1/2	Unch.
25%	17%	Warner Commun	27.46	82	19 1/2	19	19 1/2	Unch.
40%	23%	Zenith	18.15	187	32 1/4	31 1/4	32 1/4	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	66.67	-	2	2 1/2	M Josephson	7.65	1	7 1/2	8
Gates Learjet	4.33	29	12 1/4	12 1/4	Schwartz Bros	16.67	-	2	2 1/4
GRT	0	300	3 1/4	3 1/4	Wallich's M C	-	-	1.16	5.16
Goody, Sam	3.04	-	2 1/2	2 1/2	Kustom Elec.	7.24	6	2 1/4	3 1/4
Integrity Ent.	5.00	11	3/4	1	Orrox Corp.	0	-	1/4	1
Koss Corp	7.62	2	6%	6%	Memorex	-	150	26%	26%

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Off The Ticker

American Broadcasting Co. expects second quarter earnings to be "substantially ahead" of last year's 79 cents a share. ... Cetec, parent company of Gauss, said 1976 operating net will "probably exceed" last year's 15 cents a share. ... Minnesota Mining & Manufacturing (3M) earnings are expected to increase this year, shareholders learned at the company's annual meeting. ... Twentieth Century-Fox is hopeful of "significantly improved net from operations" for the rest of the year.

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CBS Inc. authorized the purchase by the company of up to 250,000 shares of its common stock to replace treasury shares as issued for corporate purposes. ... Columbia Pictures Industries Inc. has renegotiated its revolving credit agreement with a group of banks to extend certain maturity dates and to reduce some amortization payments.

* * *

Integrity Entertainment Corp., parent firm of The Warehouse, a chain of music stores, reports earnings of \$26,416, or 1 cent a share, on sales of \$9,312,235 for the third quarter ended March 31, compared to a loss of \$170,221, or 6 cents a share, on sales of \$7,163,357 for the same period a year ago. The period a year ago reflects an extraordinary theft loss approximating \$800,000.

* * *

Recoton Corp. posted earnings of \$79,000, or 22 cents a share, on sales of \$1,807,000 for the first quarter, compared to a loss of \$4,000 on sales of \$1,277,000 for the same period a year ago. ... Cetec Corp. reports earnings of \$137,000, or 6 cents a share, on sales of \$10,417,000 for the first quarter, compared to earnings of \$106,000, or 5 cents a share, on sales of \$8,066,000 for the same period a year ago.

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Capitol

Screen-Gems Columbia's Natl Meet

• Continued from page 4

record labels, referring to recent successes with Side Of The Road Gang (its debut Capitol LP has just been released) and pop writer-performer Paul Harrison out of Nashville whose new single on the newly organized Robert Stigwood Organisation label, RSO, is due for release shortly. Barry Mann (Arista), Rich-

ard Supa (Epic) and Mark James (Mercury) are three other writer-artists signed to recent record deals.

To bolster the talent operation, Sill named Ira Jaffe, a professional manager for the division in L.A., as director of talent acquisition and development. Jaffe will coordinate the work being done in this area by Paul Tannen, the firm's Nashville head, and will supervise the work of Neil Portnow, manager of talent acquisition and development in New York.

Sill plans to add another person to the department in the Houston-Austin area, noting, "The important thing is to find, nurture and sign talent wherever it exists. We're constantly listening. We intend to increase the amount of writers. That's the only way we're going to grow—the addition of writers and catalog."

"We're looking to develop writers, and we're looking for writers who are already there to work administrative and publishing deals on either a 50-50 basis or 100% basis. We're looking at it from every conceivable angle we can work it in order to increase our bottom line."

Kathy Carrie becomes a professional manager in the L.A. office, assuming Jaffe's previous duties, advises Sill.

Concerning possible expansion of

the Nashville office and writer staff, Sill answers, "Absolutely. We're looking forward to it. We're constantly thinking in growth factors. We're thinking of growth all over, including overseas."

Besides Sill, Jaffe, Tannen, Portnow, and Carrie, the executives attending the meet included Irwin Robinson, vice president and general manager; Irwin Schuster, vice president and director of professional activities; Danny Davis, vice president of national promotion; Irwin Griggs, controller; Ray Walter, head of the London office; Jack Rosner, West Coast business affairs; Roger Gordon, L.A. general professional manager, and Charlie Feldman, professional manager of the Nashville office.

"In the near future, we might have to hold our meetings more than once a year because of our growth," Sill asserts. "As growth takes place, we may find it necessary to meet in Nashville twice a year."

ASCAP Has Suit Against 3 Md. Clubs

NEW YORK—ASCAP has filed suit in U.S. District Court in Maryland against three Baltimore companies and their principals, for copyright infringement.

The defendants are Tommy McCormick's, and its operator Thomas McCormick, Pete's Lounge and its principal Peter Diakidis; and the Stardust Inn and its operator, Edward Perry.

The complaint against Tommy McCormick's was filed on behalf of ASCAP members Warner Bros., and Chappell & Co. The allegedly infringed songs are "Summertime," "Whole Lotta Shakin' Goin' On," and "Since I Fell For You."

Pete's Lounge is accused of infringing the copyrights of "Steel Guitar Rag," "Orange Blossom Special," and "Take Me Home Country Roads." This complaint was filed on behalf of MCA, Cherry Lane Music, and the Bourne Co.

The songs involved in the complaint against the Stardust Inn are "Bad, Bad Leroy Brown," "Are You Lonesome Tonight" and "Swanee." The complainants here are Blendingwell Music, American Broadcasting Music, New World Music, Bourne Co., and Cromwell Music.

In all three cases statutory damages, court costs, and attorney fees are being sought.

BMI Seeks Halt To Club Plays

NEW YORK—Two copyright infringement suits were filed by BMI against establishments allegedly playing copyrighted material without permission.

Nygaard & Steen, doing business in Milwaukee as The Ramada Inn-Airport, was sued in U.S. District Court in that city for performances of songs published by Venice Music, House of Bryant Publications, Cotillion Music and Are Music.

FEE Enterprises, doing business as Foggie's Lounge in Chicopee, Mass., was sued in Boston's U.S. District Court. Publishers involved are Mighty Three Music, Irving Music, Tree Publishing, ABC/Dunhill Music and Moonlight and Magnolias Music Publishing.

In both cases, BMI seeks statutory damages together with attorneys' fees and court costs.

COPYRIGHT MEET

K100 Exec Talks On The Way Radio Runs

By CLAUDE HALL

LOS ANGELES—Crank phone calls play a very important—but unusual—role in the life of Carl Goldman, public affairs chief at radio station K100 (KIQQ) in Los Angeles.

Tuesday (25) before a dinner meeting of the California Copyright Conference, he related getting a phone call from "Jerry Rubin" lamenting the death of Phil Ochs and how no one was doing anything about it: "Rubin" wanted to do a whole special tribute.

Goldman, naturally, thought highly of the idea. Then, a few minutes later the same "Rubin" called to request a Peter Frampton record not on the station's playlist—"Break the system, baby; show you can fight the establishment by playing it."

Goldman says that he gets quite a few crank calls of this nature once a week.

Before about 50 publishing executives Goldman and Bert Kleinman, vice president of programming for Drake-Chenault Enterprises, spelled out not only how the music modus operandi of radio—at least for K-100—works, but Goldman also related how record companies might obtain bonus exposure of recording artists and records—to wit, inserting them in talk shows and in public service announcements involving a good cause.

Goldman does a weekly talk show that has about 20,000 listeners on a regular basis; record artists are often used on this show. But he also related how K-100 "gets off on PSAs involving rock stars." He spoke of the "Get Off" project, an anti-drug abuse program. "We run about eight spots a day. And with the rock project about sex education, we run four or five spots a day." That's extra artist exposure for not much effort, he said.

Starting off with his theories of

record hyping—which he alluded to as a love-hate relationship in the record industry—Kleinman says that people often lump the radio and record industries together, but "they're very, very different. They are not the same."

If a record company has an album that sells 150,000 copies in Los Angeles they have a hit LP, he pointed out. But "if we only had 150,000 listeners, we'd be out of business in radio in Los Angeles."

He then delved into the different types of rock formats today—the stations that are singles-oriented and the ones that are albums-oriented, giving his opinions on the definitions of format.

In regard to a K-100, he said there are three ingredients involved in selecting a record for airplay—appropriateness (does it fit the format), quality (a subjective opinion, as to whether a record is appropriate or not), and research.

When it comes to research, a station must decide if people are buying the album because of the image of the artist or because of a particular cut on the LP. But he pointed out that there are problems with programming based on sales.

"Peter Frampton might sell as many copies of an album as 45 in a city such as Fresno," but he pointed out that isn't necessarily enough information to base programming on.

In Los Angeles, K-100 is more inclined to add a record to its playlist "if we know three other stations in the market are playing the record because we feel better when we have support on the record."

He said that K-100 is deeply involved in research at the record store level to find out what cuts are favorites on an album after it has been purchased and taken home and been listened to.

CHICAGO'S WBBM-TV

13-Segment Report On Jazz Of Old Aired On Newscast

By ALAN PENCHANSKY

CHICAGO—Gone is the golden age of Chicago jazz. But its memory was rekindled here by the city's CBS-TV affiliate, WBBM in a 13-segment chronicle of the era broadcast in May.

The brainchild of Mike Piller, news producer for WBBM, who researched, wrote, recorded and voiced the series, it was aired during consecutive 5 p.m. weeknight news broadcasts.

Piller says the series' inspiration came from an album tribute to Louis Armstrong by the New York Jazz Repertory Company (Atlantic). The disk re-creates Satchmo's prime years.

"I heard the album about six months ago and it was a revelation to me. I had no idea this kind of jazz had existed. It was so fresh and new and I wanted to look into it further."

There followed extensive reading and interviewing. Though Piller was raised with music—his mother is a professional composer—he admits to only marginal interest in jazz before now.

The 27-year-old had help reconstructing the "golden age," which he dates roughly from 1915 to 1930, from area residents who lived through those years.

Septuagenarian pianist Art Hodes, who records for the Chicago Euphonia label, was featured in two of the broadcasts: reflections on boogie woogie and reflections on the blues.

Piller says his most valuable input came from the streets. Revisiting 35th St. South, once the hub of jazz activity here, he encountered two old men sitting on the pavement, who recounted for him a time when bright lights and nightclubs dotted the area.

"Return to 35th Street" was the first installment in the series—what it was like then and what it is like today.

What time has wrought there was demonstrated best in the eighth series installment, "The Sunset Cafe." An Ace Hardware store today occupies the site of this once-premier 35th St. jazzery.

Each of the program segments ran about three minutes and was aired early in the 5 p.m. news broadcast. Too early, Piller admits ruefully, to have reached as many viewers as he would have liked.

Other segments were devoted to New Orleans jazz and how it got to Chicago, blues and how it got to Chicago, Louis Armstrong, Bix Bie-

(Continued on page 18)

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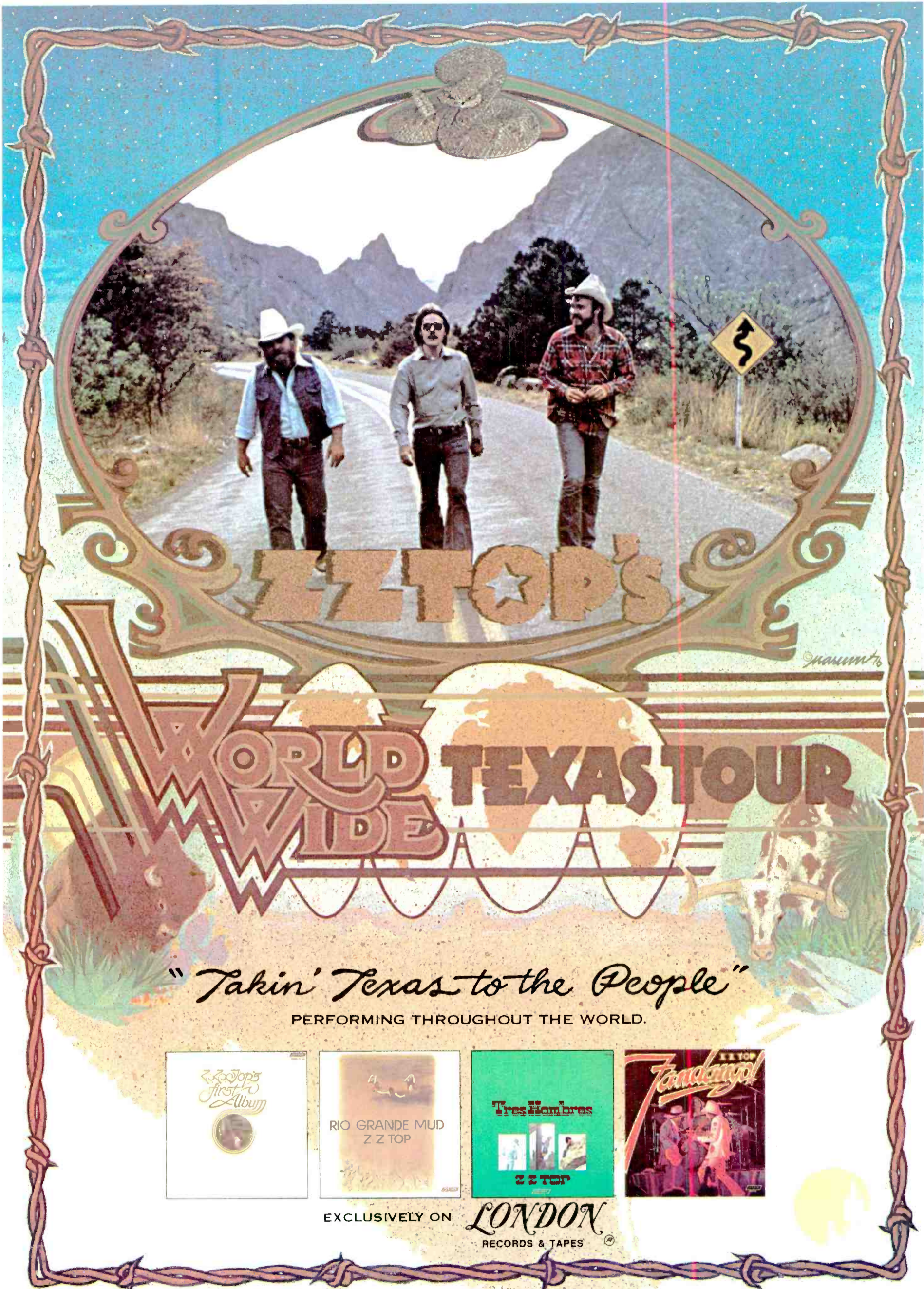
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Golden Gate Expands Into Indie Promo In S.F.

SAN FRANCISCO — Golden Gate Records, a fairly new company here operated by Mick Brown and Ralph Tashjian, is performing the unusual double function of providing independent marketing and promotion services while working toward setting up a full scale production company.

Its first production deal is with Marie Franklin, whose "Bad Bad Woman" (Westbound) was produced by J.D. Reed for Golden Gate.

However, most of Brown and Tashjian's present energies are going into independent promotion. They are one of the few Bay Area organizations providing such indie serv-

ices. Says Brown: "We tell people, 'If we represent you up here it's like having your own branch.' There are over 100 retail and wholesale accounts in Northern California and about 45 stations of some consequence. When we work a record we keep detailed logs for at least six weeks covering those outlets and stations as well as the trades."

Brown emphasizes that Golden Gate "caters to secondary markets and even smaller ones and we give them as much attention as the majors. Major stations in San Francisco are responsive to the secondaries and we can build a base that way. We'll baby and nurture a record until it's had every chance to prove itself."

Labels for whom Golden Gate is now doing field work include Casablanca, Playboy, Chelsea, Mushroom, De-Lite and Farr, and Brown indicates a pact with Dark Horse is about to be firm.

The duo is looking toward establishing its own publishing arm, B&T, as a division of Golden Gate and "we hope to go step by step toward our own label."

Brown was formerly national sales manager for 20th Century, while Tashjian was the national promotion director.

Not An ATV Rep

LOS ANGELES—Newly formed Heath Levy Music in London will not represent ATV Music of London in the U.S. as reported last week. Firm is only working through MCA Music in the U.S.

REAGAN'S VOICE ON AIR FORCE 1

NEW YORK—President Ford can relax while flying to and from political appearances on Air Force One by listening to his Republican challenger.

The current headphone program on the presidential jet features one channel devoted to excerpts from the London Records "Threads Of Glory" album, a bicentennial set of disks devoted to patriotic readings by show business luminaries.

And among the latter are Ronald Reagan and his wife Nancy reading from the Constitution and the Bill of Rights.

The tape, prepared by Billboard's Audio Programming Services division for Pan American, was made available to the White House by the airline.

Picture Producers Flock to Woodland

NASHVILLE—Woodland Sound Studios, used in Robert Altman's movie "Nashville," is drawing business from an increasing amount of motion picture producers.

Spurred by the success of "Nashville," Woodland has produced music tracks for several more movie companies. The latest is Mulberry Square Productions, Dallas, with producer Euel Box working with engineer Les Ladd on the tracks for "Hawmps."

The movie stars James Hampton, Slim Pickins and Jack Elam.

Shadybrook Promo: 3,000 Free Singles

By CLAUDE HALL

LOS ANGELES—Some 3,000 or more record buyers will receive free singles by the SSO in a new promotion being launched this week by Shadybrook Records. However, Joe Sutton, president of the record company, has it planned so that the beneficiaries will really be the record label.

Being given away is "Tonight's The Night" which was the title single from SSO's first U.S. album—"Tonight's The Night."

"And there are 100 singles here, 500 there just scattered around with some distributors. Rather than take them back as returns and melt them down, we've decided to give the distributor credit for his stock and have him drill holes in them and give them to any retail outlet that will agree to play the LP over the in-store speaker system and set up a display.

"They can give copies of the single out to anyone who buys something—and it doesn't have to be our product."

Sutton, who is partners with record producer Brad Miller in the parent firm of Sutton-Miller Ltd., believes that he'll save the distributor some shipping charges, plant handling charges, and be able to write the product off as promotion.

"It's a very reasonable promotional tool for our company."

Also, there's the fact that people obtaining the first single free might be interested in buying the second

which is now being shipped—"Can't Say No."

Sutton is working with GRT salesmen on the project (GRT handles the tape product of Shadybrook) and they're offering the single to retailers, too.

"We're now taking returns on 'Honey Tripping' by the Mystic Moods, which was a chart record. But there are perhaps 8,000 singles left with distributors. Rather than melt these down, we'll be giving them away to key accounts as well."

He points out that 8,000 copies of

(Continued on page 82)

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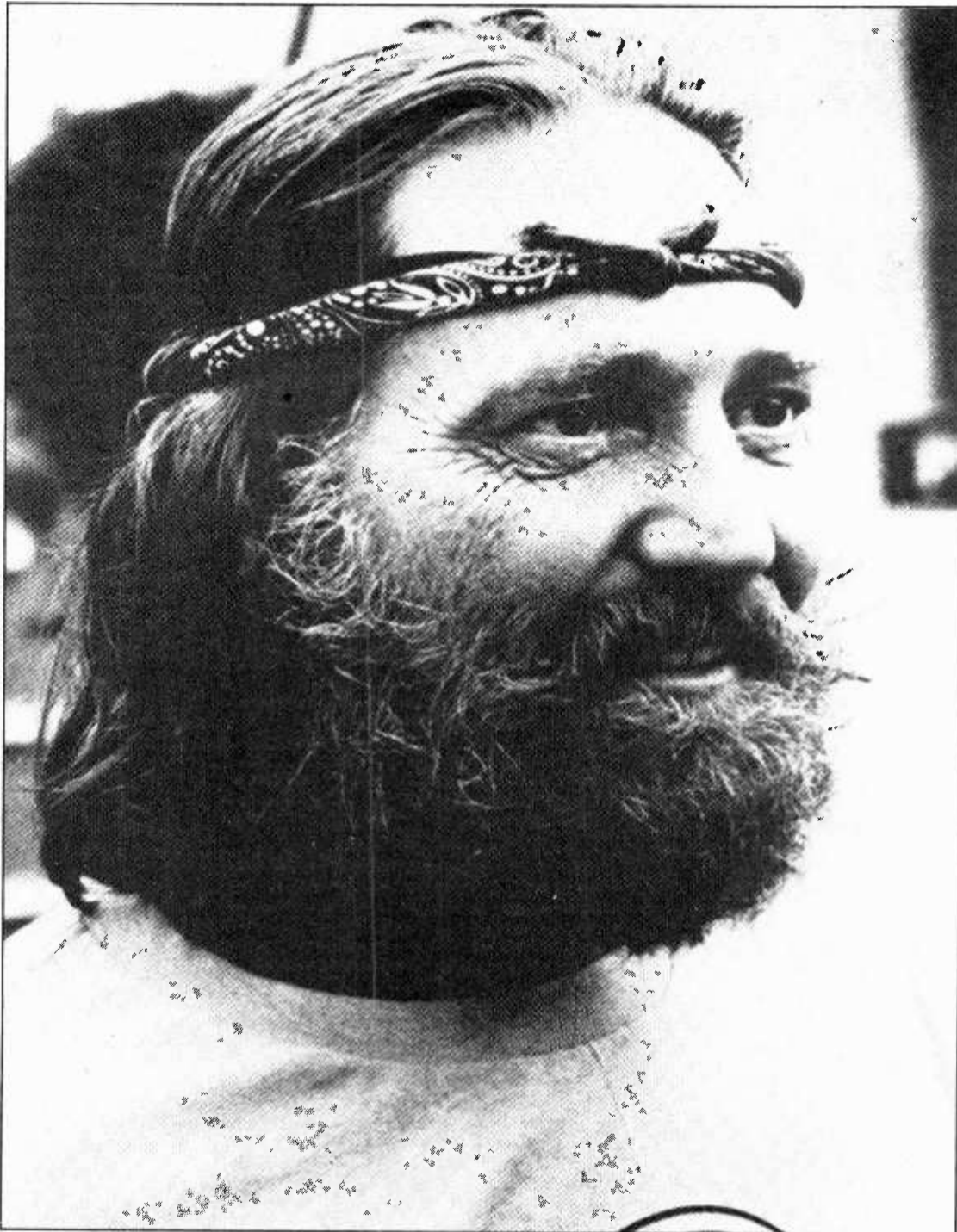
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And Solution is the tasty new group from across the Atlantic
Put it on your turntable and let your
palette for good music do the rest.
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Produced by Gus Dudgeon



MCA RECORDS

Willie Nelson's "The Sound in Your Mind": Number One (and held over for the fifth straight week).



And his hit single, "I'd Have To Be Crazy," is bulleting its way to the top of the charts, crossing over on Top 40 radio and selling like hotcakes all over the country.

"The Sound in Your Mind" and "I'd Have To Be Crazy." The new best-selling album and single from Willie Nelson. Only on Lone Star/Columbia Records and Tapes.



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A&M Sets 4 New Regional Merch Directors In Field

LOS ANGELES—A&M has established four regional merchandising positions, with the regional directors to act much the same way that political advance men work

during a campaign, according to Barry Grieff, national merchandising director.

Regional merchandising directors will arrive in a given market (the four work out of the Midwest, South, Northeast and West) 10 days to two weeks before an artist's appearance in an area and will work with promotion men, distributors, retail accounts and promoters to help the artist receive saturation in that market.

The new force will deal in merchandising, working directly with the promoter and checking air play and sales. The staff will concentrate on secondary markets initially.

As well as working with regional sales managers and distributors the force will work with A&M's large college rep department in expanding its areas of responsibility from promotion to merchandising. They will also cover secondary areas on a regular basis to ensure a steady A&M presence on both radio and

(Continued on page 69)

WHERE IS ?

ANDIRA

20

Years Of Rock

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Based on Billboard's weekly pop singles charts

Billboard's Listing of The Top 1,000 Hits gives you the basics you need for pop record research for 1956-1975—it includes:

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General News

Warner In Pub Suit Act

NEW YORK—A complaint seeking to enjoin Ivan Mogull Music Associates from asserting any claim in and rights to the musical compositions of Curtom Publishing, Camad Music, Chi-Sound, Inc., and Curtis Mayfield, has been filed in U.S. District Court here by Warner-Tamerlane Publishing.

The suit, filed by attorneys Harris, Fredericks & Korobkin for the plaintiffs, developed out of a 1972 agreement between Mogull and Curtom, Camad and Chi-Sound, under which the defendant was appointed exclusive agent for certain musical compositions owned by the plaintiffs.

The agreement also authorized Mogull to collect mechanical performance fees and other fees due to the plaintiffs through use of the musical compositions in contention.

In November 1974 the plaintiffs, allegedly acting under provisions of the agreement, sought to terminate the pact with Mogull, claiming that the defendant had failed to obtain local recordings of the compositions in foreign territories, and failing to push said compositions into the top 50 of local territorial charts.

At the same time the plaintiffs allegedly entered into an agreement with Warner Bros., under which all rights, title and interest in the controversial compositions were transferred to Warner-Tamerlane.

The suit argues that in spite of these transactions the defendant "continues to claim rights to the product, exploit the compositions, and collect monies due through use of the product."

As a result, plaintiff is seeking a declaratory judgment to the rights of the parties involved, an official termination of the contract by the court, and a permanent injunction against Mogull from collecting mechanical performance fees, and other fees accrued through use of the compositions.

H&L Gives Tix Away To 'Sugar'

NEW YORK—H&L Records is giving away tickets to the Broadway musical "Bubbling Brown Sugar," as part of an extensive promotional push on its original cast album from the show.

According to Bud Katzel, vice president and general manager of H&L Records, the ticket giveaway covers some 30 stores in the New York metropolitan area, including Korvettes, Alexanders, May's, Sam Goody's, and King Karol.

The giveaway is backed by print ads in the New York Times and Daily News, as well as 60-second radio spots on WWRI, WBLS, and WNEW-AM.

Point-of-purchase materials include posters, streamers, counter-cards, and musical excerpts and photographs from the show, based on the evolution of black music in Harlem.

The initial promotion is aimed at the New York Metro area, but H&L plans to expand this to New England, Washington, D.C., and Philadelphia, with Los Angeles, Chicago, and London, England following when the touring companies are launched.



NEW TEAM—Sal Chiantia, MCA Music president, is flanked by new British associates Geoffrey Heath and Eddie Levy, whose Heath Levy Music will work through MCA in the U.S.

Tape Pirates Land In Ga., Mo. Prisons

NEW YORK—Unauthorized music duplicators in Georgia and Missouri have been slapped with jail terms for their roles in the pirating of close to 20,000 music tapes.

In Kansas City, William Wallin of Royal Productions will serve two 18-month jail sentences after being found guilty of three counts of copyright infringements. He was also placed on three years probation and fined \$250 on each of the three counts.

It was Wallin's second conviction involving illegal tapes. Last December, he was convicted and fined \$1,200 for selling pirated tapes, and was also placed on probation for a year. One month later he was again arrested and charged with seven counts of the alleged illegal manufacture of tapes. The jail terms will run concurrently.

In Fairburn, Ga., James Harley Alexander, doing business as Jaycyn Sales Corp., was jailed in lieu of a \$25,000 bond after agents of the Georgia Bureau of Investigation

and the Fulton County police raided his store and seized about 11,000 allegedly pirated tapes valued at more than \$87,000. Last year Alexander was placed on probation for two years after pleading guilty in Federal District Court to 15 counts of copyright infringement.

A warrant has been issued for the arrest of Richard DeCourcy, of College Park, Ga., in connection with this incident. DeCourcy is said to be Alexander's business partner.

In Baxley, Ga., Joseph Dubberly was jailed briefly and then released on bond following a raid by agents of the Georgia Bureau of Investigation. More than 3,500 allegedly pirated tapes were seized in that raid at JNJ Electronics.

Blue Note To Cut LP Of Concert

LOS ANGELES—A concert, the first to feature all Blue Note acts, will be recorded for a special multi-record album at the Roxy Theatre here June 28.

The concert will kickoff July Blue Note Month, with the label releasing several LPs including product by Donald Byrd, Bobby Hutcherson, Gene Harris, Carmen McRae and Eddie Henderson, plus several Blue Note re-issues by McCoy Tyner, Elvin Jones, Thelonius Monk, Jean-Luc Ponty and Art Pepper.

The label has selected the slogan, "Blue Note Hits A New Note" for its July campaign.

Its merchandising campaign will include a new consumer oriented catalog to be serviced with its own countertop stand for point-of-sale impact; extensive radio and print advertising; a selection of merchandising aids including a vacuum mold, mobiles, window display stands and personalized memo pads.

There will also be two Blue Note samplers cut, one which includes contemporary product and the other featuring re-issues.

Intl Business

• Continued from page 3

Australia, New Zealand and throughout South East Asia).

East and associate John McCready, general manager and director of Motown Records Ltd., London, split up the traveling to licensees, with East coming to the U.S. around four times a year.

The London office has seven people, 3½ in records and 3½ in publishing handling the associate company, Jobette London Music Ltd.

NARM Names 20 To 2 Committees

NEW YORK—Participants on the 1977 NARM convention and scholarship committees have been announced by Daniel Heiticher, chairman.

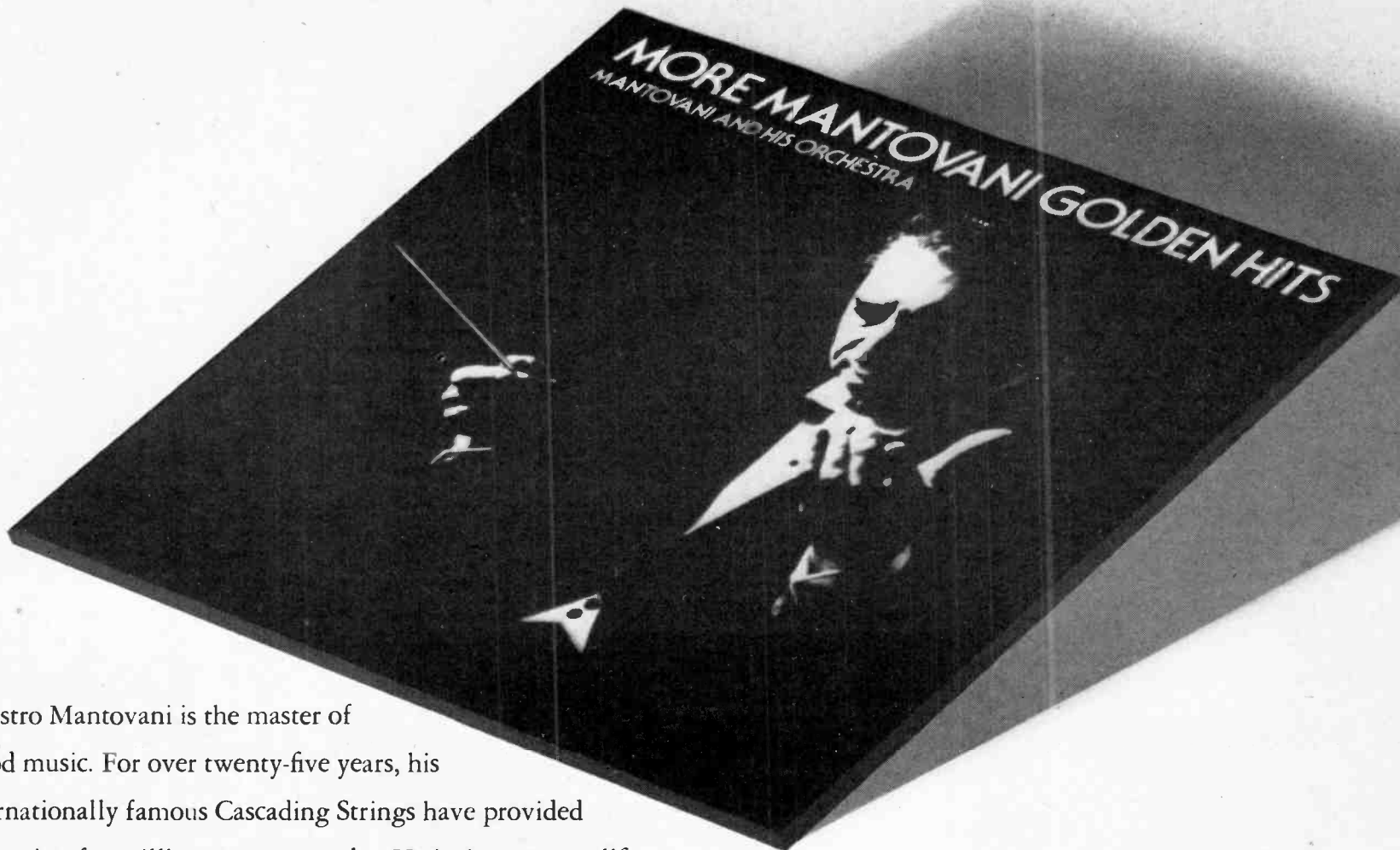
The convention committee will be chaired by Louis Kwiker, Handleman Co. Making up the member roster are Harry Apostoleris, Alpha Distributing; Paul David, Stark Records & Tapes Service; Michael Spector, MJS Entertainment Corp.; David Rothfeld, Korvettes; Tom Heiman, Nehi Distributing; Jay Jacobs, Knox Record Rack Co.; Barrie Bergman, Record Bar; Sam Weiss, Win Records; John Marmaduke, Western Merchandisers; and Andrew Chasen, Harmony House.

Chairing the scholarship committee is Jay Jacobs. Committee members are Joseph Martin, Apex-Martin; Roy Imber, Elroy Enterprises; Louis Kwiker; Sam Shapiro, National Record Mart; David Siebert, Siebert's; John Cohen, Disc Records; Al Chotin, J.L. Marsh of St. Louis; and Merrill Rose, Surplus Record and Tape Distributors.

CKI In Hq. Move

NEW YORK—CKI Records has moved into permanent headquarters here. At the same time, an LP by newcomer Jeremy, is shipping. New address is 424 Madison Ave., and telephone number is (212) 753-4330. The company recently appointed Landon Records Midwest Distributing as its Chicago distributor.

*Mantovani...
one of the greatest selling artists
of all time.*



Maestro Mantovani is the master of mood music. For over twenty-five years, his internationally famous Cascading Strings have provided the setting for millions to romance by. He is the most prolific selling orchestra leader in the history of recorded music. Every one of his records has achieved a top chart listing.

This new LP, "More Mantovani Golden Hits," including many of his all-time favorites, provides us with more Mantovani Magic.

Cara Mia; Stranger In Paradise; Gigi; Deep Purple; A Certain Smile; Limelight; The Way You Look Tonight; Love Is A Many Splendored Thing; Long Ago And Far Away; Till; A Lovely Way To Spend The Evening; Together.

PS 914



LONDON
RECORDS & TAPES

N.Y. Radio Syndicator Has 'King Biscuit' Celebration

NEW YORK—Directions In Radio (DIR) toasted its fourth year of broadcasting last week with a luncheon at the Top of the Sixes here May 27. The affair drew more than 150 people from all segments of the industry.

Hosted by DIR's Bob Meyrowitz, Alan Steinberg and Peter Kauff, the

party celebrated the success of the firm's nationally syndicated "King Biscuit Flower Hour" program, now aired on some 200 FM stations, and also augured the start of two new projects—"The Way It Went Down," a series of 13 one-hour broadcasts on the Sixties set to air soon, and the daily programming of a rock music show (five minutes in length) set to air this coming fall.

The company is also presently involved in production of several AM-format music specials directed at teen audiences for television. Scheduled airing dates for the tv projects are in the fall as well.

Kottke Again

LOS ANGELES—ASI Records, distributors for Symposium Records, has re-released Leo Kottke's first LP, "Circle Round The Sun." New list is \$6.98. Label carries a collector's item sticker.

Polydor Intl Now Reprs Capricorn

MACON, Ga.—Capricorn Records has set a long-term deal with Polydor International to distribute Capricorn product worldwide except for the U.S., Canada, Scandinavia, Spain, Italy, Japan, New Zealand and South Africa.

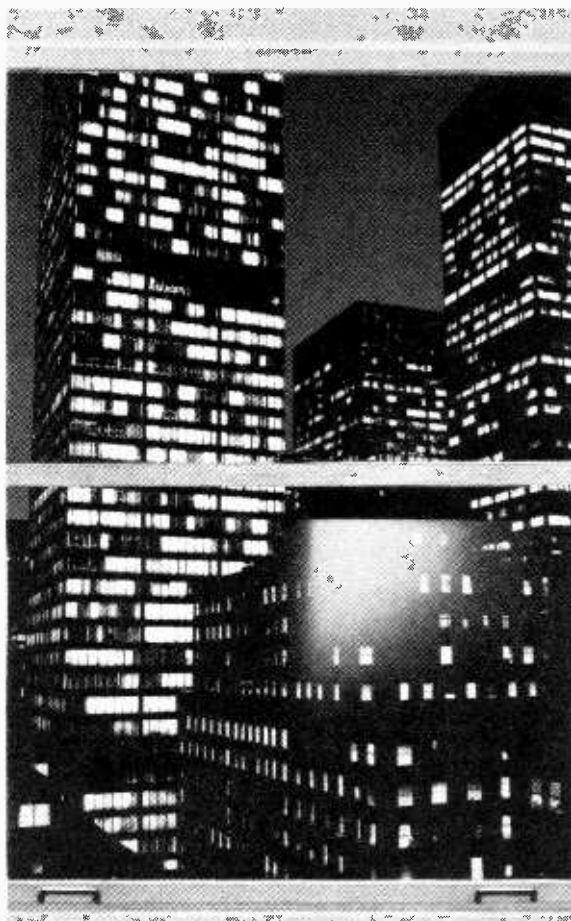
Polydor previously handled Capricorn in the U.K. and Holland. The label is distributed by Warner Bros. in the U.S. and Canada. The deal was worked out by Frank Fenter, Capricorn executive vice president, and J. Dieter Bliersbach, Polydor International senior vice president.

Elvin Bishop's hit single, "Fooled Around And Fell In Love," will be first product released under the agreement.

WHO IS ?

ANDIRA

Midtown,
you're beautiful!



When you see a view you like, you build a hotel there, right?

That's what we did Smack in the middle of old Manhattan. Called it the Roosevelt.

How about those walls of glass and steel! Union Carbide Pan Am. Some view, eh?

Then the guests started to arrive. From all over. Because we're in the middle of the reason they came to New York. To the left, to the right, all around

us—nothing but beautiful big business

And they returned because we're easy in, easy out—super fast service from the best people in the business.

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General News

New Companies

Alshire International of Burbank, has formed Nashte Records, a progressive music label and A&S Records for country music. Both new firms are located in Nashville.

★ ★ ★

Grit Records formed in Nashville as an r&b label with Allen Orange, formerly of 77 Records, label head. First single is "Jamaica Lady" by Funk Band, Inc.

★ ★ ★

Allegro Enterprises formed in Utica, N.Y., to handle management of rock groups and bands of the 40s. George DeAngelo is head of the firm.

★ ★ ★

Chi-Town Records has been formed in Chicago by Carl Bonafede with two subsidiary labels, Railroad Center for MOR and Chi-City for rock.

★ ★ ★

Farr Records, a country label, has formed the pop-oriented Seminole label in Los Angeles with a release "Song From M.A.S.H." by the New Marketts.

★ ★ ★

Glickman/Marks Management formed in New York to provide financial services to rock entertainers. Owners are Carl Glickman and Howard Marks.

★ ★ ★

EEBEE Records formed in New York by Eric Blau, co-author of "Jacques Brel Is Alive And Well And Living In Paris." Initial product is Elly Stone's "New Legend Of The Ancient Mariner, Or The Spirit Of '76 & Other Tales." Other acts on the label: Betty Rhodes and Joe Maisell.

★ ★ ★

Bach-Trac Music has been formed in New York by manager Frank N. D'Amico, writer Carl Wurzbach and their long-time business associate John Miner. The company will be involved in management, production and publishing. Their first tune, "Take A Little," by Liquid Pleasure was recently released by Midland International Records.

★ ★ ★

Southern Record Promotion has been formed in Memphis to promote and merchandise records throughout the South. States covered will be Tennessee, Kentucky, Arkansas, Louisiana, Mississippi, Alabama, North Carolina, Georgia and Florida.

★ ★ ★

Arranger, producer and member of the Crusaders Larry Carlton, has formed 335 Music Publishing Co. in Los Angeles. The firm is currently placing its catalog with various artists. In 1975, the musician formed Larry Carlton Productions.

★ ★ ★

The Brokaw Company, a public relations firm, has been formed in Los Angeles by David Brokaw, to deal with personalities in every facet of the entertainment industry as well as corporate accounts.

A Moving Record

HACKENSACK, N.J.—As a device to inform customers of its address change, ABC Record & Tape Sales sent out a special plastic promotional single with a tune sung by the staff. The song, "We've Got It All Together" had its lyrics written by Herb Mendelsohn, president of the corporation. New headquarters are at The Continental Plaza III, 433 Hackensack Ave., here.

AT CEMETARY SITE

WJCO Fills Dead Air With a Remote

LOS ANGELES—"Yes, business was a little dead," remarks Bill Mack, program director of WJCO in Jackson, Mich., in regard to a two-day remote the automated country music station performed May 20 and 21 from Hillcrest Memorial Park.

For the remote, voices of such disk jockeys as Chris Lane were elimi-

nated from the "Big Country" package produced by Programme Shoppe, Los Angeles, and Mack and Murl Cockran did the announcing "live" off the automated music tracks.

Mack admits that the remote was a "little unusual." A phone line for the station hookup was run into the center of the cemetery; a battery-operated board was used.

The remote was to promote a new mausoleum being built. The station gave away two free crypts, worth around \$2,500.

"The remote went over so well," says Mack, "that Hillcrest is thinking about asking us back when the mausoleum is finished for the grand opening."

The 5,000-watt station broadcasts 9 a.m.-8:30 p.m.

Nab 3,800 Tapes

CHICAGO—Two raids here by FBI agents netted 3,800 allegedly pirated tapes. More than 2,500 tapes were seized from Dale's Tapes, said to be owned by Dale Pederson, and more than 1,300 from Jay-Kay Distributors, said to be owned by Jack Kassin. Authorities said the investigation is continuing.

Motown Plans 4 LP TV Push

LOS ANGELES—Motown is finalizing plans for a four market tv push on current LPs from Diana Ross, Marvin Gaye, the Temptations and Smokey Robinson.

The tv campaign is set for this week, with heavy spot buy concentration in New York, Chicago, Atlanta and Los Angeles, according to Mike Lushka, vice president, sales.

The tv spot, featuring Smokey Robinson as the announcer, includes two 60-second rotating spots covering all four LPs. Dealer ad mats will also be provided for the four cities covered by the campaign.

A Motown weekend will be promoted on radio stations in the cities.

Eight-City Radio Hookup

• Continued from page 3

thinking about coming in on the ground floor in breaking a new act to its listeners.

Part of the agreement was that Epic would provide the hookup, which meant building a special microwave tower for a relay to a main transfer station here. Reason for the tower was that telephone cables in the area were not capable of handling the hookup.

Cost of the tower and additional logistics ran the label over \$5,000. Shavelson says that the tower will be maintained for possible future hookups from the 450-plus seat club.

The 10-11 p.m. performance was also videotaped, continues Shavelson, and will be distributed at the branch level as part of a product presentation backing the group's de-

but LP release in a few weeks. In-store showings of the videotape are also being considered.

In addition, audio tapes of the show will also go out for use at stations not involved in the live hookup. It's expected that at least 100 stations will avail themselves of the tapes.

Broadcast time at each of the stations in the hookup, as well as at those outlets which might eventually use the taped performance, makes up part of the program format and is not purchased. Each of the airing stations reportedly opted to run the concert straight through without breaking in for commercials.

Also featured with the group were Lee Dorsey and Ronnie Spector. Coordinating the effort with Shavelson was Rick Swig, regional promotion and marketing manager.

Schlitz Beer Invests Huge

• Continued from page 3

Fats Domino, Bobby Blue Bland, Muddy Waters and Mike Bloomfield, all at Carnegie Hall, plus a Staten Island ferry night, with the World's Greatest Jazz Band and Kid Thomas and the Preservation Jazz Band. Like all its concerts, program advertising and the program itself reads: "Schlitz Salutes..."

Schlitz provided weekend concerts and continuous jazz on mini-stages in the New Orleans fairgrounds from April 9-18 for the Heritage Fair, a food, music and arts event. Schlitz presented B.B. King, Art Blakey, Albert King, Muddy Waters, Gatmouth Moore and various cajun and New Orleans bands during the fair and the concerts, which were held in the 8,000-seat Municipal Auditorium and the 3,000-capacity riverboat.

The Memphis July 3-4 event is in conjunction with the opening of the new Mid-America Mall in the downtown area. Music will be provided from noon to 7 p.m. each day

free. Dizzy Gillespie has been set, with others to be announced. The theme is a tribute to W.C. Handy, with the spotlight on living Memphis jazzmen.

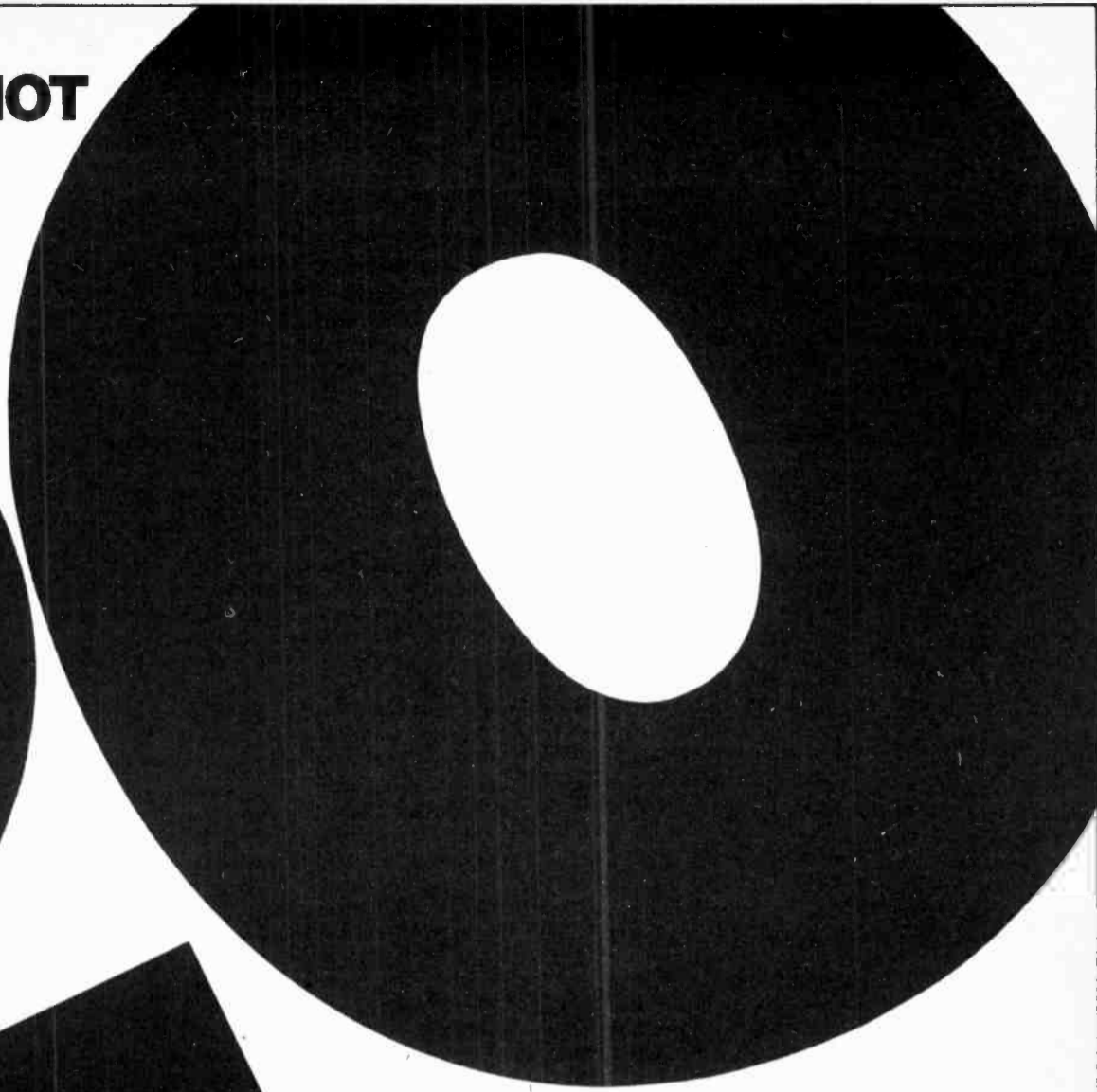
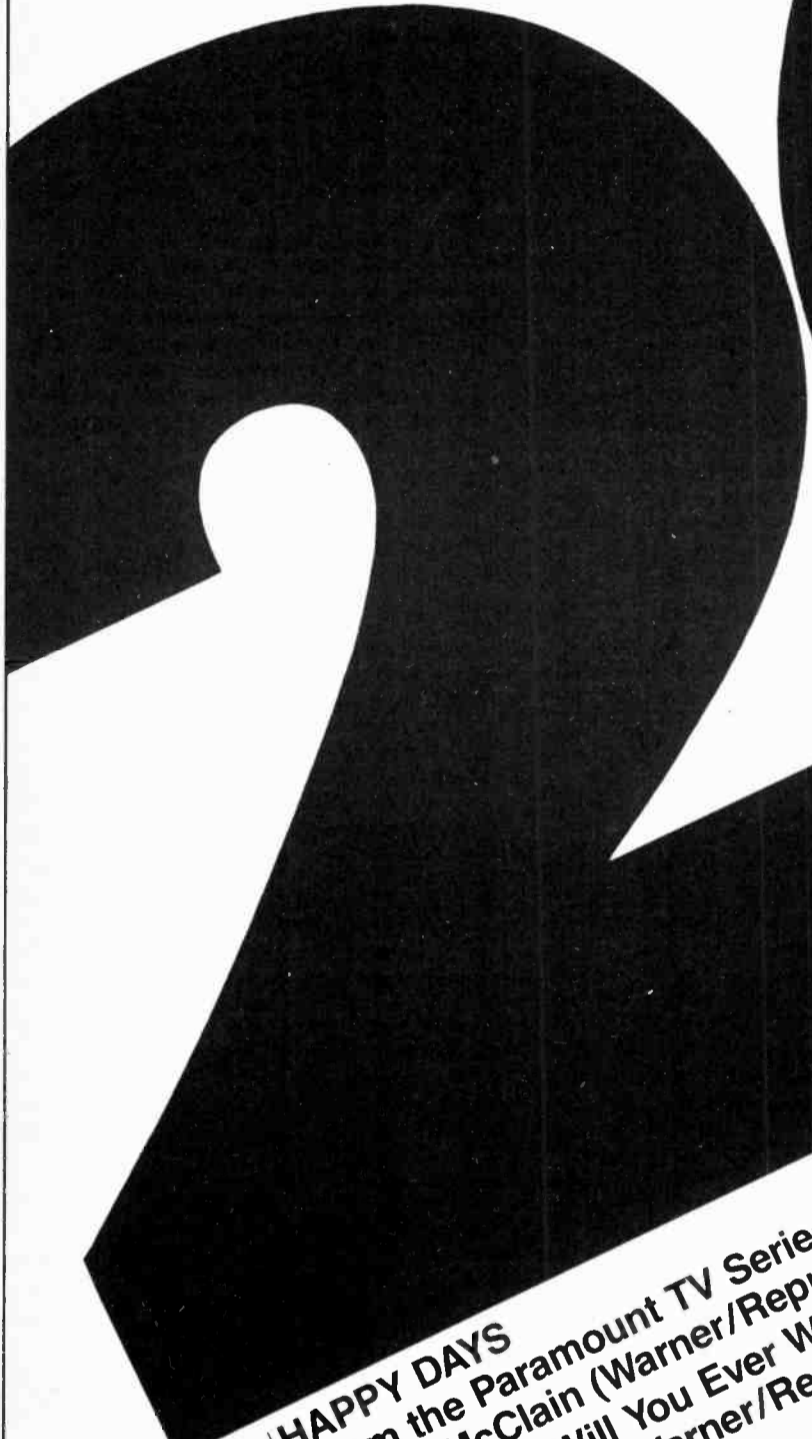
The first Winston-Salem festival occurs in September. No more details are as yet available. Ben Barkin of Barkin, Herman, Solcher & Paulsen, Milwaukee, coordinates the events for Schlitz with Wein.

A second business sponsor of jazz concerts with Wein is the Kool cigarette company which is sponsoring jazz bashes around the country for the second year.

Sign Record People

NEW YORK—Price Rite Record Corp. here has retained New York and Boston-based Record People as its representatives in upstate New York, New Jersey, Connecticut and Massachusetts. Price Rite specializes in servicing independent retailers with surplus and cutout record and tape product.

Warner Bros. Records HOT



- ★ 5 **HAPPY DAYS**
(From the Paramount TV Series)
Pratt & McClain (Warner/Reprise)
- ★ 11 **RHIANNON** (Will You Ever Win)
Fleetwood Mac (Warner/Reprise)
- ★ 18 **LOVE IS ALIVE**
Gary Wright (Warner Bros.)
- ★ 21 **TAKIN' IT TO THE STREETS**
Doobie Brothers (Warner Bros.)
- ★ 34 **GET CLOSER**
Seals & Crofts (Warner Bros.)
- ★ 42 **TODAY'S THE DAY**
America (Warner Bros.)
- ★ 60 **YOUNG HEARTS RUN FREE**
Candi Staton (Warner Bros.)
- ★ 65 **YOU'RE MY EVERYTHING**
Lee Garrett (Chrysalis)
- ★ 71 **GOOD VIBRATIONS**
Todd Rundgren (Bearsville)
- ★ 72 **SILVER STAR**
Four Seasons (Warner/Curb)

- ★ 75 **ROCK AND ROLL MUSIC**
Beach Boys (Brother/Reprise)
- ★ 85 **FOOL FOR THE CITY**
Foghat (Bearsville)

Hot Soul Singles

- ★ 1 **YOUNG HEARTS RUN FREE**
Candi Staton (Warner Bros.)
- ★ 37 **LOVE**
Graham Central Station (Warner Bros.)
- ★ 53 **THIS MASQUERADE**
George Benson (Warner Bros.)
- ★ 73 **GOTTA GET AWAY**
First Choice (Warner Bros.)

Hot Country Singles

- ★ 23 **YOU ARE SO BEAUTIFUL**
Ray Stevens (Warner Bros.)
- ★ 25 **CAN YOU HEAR THOSE PIONEERS**
Rex Allen Jr. (Warner Bros.)
- ★ 55 **SAVE YOUR KISSES FOR ME**
Margo Smith (Warner Bros.)
- ★ 80 **ONE OF THESE DAYS**
Emmylou Harris
(Warner/Reprise)

To Be Continued



Radio-TV Programming

Radio Execs Feel Talent Development Vital Concern

LOS ANGELES—Regardless of who you ask in radio, developing talent seems to be one of the key problems facing program directors today. And not just in the smaller markets, according to a survey just conducted by Billboard.

In fact, George Johns, national program director of the Fairbanks radio chain which includes WIBC in Indianapolis and WIBG in Philadelphia, says that one thing that should be discussed at the ninth annual International Radio Programming Forum in December is "the development of personalities."

Ric Libby, operations manager and program director of KENR in Houston, mentions two things that should be talked about: "Hiring, finding, training of minorities" and "realism versus showmanship (for lack of a better word) in air personalities."

Among the others who mention air personality topics are Jay Cook, program director of WFIL in Philadelphia; Michael Spears, operations manager of KFRC in San Francisco; Cliff Haynes, operations manager of KNEW in San Francisco;

Ben Peyton, program director of KAYO in Seattle; Allan Hoten, program manager of KNBR in San Francisco; Bob Christy, program director of WVBF in Boston; Dick Kent, vice president of programming of WLAC in Nashville; Ron Brandon, program director of WORD in Spartanburg, S.C.; Wayne Hiller, program director of KQWB in Fargo, N.D.; Bob Baron, regional program director of Smith Broadcasting in Huntsville, Ala.; and Al Clarke, program director of WKXY in Sarasota, Fla.

"Our main problem in the past has been maintaining a competent announcer staff; mostly due to low wages," says Al Clarke, "which I have been fighting unsuccessfully to bring up for quite some time. If we hire announcers from smaller markets, they generally stay with us long enough to develop themselves to the point where they advance to larger markets for more money."

"This has been from six months to a year at the most, on the average. And then, of course, we get our share of 'snowbirds' who come down from the north long enough to get another job with more money somewhere else."

Baron adds: "As you know, I have

been concerned for some time with the lack of ability to learn in a small market. Under normal circumstances, the program director and the music director of a small market station have little experience beyond their market. They are usually staff members with the greatest tenure. This creates a vicious circle where the teacher has no more experience than the student."

Various aspects of promotion was
(Continued on page 29)



Chicago Photographers photo
FIELDING QUESTIONS—Ray Charles, right, talks with a Chicago fan during the Roy Leonard show on WGN. Leonard probably does as many record artists interviews as any air personality in the business. Charles was on his show for two hours.

Radio Forum's Advisors Named

LOS ANGELES—The advisory committee for the ninth annual International Radio Programming Forum has been completed by Paul Drew, Forum chairman and vice president of programming for RKO Radio. The Forum will be held Dec. 1-4 at the Marriott Hotel, New Orleans.

Named as awards chairman was L. David Moorhead, general manager of KMET in Los Angeles. Selected by Moorhead to serve on his awards committee to make the final judging are: Billy Bass, national promotion director of Rocket Records, Los Angeles; George Burns, president of Burns Media Consultants, Los Angeles; and Mardi Nehrbass, general manager of the West Coast branch of Big Tree Records, Los Angeles.

All three on the committee have many years of radio experience at various levels. Bass and Burns have worked as disk jockey and program director; Burns was national program director of Pacific and Southern Broadcasting before leaving to start his own radio firm that deals in programming consulting, syndicated programming, and programming aids products. Nehrbass was music coordinator for the RKO Radio chain for several years.

Moorhead will be announcing regional judges in the near future, plus all details on how to enter the awards competition.

Named by Drew to represent radio programming were Les Garland, program director, CKLW, Detroit; Gary Granger, program director, WSHE, Fort Lauderdale, Fla.; Jay Hoffer, vice president of programming for KRAK in Sacramento; J.J. Jordan, program director of WRKO in Boston; Mike O'Shea, program director of WFTL in Fort Lauderdale, Fla.; Larry Ryan, program director of KEEL in Shreveport, La.; Bonnie Simmons, program director of KSAN in San Francisco; and Rochelle Staab, music coordinator for Bartell Broadcasters, New York.

Representing radio management will be Ted Atkins, vice president and general manager of WTAE in Pittsburgh; Ralph Barnes, vice president and general manager of WZMF in Milwaukee; Bob Bennett, vice president and general manager of WBMJ in San Juan, Puerto Rico; Jim Hilliard, executive vice president and general manager of WIBC in Indianapolis; Bill Ward, vice president and general manager of KLAC in Los Angeles, and George Wilson, president, Bartell Broadcasters, New York.

The role of the disk jockey will be represented by Lee Sherwood, morning personality at WMAQ in Chicago.

Legal aspects of radio will be represented by Gary Smithwick, attorney, Winston-Salem, N.C. Smithwick, until starting his own law firm, worked for the FCC for four years and prior to that was a disk jockey for several years in the South.

Bruce Earl, chief engineer for the Sterling Recreation Organization radio chain, will not only bulkwork all engineering aspects at the Forum, but will also be in charge of all acoustics during the four-day education meeting.

Representing radio education will be Dr. William M. Randle Jr., head of the division of broadcasting at the Univ. of Cincinnati. Randle is a legendary disk jockey, dating back to WERE in Cleveland during the early days of Top 40 radio.

Alan Clark, president of Total Services, and Tom Rounds, president of Watermark Inc., both in Los Angeles, are representing all aspects of radio syndication. Both firms are involved in creating syndication for radio. Watermark produces the weekly radio special "American Top 40" hosted by Casey Kasem.

International radio will be represented by Luis Brunini, director superintendent of the Brazilian radio chain of Sistema Globo de Radio, Rio de Janeiro; Michael Bukht, program director of Capitol Radio, London; Keith James, vice president of programming for Moffat Communications in Calgary, Canada; Rod Muir, president of the 2SM Group in Sydney, Australia; and J. Robert Wood, program director, CHUM, Toronto, Canada.

The music industry also has ample numbers on the advisory committee with: Neil Bogart, president, Casablanca Records, Los Angeles; Ernie Farrell, vice president of promotion, In-Tune Music, Los Angeles; Don Graham, vice president of Cream Records, Los Angeles; Jerry Greenberg, president of Atlantic Records, New York; Connie Pappas, vice president of John Reid Enterprises, Los Angeles; Bob Sherwood, national promotion director, Columbia Records, New York; Chuck Thagard, associated director of national promotions, Columbia Records, Los Angeles; Steve Wax, vice president of promotion, Elektra Records, Los Angeles, and Bruce Wendell, vice president of promotion, Capitol Records, Los Angeles.

CFGM, Toronto, Bows Its Own 'Opry' Show

TORONTO—CFGM here last week launched its own version of the "Grand Ole Opry" called "Opry North," according to program director Dave Charles and music director Dave Johnson. The show was staged at Minkler Auditorium at Seneca College and was a 1,800-seat sellout.

CFGM, a country music station, broadcast 8-9 p.m. live. Performing were Carroll Baker, Tim Daniels, Roy McCaul and the Eastwind band. The show will also include international (meaning U.S.) country acts when they're in the area, say Charles and Johnson.

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NEIL SEDAKA WAS ONCE LEAD SINGER FOR WHAT GROUP?

"HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?

More Outlets Sought In New Zealand

By NOEL WESNEY

CHRISTCHURCH, New Zealand—The owners of independently-operated radio stations have asked the New Zealand Government to consider granting more licenses for the setting up of new independent stations.

They have also told Minister of Broadcasting Hugh Templeton that they think the state-owned Radio New Zealand, which operated last year with more than a \$1,000,000 deficit, should sell off its unprofitable commercial stations in small towns or lease them to private enterprise.

The points were made in submissions to the minister from the Federation of Independent Commercial

Broadcasters which is the independents' association.

Both radio and television broadcasting are in a state of uncertainty at the moment. Under a Labor government which was ousted last November, the New Zealand Broadcasting Corp. was carved up into three state corporations—TV 1, TV 2 and Radio New Zealand. The seven independents were allowed to continue but were told that there would be no more room for the role of private enterprise.

But with a new national Government in control, and one that is dedicated to fostering private enterprise, things could be changed. Also looming ahead is the prospect of FM broadcasting.

Travelers Get a U.S. Radio Guide

By GERRY WOOD

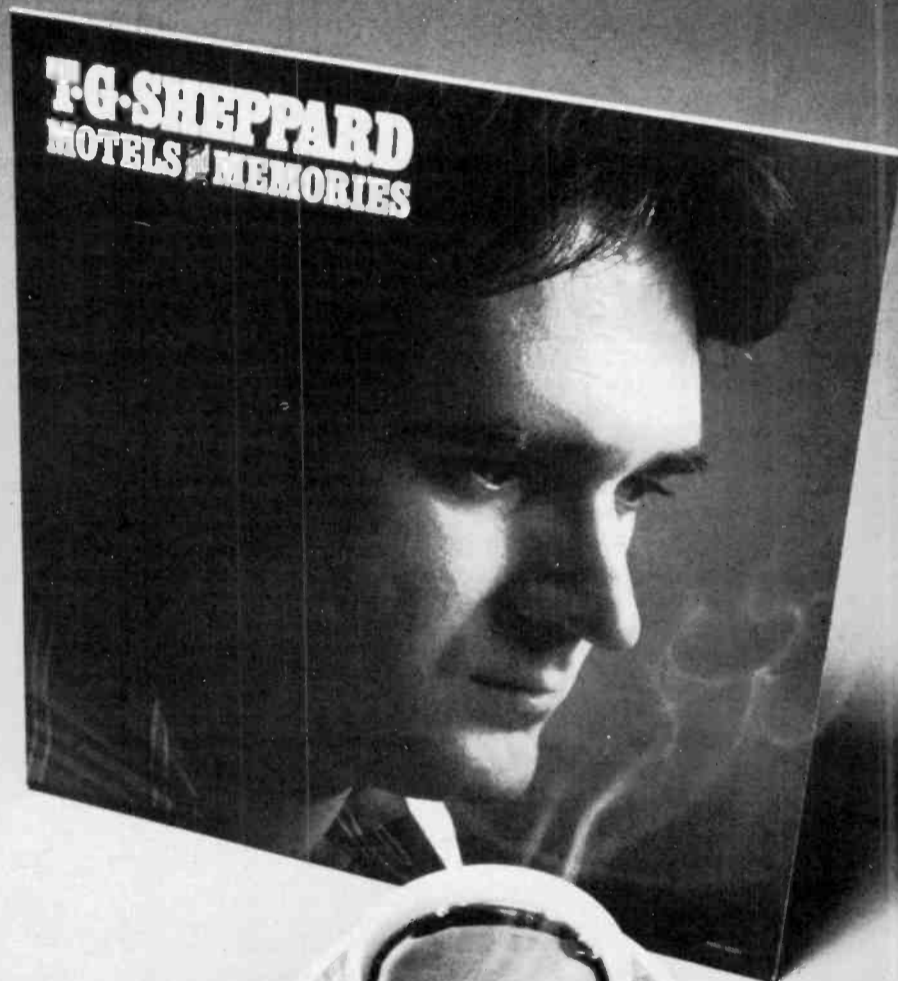
NASHVILLE—Sensing a need for their product and a market for it, two radio specialists are publishing a "Travelers' Radio Directory," giving travelers a breakdown of more than 7,400 stations by state, format, city, frequency, call letters and range.

Half of the initial printing of 50,000 has already been placed, concentrated on the East Coast, and initial reports indicate excellent sales of the 180-page \$3 booklet.

"We hope to go national with this," comments Wayne Paananen, co-editor, co-publisher and co-conceiver of the paperback radio directory that, in two weeks, has been

(Continued on page 50)

**5th SMASH
SINGLE IN A ROW!**
"Solitary Man"^(H6032F) by
T.G. SHEPPARD



**from the album
"Motels and Memories"
On Hitsville...
the new home of
Motown's country hitmakers!**

(ME6 403S1)

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/3/76)

TOP ADD ONS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

PRIME MOVERS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- SEALS & CROFTS—Get Closer (Warner Bros.)
- GARRY WRIGHT—Love Is Alive (Warner Bros.)

BREAKOUTS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

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.

- KBBC—Phoenix**
 - WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
 - STARBUCK—Moonlight Feels Right (Private Stock) 29-34
 - QUEEN—You're My Best Friend (Elektra) HB-25
- KTKT—Tucson**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - BEATLES—Got To Get You Into My Life (Capitol)
 - DOROTHY MOORE—Misty Blue (Malaco) 18-12
 - STEVE MILLER BAND—Take The Money And Run (Capitol) 27-19
- KQEO—Albuquerque**
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - STARBUCK—Moonlight Feels Right (Private Stock) 22-15
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 23-17
- KENO—Las Vegas**
 - RHYTHM HERITAGE—Baretta's Theme (Keep Your Eye On The Sparrow) (ABC)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - DARLY HALL & JOHN OATES—Sara Smile (RCA) 19-13
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) 24-17

- KROY—Sacramento**
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - DIANA ROSS—Love Hangover (Motown) 16-10
 - SILVER CONVENTION—Get Up And Boogie (18-11)
- KYNO—Fresno**
 - ABBA—Mama Mia (Atlantic)
 - RHYTHM HERITAGE—Baretta's Theme (Keep Your Eye On The Sparrow) (ABC)
 - STARBUCK—Moonlight Feels Right (Private Stock) 16-8
 - CAPTAIN & TENNILLE—Shop Around (A&M) 20-11
- KJUY—Stockton, Calif.**
 - FOGHAT—Fool For The City (Bearsville)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - TODD RUNDGREN—Good Vibrations (Bearsville) 27-17
- KGW—Portland**
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
 - GARRY WRIGHT—Love Is Alive (Warner Bros.) 22-11
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-12
- KISM—Portland**
 - ABBA—Mama Mia (Atlantic)
 - MARVIN GAYE—I Want You (Tama)
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) 30-22
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-23
- KING—Seattle**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - RHYTHM HERITAGE—Baretta's Theme (Keep Your Eye On The Sparrow) (ABC)
 - CAPTAIN & TENNILLE—Shop Around (A&M) 9-4
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 15-11
- KJR—Seattle**
 - SEALS & CROFTS—Get Closer (Warner Bros.)
 - QUEEN—You're My Best Friend (Elektra)
 - STARBUCK—Moonlight Feels Right (Elektra) 17-13
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 25-17
- KJRB—Spokane**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 13-6
 - DOROTHY MOORE—Misty Blue (Malaco) 23-15
- KTAC—Tacoma**
 - GALLAGHER & LYLE—I Wanna Stay With You (A&M)
 - DR. HOOK—A Little Bit More (Capitol)
 - STARBUCK—Moonlight Feels Right (Private Stock) 21-13
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-16
- KCPX—Salt Lake City**
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - QUEEN—You're My Best Friend (Elektra)
 - SEALS & CROFTS—Get Closer (Warner Bros.) 24-15
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.) 25-17
- KRSP—Salt Lake City**
 - ABBA—Mama Mia (Atlantic)
 - QUEEN—You're My Best Friend (Elektra)
 - HEART—Crazy On You (Mushroom) 22-12
 - AMERICA—Today's The Day (Warner Bros.) 21-13

- KTLK—Denver**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - CARPENTERS—I Need To Be In Love (A&M)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 19-9
 - EDDIE RABBITT—Rocky Mountain Music (Elektra) HB-33

Southwest Region

- TOP ADD ONS:**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - DARLY HALL & JOHN OATES—Sara Smile (RCA)
- PRIME MOVERS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - STARBUCK—Moonlight Feels Right (Private Stock)
- BREAKOUTS:**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - DARLY HALL & JOHN OATES—Sara Smile (RCA)

- KELI—Tulsa**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - QUEEN—You're My Best Friend (Elektra)
 - STARBUCK—Moonlight Feels Right (Private Stock) 12-5
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-11
- WTIX—New Orleans**
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - CHEECH & CHONG—Framed (Ode)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 10-6
 - DARLY HALL & JOHN OATES—Sara Smile (RCA) 11-9
- KEEL—Shreveport**
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - QUEEN—You're My Best Friend (Elektra)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - CAPTAIN & TENNILLE—Shop Around (A&M)

Midwest Region

- TOP ADD ONS:**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - QUEEN—You're My Best Friend (Elektra)
- PRIME MOVERS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - WINGS—Silly Love Songs (Capitol)
 - SEALS & CROFTS—Get Closer (Warner Bros.)
- BREAKOUTS:**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

- WDGY—Minneapolis**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - DOROTHY MOORE—Misty Blue (Malaco) 8-5
 - CAPTAIN & TENNILLE—Shop Around (A&M) 17-14
- KSTP—Minneapolis**
 - BILL LA BOUNTY—Lie To Me (20th Century)
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 21-9
 - DOROTHY MOORE—Misty Blue (Malaco) 23-10
- WHB—Kansas City**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - DOROTHY MOORE—Misty Blue (Malaco) 8-5
 - CAPTAIN & TENNILLE—Shop Around (A&M) 17-14

- KOIL—Omaha**
 - BAY CITY ROLLERS—Rock And Roll Love Letter (Arista)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) HB-18
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-20
- KKLS—Rapid City, S.D.**
 - QUEEN—You're My Best Friend (Elektra) More (Part 1)
 - TODD RUNDGREN—Good Vibrations (Bearsville)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-10
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 19-11
- KQWB—Fargo, N.D.**
 - ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
 - QUEEN—You're My Best Friend (Elektra)
 - RAMONES—Love Is Alive (Warner Bros.) 22-12
 - KEITH CARRADINE—I'm Easy (ABC) 29-18

- WLS—Chicago**
 - DARLY HALL & JOHN OATES—Sara Smile (RCA)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 29-22
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) 34-25
- WDHF—Chicago**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - BEATLES—Got To Get You Into My Life (Capitol)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) 14-11
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 21-17
- WVON—Chicago**
 - BOOTY PEOPLE—Spirit of '76 (Calla)
 - R.B. HUDMAN—How Can I Be A Witness (Atlantic)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Philadelphia Int'l.) 36-17
 - MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion) 40-22
- WNDE—Indianapolis**
 - BILLY OCEAN—Love Really Hurts Without You (Ariola America)
 - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
 - ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn) 13-7
 - ROLLING STONES—Fool To Cry (Rolling Stones) 23-13
- WOKY—Milwaukee**
 - STARLAND VOCAL BAND—After Delight (Windsong)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 28-18
 - SEALS & CROFTS—Get Closer (Warner Bros.) 29-19
- WZUU-FM—Milwaukee**
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - IAN LLOYD—Never Been A Man (Polydor)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-6
 - SEALS & CROFTS—Get Closer (W.B.)
 - WEMP—Milwaukee
 - DONNY OSMOND—C'Mon Marianne
 - QUEEN—You're My Best Friend (Elektra)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 29-15
 - SEALS & CROFTS—Get Closer (Warner Bros.) 28-20

North Central Region

- TOP ADD ONS:**
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - GARRY WRIGHT—Love Is Alive (W.B.)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)

- PRIME MOVERS:**
 - DIANA ROSS—Love Hangover (Motown)
 - GARRY WRIGHT—Love Is Alive (W.B.)
 - SEALS & CROFTS—Get Closer (Warner Bros.)
- BREAKOUTS:**
 - GARRY WRIGHT—Love Is Alive (W.B.)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - DOROTHY MOORE—Misty Blue (Malaco)

- CKLW—Detroit**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 28-18
 - SEALS & CROFTS—Get Closer (Warner Bros.) 29-19
 - WZUU-FM—Milwaukee
 - BEACH BOYS—Rock And Roll Music (Warner/Reprise)
 - IAN LLOYD—Never Been A Man (Polydor)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-6
 - SEALS & CROFTS—Get Closer (W.B.)
 - WEMP—Milwaukee
 - DONNY OSMOND—C'Mon Marianne
 - QUEEN—You're My Best Friend (Elektra)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 29-15
 - SEALS & CROFTS—Get Closer (Warner Bros.) 28-20

(Continued on page 24)

Pacific Southwest Region

- TOP ADD ONS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - CARPENTERS—I Need To Be In Love (A&M)
- PRIME MOVERS:**
 - DOROTHY MOORE—Misty Blue (Malaco)
 - CARPENTERS—I Need To Be In Love (A&M)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- BREAKOUTS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)

- KHJ—Los Angeles**
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - CARPENTERS—I Need To Be In Love (A&M)
 - CAPTAIN & TENNILLE—Shop Around (A&M) 15-7
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) 21-11
- KDAY—Los Angeles**
 - GEORGE BENSON—This Masquerade (Warner Bros.)
 - BOB MARLEY & THE WAILERS—Roots Rock Reggae (Island)
 - DOROTHY MOORE—Misty Blue (Malaco) 11-6
 - DAVID RUFFIN—Everything's Coming Up Love (Motown) 33-29
- KEZY—Anaheim**
 - DAVID BOWIE—TVC 15 (RCA)
 - CARLY SIMON—It Keeps You Running (Elektra)
 - ROLLING STONES—Fool To Cry (Rolling Stones) 18-13
 - HEART—Crazy On You (Mushroom) 24-19
- KFXM—San Bernardino**
 - STEVE MILLER BAND—Take The Money And Run (Capitol)
 - CHEECH & CHONG—Framed (Ode)
 - DOROTHY MOORE—Misty Blue (Malaco) 12-6
 - STARBUCK—Moonlight Feels Right (Private Stock) 17-10
- KCBQ—San Diego**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - HEART—Crazy On You (Mushroom)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) 11-6
 - CHEECH & CHONG—Framed (Ode) 29-19
- KAFY—Bakersfield**
 - SEALS & CROFTS—Get Closer (Warner Bros.)
 - QUEEN—You're My Best Friend (Elektra)
 - DOROTHY MOORE—Misty Blue (Malaco) 12-6
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong) 22-10
- KRIZ—Phoenix**
 - SUPREMES—I'm Gonna Let My Heart Do The Walking (Motown)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 20-13
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.) 24-20

Pacific Northwest Region

- TOP ADD ONS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - QUEEN—You're My Best Friend (Elektra)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- PRIME MOVERS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - STARBUCK—Moonlight Feels Right (Private Stock)
- BREAKOUTS:**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - STARBUCK—Moonlight Feels Right (Private Stock)

- KFRL—San Francisco**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - DARLY HALL & JOHN OATES—Sara Smile (RCA) 19-13
 - BRASS CONSTRUCTION—Movin' (United Artists) 26-18
- KYA—San Francisco**
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - STARBUCK—Moonlight Feels Right (Private Stock) 26-19
 - DON HARRISON BAND—Sixteen Tons (Atlantic) 29-21
- KDIA—Oakland**
 - LEON HAYWOOD—Stokin' (Part 1) (20th Century)
 - LOU RAWLS—You'll Never Find Another Love Like Mine (Philadelphia Int'l.)
 - DARLY HALL & JOHN OATES—Sara Smile (RCA) 29-15
- KLIV—San Jose**
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - VICKI SUE ROBINSON—Turn The Beat Around (RCA)
 - BOZ SCAGGS—It's Over (Columbia) 5-2
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock) 17-12
- KNDE—Sacramento**
 - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - WINGS—Silly Love Songs (Capitol) 5-1
 - SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 11-3

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93 KHJ

Dear Programmer:

May I take a moment to thank you for taking the time to listen to "The Flag." I'd also like to tell you how it came to be recorded.

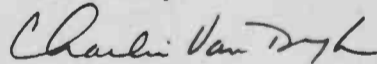
As you well know, it's about the right time for another talk record; so I decided to record one that we could all feel positive about.

For one thing, all artist proceeds are going directly to The Washington Crossing Foundation, an approved non-profit organization of the American Revolution Bicentennial Administration. Another reason is that recent survey information tells us that while 18-34 year old people rate politicians at a low level, the idea and philosophy of patriotism itself is more popular than ever.

To me, it's a valuable record because of content alone, and I personally believe this production is timed right to be a programming plus as well.

I sincerely appreciate your consideration and support.

Yours truly,



Charlie Van Dyke
Program Director

CVD:hs



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*"Who Loves You," "December 1963 (Oh, What a Night)"



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June 13 Mesker Park, Evansville, Indiana
June 14 Memorial Coliseum, Ft. Wayne, Indiana
June 17 Henry Levitt Arena, Wichita
June 18 Civic Arena, Omaha
June 19 Uni Dome, Waterloo, Iowa
June 20 Milwaukee Arena
June 22 Dane County Coliseum, Madison, Wisconsin
June 23 Market Square Arena, Indianapolis
June 25-26 Carowinds, Charlotte, North Carolina
June 28-July 3 Melody Fair Theatre, Buffalo
July 9 Binghamton, New York
July 10 Saratoga Center for Performing Arts, New York
July 15-18 Painters Mill Music Fair, Maryland
July 20-25 Casino Theatre, Atlantic City
July 29-Aug. 1 Shady Grove, Washington, D.C.
Aug. 2-7 Oak Dale Theatre, Wallingford, Connecticut

Aug. 10-15 Westchester Theatre, Terrytown, New York
Aug. 20 Iowa State Fair
Aug. 27 Omni, Atlanta
Aug. 28 Kentucky State Fair
Aug. 29 Holmewood, Chicago
Aug. 30 Canadian National Exposition, Toronto
Sept. 1 Minnesota State Fair
Sept. 3 Civic Arena, Pittsburgh
Sept. 4 Blossom Music Festival, Cleveland
Sept. 5-6 Pine Knob Theatre, Detroit
Sept. 7-8 Garden State, Holmdel, New Jersey
Sept. 10 Providence Civic Center, Rhode Island
Sept. 11 New Haven Coliseum, Connecticut
Sept. 12 George Wallace Jr. Civic Center, Fitchburg, Massachusetts
Sept. 15 State Fair, Springfield, Massachusetts
Sept. 17 War Memorial Coliseum, Syracuse
Sept. 18 War Memorial Coliseum, Rochester
Sept. 21-26 Valley Forge Music Fair, Pennsylvania
Oct. 1 Bloomsburg Fair, Pennsylvania



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Radio's Formats Coming Together

Pop, Soul, Country Stations Program The Same Disks

By CLAUDE HALL

LOS ANGELES—The enormous melding of radio formats was exemplified one week ago when Billboard altered its Singles Radio Action charts to include nine key soul stations.

For the first time, these stations have been included into the mainstream of what's happening in music: they are no longer merely "starter" stations of r&b product. Instead, they are being accepted on full and equal basis for their individual effort at exposing records and influencing sales.

It should be noted that many program directors such as Bill Watson of KMPC, Los Angeles, may soon be forcing the same acceptance of adult contemporary stations ... if the present trend continues.

This melding of radio formats may have ramifications throughout the radio and record industry in days to come. While record promotion executives have long and loudly yelled for stations to take the "tags" off of the record types—especially when they were trying to convince some Top 40 music director to play a potential crossover country or r&b record—they may not like the final results as all playlists squeeze to a minimum highly detrimental to the record industry.

The melding actually goes back several years. In fact, it goes back to several rock artists—mostly groups—who were having trouble getting their new product exposed on the already tight playlists of Top 40 stations. By softening the sound, they found they could get records played on MOR stations and, if the record had merit and sold well, it might crossover from MOR to Top 40. A whole wave of records emerged ranging from the New Seekers up to today's Carpenters and Carol King.

At the same time—and perhaps somewhat earlier in many markets—Top 40 stations had begun to program r&b type records, especially those that were well-produced and more pop in sound. Thus, Motown artists and other black artists leaped from the playlists of soul music stations to that of Top 40 stations such as KHJ in Los Angeles and WABC in New York.

Rick Sklar, who programmed WABC to its present lofty ratings position and now supervises programming on all ABC-owned AM stations, says that he treats all records equal—he just wants to know that they're selling and if a given record, regardless of type, is selling well enough, it usually goes on the playlist.

Yet, Tuesday (25) in Los Angeles before a meeting of the California Copyright Conference, Berty Kleinman, vice president of programming for Drake-Chenault Enterprises, said that in his opinion WABC, "relative to Los Angeles, is almost a soul station."

The situation doesn't just concern Top 40 and soul or Top 40 and MOR, but also Top 40 and country music radio. As country music artists kept striving to get those extra sales that come from a record which crosses over into the pop market, their records took on stronger and stronger overtones of either an MOR record or rock record; lately, the music drift has been more toward Top 40.

KMPC is playing everything; it's an adult contemporary station now as opposed to being an MOR station.

LeBaron Taylor, vice president of special projects for Columbia Records, had a phenomenal career in soul radio. He believes that black radio may suffer because of the tremendous "exposure major radio stations are giving to black music. Habitually, black music stations always had a limited signal. But now WABC in New York is fighting for its life against strong competition from many directions. WABC even tends to go on black music records

before WWRL, one of the traditional soul stations in the market. Perhaps WWRL is even losing audience because of this.

"I feel it will be good for the music business, but it may prove costly to black radio in the future," Taylor says.

It's actually a strange situation and almost unpredictable. "Earth, Wind & Fire just came off a million-seller and we still had trouble getting pop play on their next single—'Can't Hide Love' which has sold at least 500,000 copies from black radio airplay alone. And Johnnie Taylor's 'Disco Lady' was a certified platinum-selling single, yet we're only about half a million in sales on his latest release of 'Somebody's Getting It' and we don't have a significant pop station on it yet. And I won't be surprised if we don't get any at all. I'm already getting replies from pop stations that Taylor's latest single is too r&b.

"So, while the music is coming together, the pattern is not consistent. It's not coming together like we'd like," Taylor says.

Taylor thinks that too many record companies have written off real r&b music and thus written off the entire South as a sales market.

"Because of the direction these companies are taking from an a&r standpoint, they've cleaned up the sound of the product in order to get the crossover sales. The Gamble-Huff product, the Motown product, that of Atlantic Records, all of it's very clean as opposed to five years ago.

"Everyone is ignoring the South to a great extent. Even Columbia tends to go after the large markets—the large volume areas. Which may be a mistake. But we're not alone. If you look at other record companies, you'll find they're structured the same way. Part of this is due to the acceptance of black music and other musics in the pop market place.

"I haven't heard a real r&b record from the O'Jays in a long time. No one is cutting, for instance, blues the way they used to in the past. But then, you couldn't get it played on radio today."

He mentions that Stan Lewis and Henry Stone are probably the only major record men today involved in creating r&b for the South, now that Don Robey is gone. "Yet, 'Disco Lady' by Johnnie Taylor sold more in the South than any other record we've had lately."

He believes the market is there, just not being catered to. All because the mass sales are in crossover product.

(Continued on page 29)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Robert Baron, group program director of Smith Broadcasting, operating out of WAAY in Huntsville, Ala., writes: "Here's a further footnote on the KCBQ contest. Enclosed is a copy of the Great American WAAY, American Revolutionary Bicentennial Booklet, which was copyrighted Feb. 18, 1976. The basis is similar—the ARB book, mass distribution, the contest, and designed usage for an extended period. The 'phone-mate' approach with spaces for important business and personal numbers, as well as bicentennial notes and calendar months, was aimed at keeping our call letters visible far beyond the length of the contest. And the contest is actually a moneymaker for the station. What is dissimilar is that our is a bulk-mailed booklet and that, on advice of attorneys, was delayed until after the ratings period. I can't fault our attorneys because it is the first time our company has engaged in a bulk-mail campaign and \$8,000 just in front of a book is difficult to justify."

Baron adds that this kind of promotion "does point out the commendably aggressive and competitive stance of KCBQ in San Diego and Bartell—living with the multitude of federal restrictions, but getting the job done. It's the kind of atmosphere we're developing here, but which obviously already exists at KCBQ. Promotions, excitement, getting to the competition, is what makes this business what it is and why guys will give up security and many times forgo more lucrative careers for the thrill of the battle. I salute **Gerry Peterson**; he did it, I didn't. What I'm left with is the sure knowledge that great minds, etc., and that we're probably the only station in the country to commence a \$15,000 contest the day the ARB ended."

Don Burns, last at KIIS, Los Angeles and once with KJR, Seattle, is looking; 805-497-1405. He has been dabbling in real estate. ... **Lance Carson**, music director of WBMI in Biloxi, Miss., needs recording artists for a celebrity golf tournament July 13-15. The charity organization sponsoring the event will pay airfare, hotel, etc. If you're a big name, call him at 601-388-2323 for details; you'll be swinging for a good cause.

Bill Huie is now director of communications for TRAV, Atlanta. Everyone in radio remembers Huie from his radio show "What's It All About." ... **Harry Chase** has joined WMEX in Boston as new morning newsman and the station reports this is part of a continuing move toward "an all-talk format. ... **Brent Hill**,

(Continued on page 30)

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KNAC photo
APRIL FOOL WINNERS—Guest disk jockeys for an hour accept their awards for doing the best job while appearing on KNAC's April Fool's Day promotion. From left: Don Stowne of Lifesong Records, Chuck Thagard of Columbia Records, Jack Ashton of United Artists Records, KNAC program director Paul Sullivan; Claude Hall of Billboard, and Lindy Goetz of Mercury Records. Judge for the competition was Mike Harrison. Sullivan and KNAC owners Jim and Claudia Harden appeared at the presentation ceremonies in Long Beach.

Programming Comments

**JIM GABBERT, president
KIOI-FM-AM
San Francisco**

Programming is undergoing a change that is reflected in the overall ratings. I've noticed it in studying ARB and Pulse for several major markets. As fragmentation of audience increases, the difference between being number one and number two in a market is very small, or being number one and number five. As MOR stations become more contemporary, the contemporary stations are becoming more MOR.

I think what's happening is everybody's becoming more of the same.

Rock radio has changed dramatically, because you have to relate to advertising dollars and revenues—where the dollars come from and what part of the market you want to carve out. And today teens are not the most saleable commodity in the world, if you want to treat them as a commodity. We have found at our station, for example, that we will make more money if we don't have teens than if we did—even if they're a plus audience. Because with certain accounts like Cadillac and Porsche you can relate to your audience and say: Yes, we have a big 18-24 or 18-34 or 18-49 audience. You relate that audience to a particular lifestyle that has more money, a better education. And you point out that the station doesn't reach the lowest common denomi-

nator, i.e., the station doesn't have any teens listening. Proof that your station does reflect a lifestyle.

And many major rock stations are beginning to see this and are turning slowly in this direction. You can notice this in the fact that the personality is coming back into rock radio more and more.

Of course, there's always room for one teen-oriented station in a market. Maybe two. But, no more than that.

We've always considered ourselves an adult contemporary station and I was surprised how much we sound like KHJ in Los Angeles. But when I was last in Los Angeles I listened also to KMPC and heard "Disco Lady" followed by "Love Machine" and that kind of music certainly would not have been considered MOR music in the past.

Yes, there's a dramatic change going on in radio right now. And I think it's a product of the non-duplication ruling going back to... 1965? When FM stations were forced to separate programming—and all of a sudden another 25-30 stations hit the air in Los Angeles and 14 in San Francisco. And, as these stations set out to carve their niche out of a market, you had various shades of whatever format they were doing.

Radio Execs Feel Talent Development Vital Concern

• Continued from page 20

the second greatest topic suggested in the survey. Scott Sherwood, program-music director of KXOK in St. Louis, was just one of several program directors who recommend that the Forum get deeply involved in promotions. Bob Payton, program director of X-ROK in El Paso, thinks that "providing major-market promotions on a medium market budget" would make a good topic.

About the same thing was suggested by Jerry Rogers, station manager of WSGA in Savannah; Cliff Hunter, general manager of KYA in San Francisco; Gene Pope, program director of WVOJ in Jacksonville, Fla.; and Bob Paiva, program director of WLEE in Richmond, Va.

John Randolph, program director of WAKY in Louisville, recommends two topics: "Should Top 40 stations play LP cuts?" and "how to improve your station's image."

One of the topics also suggested by Bob Paiva was the need of program directors to see new equipment... from turntables through audio systems, to understand the capabilities of their signals. "Engineering is often left to the chief... to disastrous effects," says Paiva.

All of these suggestions—and others submitted in a national survey—were discussed Friday (28) in a meeting of the Forum advisory committee with Forum chairman Paul Drew, vice president of programming for RKO Radio.

Drew has completed his advisory committee (see separate list) and will be announcing the agenda for the four-day meeting within the next few weeks. The Forum will be held at the Marriott Hotel right in the French Quarter in New Orleans Dec. 1-4.

Radio's Formats Coming Together

• Continued from page 28

Yet, as stations continue to meld formats and MOR, Top 40, country and black music stations take on almost the same sound with almost the same records, the mass sales may be there.

But record promotion men will find it more and more difficult to start records. That's obvious. There won't be any starter stations. A recent Billboard survey reveals that even smaller market Top 40 stations have limited-length playlists now.

Every program director wants to only play safe records that have shown sales strength in another market or on another station. Kleinman, who is involved with KIQQ (K-100) in Los Angeles as well as the syndicated programming services of Drake-Chenault, said in his speech Tuesday (25) that K-100 is more interested in playing a record if two other stations in Los Angeles are already on it.

Thus, it's clear that someday record men may long for "the good old days" when there was a soul station, a country music station, an MOR station, a progressive station, and a Top 40 station in almost every market, instead of now, when all you find is a lot of stations playing virtually the same records.

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*Trademark of BIC Pen Corporation



ZZ TOP FRENZY

Radio Stations Lock Into Tour With Tickets, Promos

LOS ANGELES—It's going to be a crazy tour, but as one Top 40 radio station program director said last week as his station was giving away a slate of tickets to the Friday (28) kickoff concert of ZZ Top, "people here are crazy over ZZ Top."

The tour of the Texas group is slated for around 100 cities and countries such as the U.S., Europe, Japan, Australia, and Mexico. "We're taking Texas to the people," says Bob Small, liaison man for Bill Ham in New York.

Last week, to support the opening concert in Winston-Salem, N.C., radio stations in town and even more than 100 miles away were giving out tickets, copies of "Fandango" album, and running a slate of spots prompting the concert—almost one an hour.

WAYS in Charlotte was giving away tickets to the concert in on-air contests, as was WKIX in Raleigh. Charlotte is about 100 miles away, Raleigh a little closer. Frank Maruca, general manager of WAYS, said that the Tops event was drawing considerable attention in Raleigh.

"We don't get many concerts in Raleigh, which is a little strange when you consider there are at least 50,000 college students in this immediate area. But there's simply no auditorium large enough." He points out that Elvis Presley will not per-

form in Raleigh, but in the Greensboro Coliseum which may seat up to 12 or 14,000. Maruca, at press time, says the local citizens will be driving to Winston-Salem for the opening concert. His station had a few tickets to use in giveaways and 10 albums to giveaway. The promoters of the concert—Intamp out of Charleston, W. Va. had also brought a flight of commercial spots.

Tim Bird, program director of WAIR in Winston-Salem, says his station was giving away albums by ZZ Top and Elvin Bishop, who'll be touring with the group. "And there's at least one commercial an hour on the air promoting the event."

He says that he had also been talking to Allan Oremen, record promotion executive for London Records

out of Atlanta, about having someone come by the station for an on-air interview.

WTOP in Winston-Salem was also airing a flight of spots about the concert, in 30s and 10s, with about one an hour. WTOP had about 40 tickets to giveaway on the air.

Asked how he'd obtained the tickets, program director Jimmy Dean points out the station is important in the area.

The station also got a box of "Fandango" albums to giveaway in on-air contests.

ZZ Top is traveling with everything from a Texas Longhorn steer to a buffalo and some buzzards to use in the show.

Though nationwide promotion is a little behind, Small thinks it will be in gear shortly. London Records, for instance, is putting together a special LP of 12 of the better ZZ Top cuts—three each from each of its four existing albums—to send to radio stations to play, "and the guys will do interviews on radio stations everywhere they're appealing. We'll also set up radio specials on the group," says Small. He points out that initial concerts are sold out.

Stations Firm In U.S.-Aussie Novel Hookup

LOS ANGELES—The live broadcast specials from Australia July 24-25 have now been slated for WLAC in Nashville, KAKC in Tulsa, WAXY in Ft. Lauderdale, Fla.; and WAVX in New Haven, Conn., reports Michael Spears, operations director of KFRC in San Francisco and coordinator for the two hour-long specials. Dale Dorman will be in Brisbane, Charlie Van Dyke in Melbourne, and Marvelous Mark in Sydney.

The shows will feature 10 commercial avails and be free to radio stations in the U.S. on a first-come, first-served basis. Spears says he will take additional stations for the impromptu network feed until 5 p.m. June 4. RKO stations will also participate.

Special bicentennial coins will be available to listeners of participating stations on request.

Olivia Newton-John, Helen Reddy, and the Eagles will unveil new records on the program, which is being billed as "Friends Across The Pacific."

Vox Jox

• Continued from page 28

vice president and operations director at WIS, Columbia, S.C., has been promoted to senior vice president of operations for all Cosmos Broadcasting. Congratulations, Brent. New program director/assistant general manager of WIS is Terry P. Hourigan.

★ ★ ★

John Lund has resigned as program director of WNBC in New York. Bill Rock has been named acting program director of the adult contemporary station and plans to work on the music side of the station and get it a little better in gear, perhaps tighten up the format some; no other changes are expected at this time. . . . Lineup at WAIR in Winston-Salem, N.C., features operations manager Russ Spooner 6-10 a.m., Paul Richards in mid-day, program director Tim Bird 2-6 p.m., Coyote Nash 6-10 p.m., Oscar Alexander 10 p.m.-1 a.m., and Marsha McLain 1-6 a.m.

★ ★ ★

The fourth issue of Air-Chexx is out, according to publisher Craig Erickson. And there's a close-up study on the St. Louis market, an article on WVBF in Boston, and an interview with that sage of TM as applied to music, Bob Hamilton of the Radio Quarterly Report. Air-Chexx costs \$99.95 for 26 issues a year. Tying in with "One Piece At A Time" by Johnny Cash, radio station KFOX program director Jim Christofferson decided that since Cash built a car one piece at a time, the station could give one away one piece at a time. "We put together a list of 60 highly recognizable car parts from a \$2,500 dune buggy which was actually built from several different cars. Each car part was assigned a number from one to 60 and listeners were required to assemble a completed list of all car parts and numbers to win the Foxmobile. Each jock announced two clues a show for car parts." Cash, in Los Angeles for a concert, unveiled the dune buggy for the station's promotion.

★ ★ ★

Lineup at WLOB, Top 40 station
(Continued on page 31)

Rock Singles Best Sellers

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As Of 5/24/76

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

- | | |
|--|--|
| 1 SILLY LOVE SONGS—Wings—Capitol 4256 | 21 MISTY BLUE—Dorothy Moore—Malaco 1029 |
| 2 BOOGIE FEVER—Sylvers—Capitol 4179 | 22 CRAZY ON YOU—Heart—Mushroom 7021 |
| 3 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 | 23 STRANGE MAGIC—Electric Light Orchestra—United Artists |
| 4 SHANNON—Henry Gross—Lifesong 45002 | 24 RHIANNON (Will You Ever Win)—Fleetwood Mac—Warner/Reprise 1345 |
| 5 FOOLED AROUND AND FELL IN LOVE—Elvin Bishop—Capricorn 0252 | 25 COME ON OVER—Olivia Newton-John—MCA 40525 |
| 6 WELCOME BACK—John Sebastian—Warner/Reprise 1349 | 26 TEAR THE ROOF OFF THE SUCKER—Parliament—Casablanca 856 |
| 7 HAPPY DAYS (From The Paramount TV Series)—Pratt & McLain—Warner/Reprise 1351 | 27 LOVE IN THE SHADOWS—Neil Sedaka—Rocket 40543 |
| 8 LOVE HANGOVER—Diana Ross—Motown 1392 | 28 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 |
| 9 SHOP AROUND—Captain & Tennille—A&M 1817 | 29 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806 |
| 10 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571 | 30 ONE PIECE AT A TIME—Johnny Cash—Columbia 3-10321 |
| 11 BOHEMIAN RHAPSODY—Queen—Elektra 45297 | 31 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260 |
| 12 LET YOUR LOVE FLOW—Bellamy Brothers—W.B./Curb 8169 | 32 MOVIN'—Brass Construction—United Artists 775 |
| 13 SARA SMILES—Daryl Hall & John Oates—RCA 10530 | 33 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 |
| 14 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143 | 34 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. 8196 |
| 15 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184 | 35 DEEP PURPLE—Donny & Marie Osmond—Kolob 14840 |
| 16 BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage—ABC 12177 | 36 FOOL TO CRY—Rolling Stones—Rolling Stones 19304 |
| 17 TRYIN' TO GET THE FEELING AGAIN—Barry Manilow—Arista 0172 | 37 HAPPY MUSIC—Blackbyrds—Fantasy 762 |
| 18 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039 | 38 HURT—Elvis Presley—RCA 10601 |
| 19 DISCO LADY—Johnnie Taylor—Columbia 3-10281 | 39 GET CLOSER—Seals & Crofts—Warner Bros. 8190 |
| 20 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 | 40 MISTY BLUE—Dorothy Moore—Malaco 1029 |

Rock LP Best Sellers

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As Of 5/24/76

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

- | | |
|--|--|
| 1 WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 22 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 2 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 23 DREAM WEAVER—Gary Wright—Warner Bros. BS 2868 |
| 3 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104 | 24 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 4 FLEETWOOD MAC—Reprise MS2225 | 25 HIDEAWAY—America—Warner Bros. BS 2932 |
| 5 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 26 I WANT YOU—Marvin Gaye—Tamla T6-342-S1 |
| 6 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 | 27 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 7 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 28 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 |
| 8 HERE AND THERE—Elton John—MCA 2197 | 29 STRUTTIN' MY STUFF—Elvin Bishop—Capricorn CP 0165 |
| 9 COME ON OVER—Olivia Newton-John, MCA 2186 | 30 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 10 DESTROYER—Kiss—Casablanca NBLP 7025 | 31 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 |
| 11 ALIVE!—Kiss—Casablanca NBLP 7020 | 32 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 |
| 12 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 33 FOOL FOR THE CITY—Foghat—Bearsville BR 6959 |
| 13 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899 | 34 BRASS CONSTRUCTION—United Artists UA-LA545-G |
| 14 PRESENCE—Led Zeppelin—Swan Song SS 8416 | 35 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907 |
| 15 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 36 MOTHERSHIP CONNECTION—Parliament—Casablanca NBLP 7022 |
| 16 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 37 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383 |
| 17 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 | 38 LOOK OUT FOR #1—Brothers Johnson—A&M SP 4567 |
| 18 ROCKS—Aerosmith—Columbia PC 34165 | 39 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2886 |
| 19 DIANA ROSS—Motown M6-861 S1 | 40 AMIGOS—Santana—Columbia PC 33576 |
| 20 GREATEST HITS—Elton John—MCA 2128 | |
| 21 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | |

BMI Salutes Muscle Shoals

MUSCLE SHOALS, Ala.—Muscle Shoals area music leaders have been saluted by BMI at a party and dinner celebrating the 15th anniversary of the Alabama town's music success.

BMI president Edward Cramer and vice president Frances Preston led the organization's fete May 24 at the Joe Wheeler State Park Resort in Rogersville, Ala.

Some 300 persons attended the event honoring the Muscle Shoals music industry which began in 1961 when Rick Hall opened his first studio. Since then Muscle Shoals musicians have made their mark on pop, country, easy listening and soul charts.

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Radio-TV Programming

Vox Jox

• Continued from page 30

in Portland, Ore. just taken over by new owners, includes **Bob Anderson** 6-10 a.m., program director **Ron Forster** 10 a.m.-2 p.m., music director **Steve Brodie** 2-7 p.m., **Captain Kirk Russell** from KRKE in Albuquerque, N.M., 7-midnight; and **Dan McCrae** midnight-6 a.m., with **Willie Mitchell** and **Jim King** on weekends. . . . **Joan Bennett**, a newspaper, is looking for a position; 207-773-6261. . . . **WIBA**, FM station in Madison, Wis., has just made me a flight commander for the station's second annual kite fly. The station does a full remote with three bands and a kite competition. Operations director **Jim Packard** says: "It's a great way to meet the audience and keep radio right up front. **WIBA**, or **Radio Free Madison** as it's known, is a hot radio station these days. Our progressive format in a big college town is selling well and sounding good."

At **WXXY** in Montour Falls, N.Y., you'll hear **Mark Oldfield** 6-10 a.m., **Dave Nikkles** 10 a.m.-2 p.m., **Steve Gallagher** 2-7 p.m., **Doctor J** 7-midnight, with weekenders **Radio Rick**, **George Huffsmith** and **Bill Ackroyd**. Nikkles, the operations manager, says: "Since the station is located at 104 on the dial, we have adopted the phrase 10-4, which is a natural for the CB jargon. Keep your ears on us. 10-4." And the station is currently running a promotion to give away a 23-channel CB unit. . . . The correct phone number of **Mark Alan** is 516-666-3607 and he's looking for a job as program director, sales manager, or general manager: has mucho experience in artist management and in radio.

KGBS-AM in L.A. will likely go rock in the near future: **Paul Cassidy**, the general manager, has hesi-

tated to state what the format is going to be when the station goes 24-hour soon. However, he has been talking to a few very heavyweight Top 40 program directors. One of these walked in and told his general manager when he was approached by Cassidy. Very professional thing to do, in this particular case, because rumors are flying fast and furious about who is being considered (some of the people who think they're in line for the job actually aren't even among the finals). In this case, that particular program director cemented his business relationship with his general manager, whether he stays at that particular station or takes the **KGBS** deal. I wish that kind of atmosphere of professionalism existed throughout radio.

John Trotter died last week in Abilene, Tex.; funeral services were held Friday (21) at Elliott & Hammel Funeral Home, Abilene. Trotter had been doing freelance commercial work there, but during his many years as a rock and country music disk jockey, worked at such stations as **WJJD** in Chicago, **KABC** in Los Angeles, and **KAKC** in Tulsa.

There is strong indication that an epidemic of book-buying broke out during the recent ARB ratings survey. Several stations are said to have registered complaints against other stations in their markets. . . . **Dave McNamee**, operations manager of **KLIF** in Dallas, and **Don Elliott**, production manager of **KIIS** in Los Angeles, are producing a three-hour radio special on "The Life Of Buck Owens." Elliott, incidentally, has just opened his 4-track production studio in Los Angeles. It's called **Don Elliott Creative Services**.

Disco Show For Latins

LOS ANGELES—"American Disco Show"—an hour syndicated radio show hosted by **Mario Flores**—will be launched in July targeted at Spanish-language radio stations in not only the U.S., but central and South America.

Flores, until moving to the U.S., was a popular disk jockey at **Radio Exclusivo** in Guatemala City, Guatemala.

Associated with **Flores**—operating as **M.F. Productions**—are **Roney Herrer** and **Alberto Quesada**, both experienced disk jockeys. The format of the show will focus on cuts from new albums, oldies, interviews with artists, and current hits, reports **Flores**.

Air Jewish Music

DALLAS—**KCHU-FM** will begin broadcasting a series of programs entitled "Jewish Music Through The Ages" on Thursdays at 7:30 p.m. The programs are derived from lectures given by **Simon Sargon**, music director of **Temple Emanuel**. The series plans to trace the roots of Jewish music both in and out of religious contexts.

Bubbling Under The HOT 100

- 101—**DO YOU WANNA DO A THING**, Bloodstone, London 1064
- 102—**IT'S GOOD FOR THE SOUL Part 1**, Luther, Cotillion 44200 (Atlantic)
- 103—**BARETTA'S THEME**, Sammy Davis, 20th Century 2282
- 104—**(What A) WONDERFUL WORLD**, Johnny Nash, Epic 8-50219 (Columbia)
- 105—**WALK AWAY**, Joe Walsh, ABC 12187
- 106—**IT'S BETTER THAN WALKIN' OUT**, Marlena Shaw, Blue Note 790 (United Artists)
- 107—**LADY OF THE LAKES**, Starcastle, Epic 8-50226 (Columbia)
- 108—**BORN TO BE WITH YOU**, Dion, Big Tree/Spector 16063 (Atlantic)
- 109—**HAPPY MAN**, Impact, Atco 7049
- 110—**WILL YOU STILL LOVE ME**, Dana Velery, Phantom 10566 (RCA)

Bubbling Under The Top LPs

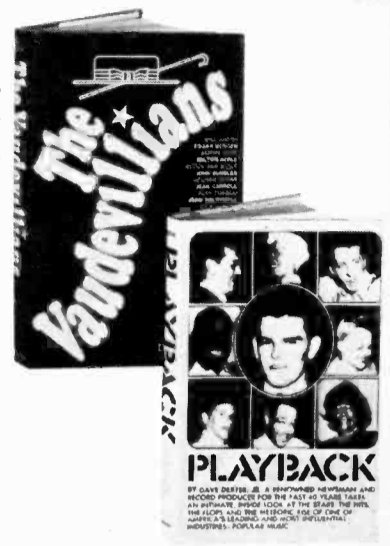
- 201—**NEIL SEDAKA**, Live In Australia, RCA VPL1-1540
- 202—**MICHAEL FRANKS**, The Art Of Tea, Warner/Reprise MS 2230
- 203—**SHAWN PHILLIPS**, Rumpelstiltskins Resolve, A&M SP 4582
- 204—**FIRST CHOICE**, So Let Us Entertain You, Warner Bros. BS 2934
- 205—**JACO PASTORIUS**, Epic PE 33949 (Columbia)
- 206—**ROGER WHITTAKER**, RCA APL1-1313
- 207—**STEVE MARRIOTT**, Marriott, A&M SP 4572
- 208—**DAVID SANBORN**, Taking Off, Warner Bros. BS 2873
- 209—**SAVOY BROWN**, Skin 'N' Bones, London PS 670
- 210—**PASSPORT**, Infinity Machine, Atco SD 36-132

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PLAYBACK

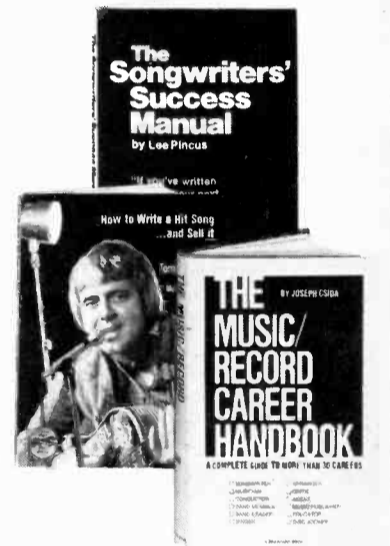
By Dave Dexter. A fascinating account of the astonishing year-by-year rise of America's popular music business; plus Dexter's own experiences with such stars as **Frank Sinatra**, **The Beatles**, **Peggy Lee**, **Duke Ellington**, **Billie Holliday**, **Ella Fitzgerald**, and scores of others. It traces the evolution of the technical achievements in recording plus the financial side of the recording industry. Includes an invaluable listing of hundreds of big band theme songs. 224 pp. 6 x 9. 33 photographs. Index. June 15. \$9.95

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By Joseph Csida. Here's an encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business, and educational areas of the music and record industries. Clearly written by a former editor-in-chief of *Billboard*, **THE MUSIC/RECORD CAREER HANDBOOK** includes careers in pop, contemporary, rock, jazz, rhythm and blues and soul, country and western, and folk. Also includes special sections on "Careers in Arranging/Conducting" and "Careers in Music Education." 376 pp. 5 1/2 x 8 1/2. \$14.95

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THE DEEJAYS. By **Arnold Passman**. The first full story of the tribal chieftans who manipulate—possibly create—popular taste with every spin of the turntable. It is also the history of the countrywide radio stations and the recording companies and their role in the extravaganza. Recalls fascinating stories of individual deejays, quoting many of them about their jobs, bosses, trends, tunes, frustrations and triumphs. 320 pp. 5 1/4 x 8 1/2. Index. \$7.95

REVOLUTION IN SOUND: A Biography of the Recording Industry. By **C. A. Schicke**. The trends, artists, technical breakthroughs—even the scandals that went into making the record industry what it is today. Covers the early patent struggles, manufacturing firms, mergers that led to **Columbia**, **RCA**, **Decca**, etc. . . . traces the complex technical and commercial origins of the industry from its infancy to its current 4-channel dilemma." —*Billboard*. 246 pp. 5 1/2 x 8. Fully illustrated. \$6.95

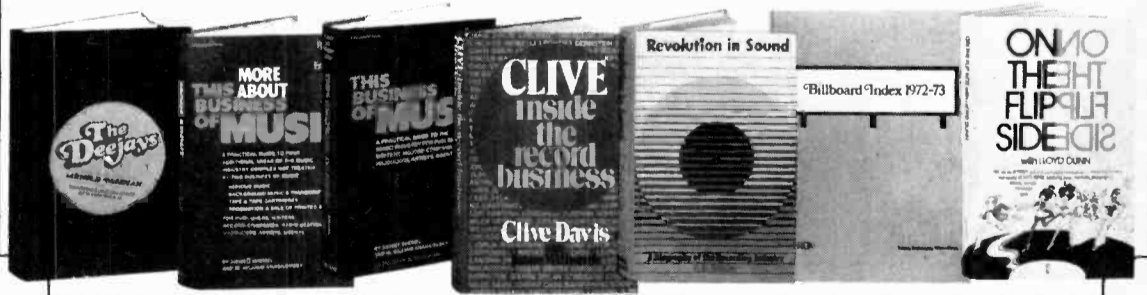
MORE ABOUT THIS BUSINESS OF MUSIC, Revised and Enlarged Edition. By **Sidney Shemel** and **William Krasilovsky**. For anyone involved in any phase of the music business, this book is an invaluable source of necessary information. A vital addition to a music library. 204 pp. 6 1/8 x 9 1/4. Approx. 10 line drawings. Appendices. Index. \$10.95

BILLBOARD INDEX 1971. BILLBOARD INDEX 1972-73. Year-by-year, simple to follow guides to all the articles and features contained in *Billboard's* 1971, 1972 and 1973 issues. The closely defined listings include music publishers, record publishers and such personalities as technicians, musicians, and disc jockeys. Also contains listings for record and concert reviews as well as important developments and concerns within the industry. **Billboard Index 1971.** Hardcover edition \$15.95. Paperback Edition \$11.95. **Billboard Index 1972-73.** Available in Hardcover Edition only. \$29.95.

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Soul Sauce

Amherst Is Distributing Other Labels

By JEAN WILLIAMS

LOS ANGELES—Amherst Records in Buffalo, N.Y., is not only signing r&b and pop acts, but is now distributing other labels.

The Gangsters, a self contained r&b group, and former owners of Gold Plate Records, sold its label to Amherst and signed to Amherst as a recording act.

The nine-month-old independent label which also has plans to move into the country music field, has set distribution agreements with Dick James Music (DJM) of England the the Soul International Label, headed by producer August Moon.

Black Ice, a newly formed soul group, has released a single "Making Love In The Rain" on Amherst, and jazz/blues artist Johnny "Guitar" Watson has product due shortly on DJM along with DJM's pop act Danny Kirwin and Tremeloes.

The label, owned by Leonard Silver, who is also owner of Trans Continental Record Sales, a rack-distributing and retail operation, has signed The New City Jam Band and Soul Dog, a pop group, with reports the group's name will be shortened.

★ ★ ★

Two separate \$1,000 awards in the name of jazz music critic Ralph J. Gleason have been established since his death one year ago.

One scholarship is to be given during the Monterey Jazz Festival, the second at the Concord Jazz Festival.

The Monterey Jazz Festival will be held in September. The Concord Jazz Festival's grant will be given to a Northern California musician or anyone involved in contemporary music, composer, lyricist, musician or music student.

★ ★ ★

Warner Bros. artist Lamont Dozier, who most recently produced Margie Joseph for Cotillion Records, is now writing and producing Ben E. King's new album for Atlantic.

(Continued on page 33)

eugene McDaniels
Writer-Producer

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn. ASCAP)	34	27	10	DO YOU WANNA DO A THING —Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)	68	74	7	IF HE HADN'T SLIPPED & GOT CAUGHT —Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)
2	3	8	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidadu/Goutgris, BMI)	35	38	7	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	69	81	2	CAN'T HELP FALLING IN LOVE —Stylists (Hugo & Luigi, G.D. Weiss), H&L 4669 (Giadys, ASCAP)
3	1	7	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)	36	58	4	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)	70	67	9	HEY WHAT'S THAT DANCE YOU'RE DOING —Choice Four (V. McCoy), RCA 10602 (Van McCoy/Warner-Tamerlane, BMI)
★	7	6	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)	37	48	3	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Five, BMI)	71	NEW ENTRY		TREAT ME LIKE A MAN —Dramatics (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP)
5	4	10	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	38	42	12	EASY LOVIN' —Bo Kirkland & Ruth Davis (F. Hart), Claridge 414 (Blue Book, BMI)	72	72	5	FROM MY HEART TO YOURS —Charles Earland (C. Earland), Mercury 73793 (Phonogram) (Betty Earland, BMI)
★	14	5	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)	39	40	7	GET OFF YOUR AHH! AND DANCE (Part 1) —Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)	73	90	2	GOTTA GET AWAY (From You Baby) —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Giodelanis, BMI)
7	6	10	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	40	49	10	SARA SMILE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	74	77	5	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)
★	10	7	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Maibiz & Ricks, BMI)	41	64	2	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	75	75	8	SING A HAPPY FUNKY SONG —Miz Davis (P. Pollitt), Now 10 (Original Sound) (Drive-In, BMI)
9	5	8	DANCE WIT ME —Rufus Featuring Chaka Khan (C. Christopher), ABC 12179 (Acker/Mocris, ASCAP)	42	61	3	HEAR THE WORDS, FEEL THE FEELING —Marge Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	76	76	5	YOU'RE JUST THE RIGHT SIZE —Salsoul Orchestra (V. Montana Jr.), Salsoul 2007 (Caytronics) (Little Jack/Anatom, BMI)
★	10	12	OPEN —Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamla 54267 (Motown) (Jobete/Bertram, ASCAP)	43	50	5	SUNSHINE —Impressions (B. Sigler, P. Hurt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)	77	88	2	SPIRIT OF '76 —Booby People (J. Phillips, R. Smith, W. Goodloe, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP)
11	8	13	BORN TO GET DOWN (Born To Mess Around) —Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	44	63	3	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	78	80	4	LET IT SHINE —Santana (D. Brown, R. Gardner), Columbia 3-10336 (Eight, BMI)
12	13	9	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	45	54	8	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	79	85	3	LOVER'S HOLIDAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
13	9	12	GET UP AND BOOGIE —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midson, ASCAP)	46	46	8	RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)	80	NEW ENTRY		HARD WORK —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)
★	14	6	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	47	28	11	ALL IN THE FAMILY —General Johnson (General Johnson), Arista 0177 (Music In General, BMI)	81	82	4	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson), Amherst 711 (Halwill/Annkim, ASCAP)
15	17	7	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	48	29	15	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	82	NEW ENTRY		KEEP THAT SAME OLD FEELING —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)
16	16	11	MARRIED, BUT NOT TO EACH OTHER —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)	49	35	14	LOVE AND UNDERSTANDING (Come Together) —Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	83	NEW ENTRY		BLT —Lee Oskar (G. Erico, L. Oskar), United Artists 807 (Far Out/Ikke-Bad, ASCAP)
17	20	6	LET IT SHINE —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	50	55	5	NINE TIMES—Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	84	79	6	MYSTIC VOYAGE —Roy Ayers Ubiquity (R. Ayers), Polydor 14316 (Roy Ayers Ubiquity, ASCAP)
18	18	10	THIS IS IT —Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)	51	36	11	YOU SEE THE TROUBLE WITH ME —Barry White (B. White, R. Parker), 20th Century 2277 (Sav-Vette/January, BMI)	85	89	3	YOU'RE MY EVERYTHING —Lee Garrett (L. Garrett, R. Taylor), Chrysalis 2112 (Warner Bros.) (Island, BMI)
19	21	9	BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	52	32	15	PARTY DOWN —Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	86	92	2	TURN THE BEAT AROUND —Vicki Sue Robinson (P. Jackson, B. Robinson), RCA 10562 (Sunbury Dunbar, BMI)
★	20	3	SOMETHING HE CAN FEEL —Aetha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	53	86	2	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	87	96	3	FOOLED AROUND AND FELL IN LOVE —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Crabshaw, ASCAP)
21	22	7	COULD IT BE MAGIC —Donna Summer (B. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)	54	34	12	SPANISH HUSTLE —Fatback Band (G. Thomas), Event 229 (Polydor) (Cita/Sambo, BMI)	88	NEW ENTRY		STEAL AWAY —Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)
22	11	12	MOVIN' —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	55	47	15	HUSTLE ON UP (Do The Bump) —Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	89	87	14	SAY YOU LOVE ME —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
★	23	7	FOXY LADY —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	56	93	3	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	90	NEW ENTRY		THIS MAGIC MOMENT —Richard Roundtree (D. Pomus, M. Shuman), Artists Of America 115 (Hill & Range/Quintel/Freddy Biensstock/Treadleus, BMI)
24	19	16	IT'S COOL —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	57	56	8	DON'T STOP IT NOW —Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finchley, ASCAP)	91	83	8	I GET LIFTED —Sweet Music (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sherlyn, BMI)
★	25	4	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	58	NEW ENTRY		SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	92	94	3	TEN PERCENT —Double Exposure (A. Felder, G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
★	26	6	THE LONELY ONE —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	59	70	5	WHOLE NEW THING —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)	93	95	3	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turipin Tunes, BMI)
★	27	5	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	60	65	3	NIGHT LIFE —Miracles (W.P. Moore, W.B. Griffith), Tamla 54268 (Motown) (Jobete/Grimora, ASCAP)	94	NEW ENTRY		YOU DON'T HAVE TO GO —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)
28	31	5	IT'S GOOD FOR THE SOUL (Part 1) —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-DeeKey, ASCAP)	61	68	6	MOVIN' LIKE A SUPER STAR —Jackie Robinson (D. Brown, D. Brown, Ariola America 7618 (Capitol) (Orny, BMI)	95	NEW ENTRY		STRETCHIN' OUT (In A Rubber Band) —William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)
29	24	17	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	62	78	2	UP THE CREEK (Without A Paddle) —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	96	NEW ENTRY		WAITING AT THE BUS STOP —Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)
30	25	13	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN —O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	63	73	4	L.A. SUNSHINE —Sylvia (M. Burton, P. Terry), Vibration 567 (All Platinum) (Mighty Three, BMI)	97	97	2	I WANNA BE WITH YOU —Doc Severinson (D. Severinson, F. Crane), Epic 8-50220 (Columbia) (All Write, ASCAP)
31	26	11	CAN'T HIDE LOVE —Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alexscar, ASCAP/Unichappell, BMI)	64	62	8	I'M NOT IN LOVE —Dee Dee Sharp (G. Goldman, E. Stewart), Tso 4778 (Columbia/Epic) (Man-Ken, BMI)	98	98	2	TUBULAR BELLS —Champs Boys Orchestra (M. Oldfield), Janus 259 (Almo, ASCAP)
32	15	19	DISCO LADY —Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	65	NEW ENTRY		GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14325 (Dynatone/Belinda/Unichappell/BMI)	99	NEW ENTRY		PARTY TIME IS HERE TO STAY —Olympic Runners (J. Jammer, P. Wingfield, O. Harper, G. LaFleur, G. Chandler, M. Vernon), London 233 (Burlington/Ackee/Uncle Doris, ASCAP)
★	33	3	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	66	84	3	HAPPY MAN (Part 1) —Impact (B. Eli, C. Kelly), Alco 7049 (WIMOT/Friday's Child, BMI)	100	NEW ENTRY		MOVE ME —Jim Gilstrap (D. Ervin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)
				67	66	5	(What A) WONDERFUL WORLD —Johnny Nash (H. Alpert, L. Adler, S. Cooke), Epic 8-50219 (Columbia) (Kags, BMI)				

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	32	20	6	BLACK MARKET Weather Report, Columbia PC 34099
2	3	9	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	33	32	7	THIS IS IT Melba Moore, Buddah BDS 5657
3	2	8	BREEZIN' George Benson, Warner Bros. BS 2919	34	36	4	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
4	4	12	EARGASM Johnnie Taylor, Columbia PC 33951	35	47	2	LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924
5	7	17	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	36	44	3	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
6	6	14	DIANA ROSS Motown M6-861 S1	37	37	12	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
7	5	17	BRASS CONSTRUCTION United Artists UA-LA545-G	38	26	5	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
8	17	5	THE MANHATTANS Columbia PC 33820	39	46	3	HARD WORK John Handy, ABC/Impulse ASD 9314
9	9	28	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	40	50	2	SHOWCASE Sylvers, Capitol ST 11465
10	34	2	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	41	53	2	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1
11	13	7	LEE OSKAR United Artists UA-LA594-G	42	39	13	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)
12	14	9	SILVER CONVENTION Midland International BKL1-1369 (RCA)	43	43	9	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
13	12	28	CITY LIFE Blackbyrds, Fantasy F 9490	44	NEW ENTRY		BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530
14	15	27	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	45	38	30	MOVIN' ON Commodores, Motown M6-848 S1
15	10	10	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)	46	35	12	FULL OF FIRE Al Green, Hi HSL 32097 (London)
16	22	3	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	47	NEW ENTRY		ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
17	19	3	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	48	NEW ENTRY		COMIN' AT YA Coke Escovedo, Mercury SRM-1-1085 (Phonogram)
18	24	9	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	49	52	44	INSEPARABLE Natalie Cole, Capitol ST 11429
19	30	3	NATALIE Natalie Cole, Capitol ST 11517	50	NEW ENTRY		BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)
20	21	5	FREE AND IN LOVE Millie Jackson, Spring SP-1-6709 (Polydor)	51	55	2	NEVER GONNA LET YOU GO Vicki Sue Robinson, RCA APL1-1256
21	41	2	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	52	23	13	DISCO-FIED Rhythm Heritage, ABC ABCD 934
22	8	8	AMIGOS Santana, Columbia PC 33576	53	42	29	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
23	33	3	SALONGO Ramsey Lewis, Columbia PC 34173	54	54	8	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
24	11	11	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	55	49	9	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith, Flying Dutchman BDL1-1460 (RCA)
25	31	4	HIGH ENERGY Supremes, Motown M6-863 S1	56	28	18	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)
26	29	4	THE REAL McCOY Van McCoy, H&L HL 69012	57	16	28	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)
27	18	27	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	58	58	2	HIDDEN STRENGTH United Artists UA-LA555-G
28	NEW ENTRY		ENERGY TO BURN B.T. Express, Columbia PC 34178	59	51	8	IT'S GOOD TO BE ALIVE D.J. Rogers, RCA APL1-1099
29	25	10	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)	60	57	18	LET THE MUSIC PLAY Barry White, 20th Century T 502
30	45	2	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024				
31	27	19	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057				

General News

WB's All-Out Campaign Moves Black Talent Into Prominence

By NAT FREEDLAND

LOS ANGELES—"Since September 1975 Warner Bros. has shown it can apply to black music the same expertise, drive and good taste that made it a giant in progressive rock," claims Tom Draper, WB vice president of black music and marketing.

"With a first gold album by Graham Central Station and a near-platinum No. 1 single by the Staple Singers in the past nine months, plus four unestablished acts currently selling 100,000 to 200,000 units, Warner is demonstrating that we can be the top black product label based on the West Coast," he says.

Draper, who joined WB last September after a 10-year span at RCA, will be presiding over a heavy summer push of four soul albums being released this week by Curtis Mayfield, Lamont Dozier, Graham Central Station and Candi Staton who has a fast-rising crossover single in "Young Hearts Run Free."

"We will be spending at least \$75,000 merchandising these albums," says Draper. "There will be a

commitment to both tour support and publicity/promotion touring. There will be heavy radio time buys, co-op print advertising and in-store merchandising promotion, displays as well as free albums for in-store play."

Draper explains the bulk of in-store material will be concentrated on retail outlets that normally sell a lot of black product. "You have to start somewhere," he says. But the materials are available to any retailer, he adds.

As Draper sees it, Warner Bros. last September made a conscious policy decision to go all-out for the massive dollars now being spent on black artist product.

"They made the commitment to do whatever was necessary in order to build credibility in this market," he says. "There has been full cooperation by the entire top executive line up based on a thorough analysis of the factors involved. It's no longer a

matter of just a small specialty r&b department on the sidelines."

While artists were being aggressively signed in both the soul and jazz fields late last year, Draper was given the go-ahead to expand his department to where it now includes seven full-time promotion men and four part-timers. Further expansion is in the works.

Current albums by Leroy Hutson, Ashford & Simpson and First Choice are on the 100,000 mark, firsts for all these artists. Bootsie Collins, erstwhile Funkadelic bassman, has zoomed to 200,000 with his first solo album. Guitarist George Benson has a No. 1 jazz chart album in "Breezin'."

"We are in a position to establish career continuity with all these artists," says Draper. "not just look for occasional hits. The California Soul concert series in New York last February also showed this market we mean business."

Soul Sauce

Continued from page 32

Music industry veteran Mable John, host of the new television variety series, "The Mable John Show" is looking for new talent to feature on her program.

The local Los Angeles weekly series is now in preparation for national syndication. Randy Taraborrelli of Fourth House Music, Los Angeles, is handling applications.

Diana Ross makes her debut on Broadway beginning June 14 in "An Evening with Diana Ross" at the Palace Theatre.

One of the highlights of the show is a re-creation of the Ross story that takes her from Motown to the Supremes, to her films "Lady Sings The Blues" and "Mahogany."

Top priced tickets are \$20 for Friday and Saturday performances and \$17.50 Monday through Thursday.

Sources report that Dionne Warwick and Isaac Hayes are set to record an LP of their show "A Man And A Woman" during their current stay at the Shubert Theatre in Los Angeles. The duo has been on a cross-country tour with the show for 1½ months.

Producer/writer/arranger Van McCoy has written "A Time For Celebration," commemorating the bicentennial year, and coupled two RCA acts Faith, Hope & Charity and the Choice Four to record the tune. The single was released with a short and long version.

Newly formed Ben-La-Rose Records of Washington has signed a distribution deal with Independent Record Distributing Association of Nashville.

First release on the label, "Loose And Funky" by the Exclusives, is an r&b/disco tune.

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Chicago Gangsters



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JUNE 5, 1976, BILLBOARD

Campus

Pomona Has Top Station With KSPC

CLAREMONT, Calif.—One of the more advanced and professional campus radio stations is KSPC, the voice of Pomona College here. While many stations send an occasional playlist loaded with run-of-the-mill information, KSPC sends out a listing filled with many pertinent facts.

Within the confines of the playlist, records are rated on their amount of airplay (heavy, frequent, moderate, light) and a record store survey is included. Six area record stores and their addresses are listed, as well as the results of a KSPC survey at these shops, which showed the station affected the record-buying audience in the Pomona Valley.

Mary Pendleton, KSPC music director, has assembled this information that also includes numerous facts surrounding the operation of the station. It is non-commercial and funded by Pomona College, therefore it is operated by the students of that school and the other Claremont Colleges. A broadcasting radius of 35 miles is touched by this 3,000-watt stereo station, that reaches a potential listening audience of seven million, during its round-the-clock operation.

Rock is the dominant music on the station, receiving 76 broadcasting hours per week, followed by jazz/soul/disco/reggae (36 hours), classical (20 hours) and country/folk/bluegrass (5 hours).

In addition, one hour each week night is set aside for "Cultural Hours" showcasing Latin culture, old-time radio, poetry, a woman's program, and a variety show with live tapes from a variety of sources including the school's coffee house.

Like many other collegiate stations, KSPC has a "Pick Album Of The Week" show, which Pendleton says has a definite effect on the local record sales.

In addition to all of the regular programming the station also features special programming like live interviews and specially taped events.

The recent appointment of Pendleton as the Pacific Coast Regional Director for the Intercollegiate Broadcast System (IBS) is yet the latest proof of this station's reputation.

Future plans include the formation of regional IBS headquarters at KSPC and a college radio seminar in the fall. Pendleton is working on this idea with Tom Holen of KSCR at the Univ. of Southern California. Although plans are still being confirmed, USC will be the site of this event, with anticipated participation by area campus stations and members of the industry.

2 Men Convicted Of Piracy In N.C.

GREENSBORO, N.C.—In unrelated cases, two men were sentenced to six-month suspended jail terms, placed on probation for five years and ordered to pay \$100 in court costs after pleading guilty to one count of violating this state's anti-piracy law.

The defendants were Rudolph Mayhew of Durham, who was arrested in April as he was delivering pirated tapes to a market in Greensboro, and Clarence Alonzo Sutton of Scotland Neck, N.C., who was identified as an employe of Tape City Distributors of Rocky Mount, N.C.

General News

\$10,000 NEEDED

Armstrong Statue's Unveiling In Doubt

By DAVE DEXTER JR.

LOS ANGELES—Plans for a massive statue of the late Louis Armstrong to be erected in Armstrong Park in New Orleans July 4 are in jeopardy.

"The statue is completed by Elizabeth Catlett and is safely stored in a foundry in Mexico City," says Floyd Levin, who as chairman of the statue committee has worked with no remuneration since 1969 to make the tribute to the celebrated trumpeter-singer a reality.

"We are short \$10,000," he admits.

Levin is bewildered by the antipathy shown the project by major record companies, booking offices and others who plainly profited from Armstrong's talents.

"We have had contributions from all over the world," Levin says, "but they are all from the little people, the folk who bought Louis' records and who received him from a distance.

"We are determined, however, to complete this project as planned, and on time. If we fail to obtain the \$10,000 then we may be forced to obtain loans; perhaps 10 persons could each put up \$1,000 each to

complete the project by the Fourth of July."

Names of all contributors, Levin says, are being placed on a scroll at the base of the statue.

As for the statue, it is almost double life size, Armstrong is depicted by Mrs. Catlett with just a hint of a smile. His trumpet (three feet long) and handkerchief clasped in a raised hand catch the New Orleans superstar in a remarkably life-like pose, Levin says. He recently flew to Mexico to see the work and meet with Mrs. Catlett as she completed her commission.

Guitarist-historian Danny Barker in New Orleans made the original suggestion to honor Satchmo, and David Stuart headed up a committee which assigned Mrs. Catlett the sculpturing challenge. Levin tied all the activities together and for seven years has diligently toiled to raise funds.

Ironically, Armstrong was a multi-millionaire the last years of his life. So was his long-time manager Joe Glaser, also now deceased.

No contributions from their estates have been received for the memorial, Levin admits.

11 Years For N.Y. Jazz Interaction

NEW YORK—A number of top jazz entertainers including Gerry Mulligan, Joe Newman, Charles McPherson, Bob Cranshaw, Charles Tyler and Jimmy & Marian McPartland, presented the "Many Faces of Jazz," at a special benefit concert celebrating Jazz Interaction's 11th birthday, Monday (24).

At the show, held at George Wein's Storyville Club, special Jazz Interaction awards were handed to Robert Orenbach, general manager, WRVR-FM, and Arthur Riback, vice president and director of public relations for National Restaurants.

Orenbach's award is "in tribute to his outstanding efforts in support of the resurgence of jazz through the development of WRVR-FM as an indispensable source of communication for the jazz world." Riback is being cited for his sincere interest in,

Al Frisch's Death Disclosed In N.Y.

NEW YORK—Al Frisch, composer and former Billboard music columnist, died here last month at the age of 60. His songs included "This Is No Laughing Matter," "I Won't Cry Anymore," "Congratulations To Someone," "The Best President We Ever Had," "Two Different Worlds" and many others.

His songs were recorded by Glenn Miller, Jimmy Dorsey, Dinah Shore, Tony Bennett, Peggy Lee, Frank Sinatra and Elvis Presley, among others.

Surviving are his widow, Celia, and a daughter Myra. They will continue his businesses (Al Frisch and Myra Music) and release his unrecorded material.

New Partnership

LOS ANGELES—Cary Harwin & Associates have entered into a partnership with Les Lasseff and David Chackler's Chalice Productions. Harwin will continue to direct the operation of his entertainment business management firm while involving himself in Chalice activities.

26 Jazzmen Prep U.K. Live Dates

LOS ANGELES—The largest single group of U.S. jazzmen ever to plane out the England was being assembled here this week. Comprising 26 men, most of them dixie and New Orleans stylists, the troupe will open May 30 in Manchester and perform a couple of gigs in Europe on the continent before returning here in mid-June.

British-born drummer Barry Martyn will lead the group with his Legends of Jazz featuring the bass-pluckings of 92-year-old Ed Garland, long a Los Angeles resident and one of the first jazz bassists in his native New Orleans.

Also featured will be the Barney Bigard Quartet comprised of the leader's clarinet, Cosy Cole's drums, Duke Burrell's pianistics and Red Callender on bass.

Solo pianists Art Hodes and Ralph Sutton, the Eagles Brass Band and New Orleans Society Orchestra with renowned Earl Hines drummer Wally Bishop also will make the trip presenting "A Night In Old New Orleans" not only in the U.K. but on the continent as well.

Coordinated by Los Angeles agent-writer Floyd Levin, the troupe clicked so spectacularly on its first tour of England in 1975 that another this year was quickly arranged. Drummer Cole will be taking a leave of absence from his chores with the Jonah Jones jazz combo based in New York, Levin says.

Levin asserts that most of the elderly jazzmen making the trip also will be featured in a three-night New Orleans festival in Los Angeles next September with similar gigs being devised for other cities on the West Coast.

Atlantic Still In RSO Label Picture

NEW YORK—While Atlantic loses its domestic distribution rights to new RSO product via last week's formally announced RSO-Polydor deal, the WEA label does maintain selloff and/or manufacturing rights on certain RSO disks, depending on original release dates.

On product released during the last 12 months of the Atlantic-RSO pact, Atlantic still has both manufacturing and distribution rights, according to a reliable source, for "at least one year."

On product shipped under the deal but prior to that period, the label has selloff rights only on its inventoried goods. Duration of the selloff is for one year.

Windsor Station Sued By ASCAP

NEW YORK—Six publisher members of ASCAP have filed a suit for copyright infringement in U.S. District Court for Connecticut against radio station WKND in Windsor, Conn. Named as defendants in the suit are the KND Corp. and Kenneth Dawson, president of the corporation and general manager of the station.

The plaintiffs allege that 10 copyrighted songs were performed on the station without authorization. Plaintiffs are Kipahulu Music, Jobete Music, Black Bull Music, ABC Music, Warner Bros. Music and Famous Music.

They are seeking statutory damages of not less than \$250 for each act of infringement and costs including attorney's fees.

and dedication to jazz, which has resulted in the creation of new outlets for the music."

The all-night jam-session also featured such artists as Ray Barretto, Jo Jones, David Lee, the Junior Mance Trio, Machito, the CBA Ensemble under the direction of Kenny Rogers, Roy Haynes and the Hip Ensemble, the Sol Yaged Quintet, Teo Macero, Roger Mancuso and others.

Macmillan Issues A 'Candide' Book

NEW YORK—The Macmillan Performing Arts division has published a 253-page edition of "Candide," a handsome hard-cover document that features music, text, instrument listings, orchestra personnel placement, stage directions, and color performance photographs of the award-winning Broadway show.

The book, with a list price of \$35 for the hard-cover edition, and \$25 for a special soft-cover version to be published later, is the first in a series of complete Broadway show books to be published by the company.

Its comprehensiveness marks radical departure from other Broadway show books published in the past, and signals a new era in growing sophistication of music folios.

Charles Stepney Dies In Chicago

CHICAGO—Charles Stepney, veteran arranger, producer and composer, died of a heart attack here May 17. He was 45.

Stepney, who at one time had worked as a staff arranger/producer at Chess Records with such artists as Muddy Waters and Howlin' Wolf, was most recently associated with Maurice White and the group Earth, Wind & Fire.

He co-produced and arranged Earth, Wind & Fire's platinum selling "Gratitude" and "That's The Way Of The World" LPs.

Jukebox Programming

Minn. Ops In 1st Major Trade Show

CHICAGO—The annual meeting of the Music Operators of Minnesota at the Radisson South Hotel in Minneapolis, Friday-Sunday (4-6), will host the organization's first major trade show. It will also witness publication of the association's first annual directory, according to Len Roulier, who became executive director March 1.

Roulier also manages the Wisconsin Music Merchants Assn. and the closer identification of these two groups will be manifest at the gathering which, Roulier says, was patterned after the last Wisconsin conclave.

Russ Dougherty of the Wisconsin group will address the Minnesota operators on "Educating Coin-Operated Amusement Device Service Personnel." Dougherty is chairman of the committee of Wisconsin operators, advising that state's apprenticeship program for coin-op technicians.

Wally Bohrer, president of the Wisconsin operators association, conducts a shirtsleeve session entitled "Your Business And Mine: The Rights And Wrongs."

According to Roulier, this truth-seeking encounter was extremely well received by Wisconsin's operators, who nonetheless found it "a little touchy to have people from their own state moderating." Bohrer, therefore, is being imported as a moderator.

Also scheduled for the Minnesota gathering are presentations by Fred Granger, MOA executive vice president, and Ted Nichols, president of MOA.

At the concurrent trade show, more than 30 distributors and suppliers will be represented, Roulier says.

Vet Les Montooth Retires At Age 70

CHICAGO—Montooth Phonograph Services of Peoria, Ill. became Bush and Cook Amusement May 1, as Les Montooth, an operator who dealt exclusively in music machines for more than 40 years, retired at the age of 70.

"I still maintain they can make money on music alone," says the veteran, who sold his business to William Bush and Grady Cook, route-men of his for more than 15 years. The new operators have already introduced game machines along company routes that extend within a 50-mile radius of Peoria.

Montooth was one of few remaining all-music operators.

The biggest industry change he witnessed? Sophisticated, electronic machines, Montooth says, recalling a time when "you could fix any machine with a screwdriver and a pair of pliers.

"It's the service that counts," was Montooth's motto, and he still believes that service is the backbone of the industry.

Montooth recalls that when he first started out in Peoria, he purchased records from a salesman named Hal Cook. Cook went on to become publisher of this magazine.

When Answering Ads . . . Say You Saw It in Billboard

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 6/5/76

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	3	5	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
2	1	7	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
3	7	5	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
4	5	5	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
5	8	5	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
6	11	6	ONE PIECE AT A TIME Johnny Cash, Columbia 3-10321 (Tree, BMI)
7	10	7	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
8	2	8	WELCOME BACK John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)
9	12	6	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
10	24	4	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
11	27	3	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
12	14	9	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
13	4	8	LOVE IN THE SHADOWS Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
14	9	9	HURT Elvis Presley, RCA 10601 (Miller, ASCAP)
15	15	5	LOOKIN' OUT FOR #1 Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)
16	19	5	MIDNIGHT LOVE AFFAIR Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)
17	26	4	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
18	21	7	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
19	22	5	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
20	33	2	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
21	23	7	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
22	29	3	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
23	30	6	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
24	20	8	SARA SMILE Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)
25	39	4	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
26	28	6	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
27	32	6	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
28	34	6	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
29	16	11	SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
30	6	10	ANYTIME (I'll Be There) Paul Anka, United Artists 789 (Spanka, BMI)
31	13	10	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acutt-Rose, BMI)
32	17	10	FALLEN ANGEL Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)
33	37	3	I WOULD LIKE TO DANCE Janis Olan, Columbia 3-10331 (Mine/April, ASCAP)
34	43	3	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
35	49	2	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
36	46	3	(What A) WONDERFUL WORLD Johnny Nash, Epic 8-50219 (Kaga, BMI)
37	41	2	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RET, BMI)
38	45	4	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
39	40	5	THE MORE I SEE YOU Peter Allen, A&M 1813 (Bregman/Vocco & Conn, ASCAP)
40	18	9	EVERYDAY WITHOUT YOU Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI)
41	36	6	OLD CAPE COD Bette Midler, Atlantic 3325 (George Pincus & Sons, ASCAP)
42	NEW ENTRY		MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
43	38	4	I'VE GOT A FEELING (We'll Be Seein' Each Other Again) Al Wilson, Playboy 6062 (Irving, BMI)
44	42	2	AMERICA THE BEAUTIFUL (1976) Charlie Rich, Epic 8-50222 (Columbia) (Juliet, BMI/Mint Julep, ASCAP)
45	NEW ENTRY		'TIL I CAN MAKE IT ON MY OWN Tammy Wynette, Epic 8-50196 (Columbia) (Algee/Altam, BMI)
46	44	4	YES, I'M READY Tom Sullivan, ABC 12174 (Dandelion/Stillran, BMI)
47	NEW ENTRY		HIGHT OUT OF TIME Carole King, Ode 66123 (A&M) (Screen Gems-Columbia, BMI/Colgems, ASCAP)
48	NEW ENTRY		SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
49	NEW ENTRY		GOLDEN OLDIE Anne Murray, Capitol 4265 (Kengorus, ASCAP)
50	NEW ENTRY		TUBULAR BELLS Champs Boys Orchestra, Janus 259 (Almo, ASCAP)

Classical

FOR DECCA IN CHI

'Dutchman' Tops 5 Solti Waxings

By ALAN PENCHANSKY

CHICAGO—Following its acclaimed spring tour, the Chicago Symphony went into Medinah Temple Auditorium here, to wax five disks worth of material under music director Sir Georg Solti, including the first commercial opera recording ever made in this city.

The taping of Wagner's complete 2½-hour "Flying Dutchman" opera for Decca culminated weeks of preparation, and concert presentations in New York and Chicago. In the cast are Norman Bailey as the Dutchman and Janis Martin as Senta, Martti Talvela (Daland), Rene Kollo (Erik), Werner Krenn (the Steersman) and Isola Jones (Mary).

With the exception of Talvela, who sang in the 1968 EMI taping of "Dutchman" under the late Otto Klemperer, none of the soloists has appeared in a complete recording of the work.

For the production, 128 voices of the Chicago Symphony Chorus were coached intensively in German pronunciation.

Under Ray Minshull and assistant producer Michael Woolcock, a team of four Decca engineers taped the

opera in four 4-hour sessions, using the custom 8-track system Decca regularly employs for its American recordings.

The equipment was shipped from Ohio, where Lorin Maazel and the Cleveland Orchestra had just completed taping of Respighi's "Pines of Rome" and "Roman Festivals," and, by Cesar Franck, the Symphony in D, and Symphonic Variations with pianist Pascal Roge.

Following completion of Wagner's "Dutchman," Solti, the orches-

tra and the Decca team turned their attention to the music of two Frenchmen and a Russian: A follow-up to the Solti/Chicago Tchaikovsky's Fifth, presently climbing the charts, the composer's "Pathétique" Symphony was captured in two three-hour sessions on May 24. Debussy's "La Mer" and "Afternoon of a Faun," and Ravel's "Bolero" were completed the following day.

The recordings will appear in this country on London Records next year.

Classical Notes

Buyers of Angel's new recording of the Bach solo sonatas and partitas performed by Yehudi Menuhin may have some trouble sorting out the works on the 3-record set. An undisclosed number of the albums were shipped with incorrect labeling on five of the six sides. The pieces are engraved on disk in automatic sequence, but the labels are in manual sequence. So, only the label on Side One correctly identifies the selection on that platter face—the Sonata in G Minor.

Steven I. Monder, since September, 1974, manager of the Cincinnati Symphony Orchestra, takes over as general manager in July. He succeeds Kenneth Haas, who assumes a similar post with the Cleveland Orchestra next month. ... And Michael Maxwell, who left the top spot at Cleveland, goes to Opera Company of Boston in September as managing director. He replaces Robert E. Reilly.

The first classical recording to feature the Houston Symphony since Leopold Stokowski conducted the orchestra in the 60s, has been released by Composers Recordings Inc. It offers works by Samuel Jones, and Paul Cooper. Project was partially funded by the Ford Foundation. ... The National Institute of Arts and Letters has awarded its Gold Medal to Samuel Barber. During the ceremonies Jack Beeson was inducted into the institute. Both composers are affiliated with ASCAP.

New World Records has shipped its first batch of 10 records to educational institutions. Project, to even-

tually encompass 100 disks devoted to American music in all its repertoire categories, was funded by the Rockefeller Foundation. Head of the non-profit label is Herman Krawitz. ... Conductor Antonio de Almeida, whose records have been appearing on Columbia and Philips, named music director of the city of Nice in France. ... Sine Qua Non Records has released a 2-record set by flutist Jean-Pierre Rampal listing at \$6.98. Material was leased from the Decca label.

Musical Cruise Has L.A. Orch. As Talent Draw

LOS ANGELES—Two weeks at sea with 105 members of the Los Angeles Philharmonic performing under Zubin Mehta's baton will get underway May 2, 1977, from Nice aboard the new Carras liner MTS Daphne.

"It's a new form of bringing music to special interest groups," says Ernest Fleischmann, the Philharmonic's executive director. He stresses the event's "special meaning for music lovers—record buyers—who will virtually be living with top professional musicians for a fortnight."

The cruise will move from Nice to Barcelona, Palma di Mallorca, Florence, Rome and Athens with a half dozen concerts being given ashore.

About 120 couples can be accommodated, Fleischmann reports, with rates ranging from \$1,800 to \$4,300.

The Daphne's dining salon is spacious enough to hold the entire passenger list at one sitting, enabling all on board to enjoy the Philharmonic simultaneously.

Mehta will become conductor of the New York Philharmonic Orchestra the following season. No successor has yet been announced here.

The 1977 cruise, says Fleischmann, marks the first time in the history of commercial ocean travel that a classical music tour at sea will present an entire symphony orchestra.

Kempe Dead At 65

NEW YORK—Rudolf Kempe, long associated with the Munich Philharmonic, has died in Zurich after a long illness. He was 65.

Among his many recordings was a package of the complete Beethoven symphonies, released here last month by Seraphim in compatible stereo-SQ quad.

DG Sets French Mail-Order Club

PARIS—A drive to corner an important segment of the French classical music market, by mail order, has been launched by Deutsche Grammophon.

For the first time, a 50% reduction offer is made on the nine Beethoven Symphonies, performed by the Vienna Philharmonic Orchestra conducted by Karl Boehm. The offer commemorates Deutsche Grammophon's 75th anniversary and the symphonies come as part of the Symphonic Commemorative Edition series.

An associate of Polydor, DIAL, is handling the operation which is to include other product. But the nine symphonies start the ball rolling on disks normally priced at more than \$10. The offer includes a 10-day trial period, with no customer obligation to keep the records, plus a multi-language booklet describing the symphonies.

Once accepted by the subscriber, there will be automatic delivery of 11 other collections including the complete symphonic compositions of Mozart, Schumann, Schubert, Brahms, Mendelssohn, Tchaikovsky, Dvorak, Sibelius, Bruckner and Mahler, plus selected symphonies by Haydn.

85 VIE AT LEVENTRITT

NEW YORK—Some 85 young pianists from 16 countries will start working their way through eliminations rounds at the start of the 30th annual Leventritt competition May 17, all hoping for a crack at first prize benefits which include a contract with RCA Records, a number of orchestral engagements, and \$10,000 in cash.

Judges for the prestigious event include pianists Rudolf Serkin, Gary Graffman and Nadia Reisenberg, and conductors William Steinberg and Max Rudolf. Finals take place at Carnegie Hall May 26.

Free 'Rug Gigs' For Minn. Orch.

MINNEAPOLIS—The Minnesota Orchestra performs two free rug concerts of contemporary music Thursday and Friday (3-4) at Orchestra Hall.

The two concerts are titled "Music Of Our Time" and will be conducted by Henry Charles Smith, the orchestra's associate conductor.

The main floor audience will sit on a rug-covered platform installed over the regular theater seats. Regular seating will be available in other areas of the hall.

Pianist/composer Lee Hoiby will perform his own work. "Concerto For Piano And Orchestra," on the program which will include a work by native Minneapolitan, Charles McHugh, titled "Requiem," a work dedicated to the memory of Igor Stravinsky.

These concerts are assisted in part by a grant from the National Endowment For The Arts.

WINGS TOUR REPORT *Paul McCartney Group Lays N.Y. Out Cold With Blazing Performance*

By JIM FISHEL

NEW YORK—Wings, featuring Paul McCartney, blazed into town May 24 and gave the SRO crowd at Madison Square Garden a taste of the former Beatle's glorious past and a glimpse into his blooming future.

After almost 10 years of keeping a low profile, McCartney decided to tour the world with a band of friends.

Instead of burdening the audience with an opening act, Wings immediately took the stage and played a 140-minute show without intermission. Another service to the audience was the crystal-clear sound system that was hung from the hall's roof, so that no seats had obstructed views of the stage.

From the moment Wings hit the stage, it was met with a tumultuous ovation. Aided by guitarist-bassist-keyboardist Denny Laine, guitarist-bassist Jimmy McCulloch, drummer Joe English and wife Linda on keyboards, McCartney hammered his

Rickenbacker bass guitar with total intensity as he launched in "Venus And Mars" which then segued into "Rock Show."

At the beginning and during various segments of the more than 25-song show, Wings was aided by a very fine, powerful horn section composed of saxophonists Thaddeus Richard and Howie Casey, trombonist Tony Dorsey and trumpeter Steve Hallon. Its amazing versatility served the band well. It could punch it out for backup riffing, while at the same time it could take pungent solos on a variety of other instruments including clarinet.

Although several Beatles classics were interspersed throughout the set, a majority of the material came from LPs: "At The Speed Of Sound," "Venus And Mars" and "Band On The Run."

After several selections McCartney switched over to the grand piano, where he remained for



Capitol photo

Paul McCartney: Finally taking the spotlight once again.

a goodly portion of the set. While he is a very good pianist, he is undoubtedly one of the greatest rock electric bassists. One has to think that the placement of his piano at the elevated rear of the stage was a mechanism used to bring more credence to the Wings-group concept.

McCartney's respect and admiration for his two guitarists is clear, since he gives them lots of room to move. Each of them has a different approach to soloing—Laine is more laid-back and tasty, while McCulloch is in the solid British rock guitarist mold. Each is capable of revving up and stepping into some powerful rhythm guitar as well as soloing.

Perhaps the sleeper member of the band is drummer Joe English. His rhythmic drumming approach goes far past the point of being adequate. Time and time again he demonstrates the philosophy that you don't need two bass drums and three tom-

tomms to be totally effective. There was never a point in the show, when his drumming got in the way of the McCartney melodies. English was always there on cue keeping the band at a steady pace.

Linda McCartney proved that she's not on the same musical plateau as the other members of the band, but she did serve a key role—her excitement of being a member of the band was passed on to the audience and they became visually excited through her stage commands. Her keyboard work is not the best, but it's good enough to fill musical gaps. Throughout the set it became more convincing that McCartney's voice has gotten sweeter and more powerful. There was never a point when he faltered on a note and that's fairly amazing, when one thinks of the non-stop vocal pace he keeps on-stage for more than two hours.

From the Beatles period he of-

(Continued on page 37)

TALENT FORUM OPENS

4-Day Event Pulls Together Top Execs In Show Business

• Continued from page 1

ing rapidly towards 300 and every indication is of a massive walk-up registration during the opening day

of the convention. The event runs through Friday (4).

For the first time ever, the leadership of the live entertainment community will be able to vote its

own awards to the various professions within the business.

This year, the Talent Forum Executive Committee, Board of Advisors and Billboard staff experts only prepared a list of final nominees for the awards. The entire registered membership of the forum will vote on the winners during the opening days and the ballots will be tabulated for the Friday (4) awards, emceed by Bill Graham, dinner which closes the convention.

Awards will be given for the year's best personal manager, concert promoter, nightclub operator, booking agent (independent and staff), entertainment attorney, publicist, artist relations executive, facility manager and talent buyers for colleges, hotels and fairs or parks.

A brief sampling of some of the outstanding talent business figures nominated for the final awards vote:

- Concert promoters—Larry Magid, Jack Boyle, Mike Belkin, Bill Graham, Ron Delsener, Alex Cooley.

- Agents—Tom Ross, Peter Golden, Frank Barsalona, Dan Weiner, Howard Rose, Barbara Skydell, Chip Rachlin, Jay Jacobs.

- Managers—Irv Azoff, Hartmann & Goodman, Jerry Weintraub, Leber & Krebs, Dee Anthony, Peter Rudge, Butch Stone.

- Facility operator—Joe Cohen, Claire Rothman, Jack Globenfelt.

- Nightclub operator—Elmer Valentine, Pepper & Snadowsky, Chuck Morris, Paul Colby, Fred Taylor, David Allen.

- Publicist—Lee Solters, Carole Strauss, Joan Bullard, Paul Wasserman, Dick Gersh.

- Artist relations executive—Bob Regehr, Sam Hood, Jerry Sharell, Mike Klenfner, Jonathan Coffino, Frank Mancini, Bob Garcia.

- Entertainment attorney—Abe Somer, Al Schlesinger, Jay Cooper, Mike Rosenfeld, Bob Gordon, John Frankenheimer.

- College talent buyer—Univ. California, Berkeley; Kutztown Col-

(Continued on page 40)

Who Is George Fischhoff? He's a Pianist-Chart Maker

By JIM FISHEL

NEW YORK—Pop pianists used to be one of the hotter attractions around during the 60's (Ferrante & Teicher, Peter Nero, Roger Williams), but all of that changed during the last 10 years with the advent of driving rock 'n' roll.

In fact, there are really only two pianists to have any chart success with singles in the past few years—Marvin "The Entertainer" Hamlisch and George Fischhoff.

Although many people might not be consciously aware of this latter composer-performer-musician, he's had more exposure on the Billboard easy listening and pop charts over the past few years than any other instrumentalist.

"King Kingston" (Pickwick), "That Great Old Song" (GNP Crescendo), and "Georgia Porcupine" (United Artists) have established Fischhoff as a chart contender, but still there is no company willing to

take a chance on releasing an LP, he laments.

In fact, even though the latter single was a disco hit, his contract was not renewed and he's now passed on to yet another label, Ranwood.

"As far as I can tell, I'm the only acoustic pianist to have had three consecutive singles on the Billboard charts," he says. "But still, there is no industry support for this type of music anymore."

Fischhoff, a Juilliard graduate and proved songwriter (Keith's "98.6" and Spanky and Our Gang's "Lazy Day"), has broken his three piano records almost singlehandedly. When each was released, he personally called the top 200 MOR stations and discussed their merits.

"Many of these stations are forgotten by the record companies and I've built up a personal rapport that's paid off," says Fischhoff, who also had a taste of success with his critically acclaimed Broadway "flop" called "Georgy" and a children's musical based on Mark Twain's "The Prince And The Pauper."

Now that he's tasted a degree of success as a recording artist, Fischhoff's decided to take his music to the people—via live appearances. It is only during the past two months that he's developed the courage to appear live.

"I've been playing dates around New York in various clubs with a trio," he states, "and the response has been great, since people have never seen anyone play a blend of all types of music on the acoustic piano."

4 More Headliners For L.A. Greek

LOS ANGELES—Four more headliners have been added to James Nederlander's strong debut season at the New Greek Theatre here. Playing Monday one-night stands will be Three Dog Night, July 26; Charlie Rich, Aug. 16 and Rufus Featuring Chaka Khan, Sept. 6. Melba Moore now joins the O'Jays Aug. 4-6.

WHO IS ?

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Hanna-Barbera Sets Up 3 Movie Musicals

By FRANK BARRON

LOS ANGELES—Hanna-Barbera Productions, one of the largest animation companies in the world, and at one time a working record company as well, will do a series of motion pictures over the next few years, three of them heavily involved in music, according to Joe Barbera, president of the Hollywood firm.

Foremost among the feature films will be an animated musical version of the children's classic, "Heidi."

McCartney Group SRO At Gardens

• Continued from page 36

ferred a stirring "Lady Madonna" complete with a short encore reprise: "Long And Winding Road" with his nice piano work and some fine harmony horn riffs; "Blackbird" done as a solo number on acoustic guitar; "I've Just Seen Her Face" (from "Rubber Soul") given an updated facelift that adds even more beauty to the song with its great harmony with Denny Laine singing counterpart harmony to McCartney; and "Yesterday" which displayed the maturity of his voice with the aid of a finely woven horn undercurrent.

At the end of the latter tune, which was done as a solo on acoustic guitar, the audience leapt to its feet and gave McCartney a two-minute standing ovation.

Other group highlights included Laine's lead vocals on "Spirits Of Ancient Egypt" and "Richard Cory" (sung with the aid of three acoustic guitars); McCulloch's vocal harmony with his boss on "Medicine Jar" and the constant instrumental empathy and interplay between the band's members.

Among the other tunes were "Maybe I'm Amazed" (given new meaning through the sincere interpretation of McCartney); "Live And Let Die" (with an orchestral effect and various special effects including a light oscillator aimed at the roof and numerous flash bombs); "Let Me Roll It," "Bluebird" (sung with the aid of a rhythm maker machine and soprano sax solo); "You Gave Me The Answer" (complete with thirties feel and nicely executed clarinet solo); "Magnetite And Titanium Man" (featuring rear-screen projection of the mythical characters); "My Love" (with some tasteful drumming by English and a sincere rendering by McCartney); "Listen To What The Man Says" (which had the audience up and singing along); "Jet" (displaying Wing's togetherness as an ensemble); "Let 'Em In" (with Laine on a marching band snare drum and several tasty horn riffs), and "Beware My Love."

During the latter part of the set, McCartney and his cooking band offered exciting live versions of "Silly Love Songs" that leaned heavily on his bass work and displayed an ability to add another dimension to its performance; and "High High High," which had everyone standing and dancing along to the high energy level.

Perhaps the most striking part of the set was the ending. Instead of exciting the audience to a riotous fever pitch and then leaving them to destroy the hall (as some groups have done) McCartney and Wings returned for two one-song encores. Each song brought the "craziness" level of the audience down a notch so that everyone left without a complaint at the completion of the final encore.

Grammy winner Burton Lane and Oscar winner Sammy Cahn have already collaborated on music and lyrics for eight songs, with more to come. Barbera is now negotiating for an important orchestrator.

Barbera says he selected Lane and Cahn because of their track records and "because 'Heidi' will run forever. I didn't want a contemporary (rock) writer to do the score."

Hanna-Barbera also has a film tentatively titled "Dante's Trip" ready to go before the cameras. Several top composers in both the pop and classical fields will be used to write the score. He describes the picture as "a love story, combining graphics and live action—a new medium."

The third musical is "Rock Rhapsody," an animated movie à la "Fantasia." The feature will present 30 to 40 top rock hits from 1957 to the present day, in visual form. Dick Clark acted as counsel on this presentation.

There are no distribution deals as yet for any of the soundtracks or the pictures, but Barbera sees this as "no problem."

"Heidi" was a Shirley Temple film classic, and NBC aired it as a special, but it has never before been done as an animated musical. This version will present new characters plus Heidi herself in a different manner, with a script by Jameson Brewer. The picture lends itself to merchandising, Barbera notes, adding it was two years in pre-production, "and another year and a half before it is completed."

Rock Battle Looms For 2 Promoters

PHILADELPHIA—A battle for the rock concert dollar is shaping up here between AB&D Productions of New York City, and the Electric Factory Concerts here.

With blessings from the bicentennial celebration here, AB&D has set up five concerts over a four-day period from July 2 to 5, with \$20.75 tickets for an opening rock concert starring Chicago and a second rock-fest headlining the Beach Boys, plus a star-studded soul concert another night.

On top of this "Celebration '76," Electric Factory is coming in for three nights following (July 6-7-8) with Elton John at the Spectrum, seats at \$8.50 and \$9.50.

Spectrum seats 19,600 while AB&D will have some 83,000 tickets for each concert at the city's JFK Stadium. Electric Factory, the enterprise of Larry Magid and the Spivak Brothers, also contracted for four summer concert dates at the JFK Stadium, where the rental alone is \$100,000 for the day against 10% of the gross, whichever is greater.

First of the Electric Factory stadium promotions is set for June 12, with a \$10 ticket if purchased in advance for a rock show starting at 4 p.m. with Yes, Peter Frampton and Gary Wright.

It is also reported that Electric Factory will bring in the Rolling Stones for one of the summer dates, although contracts have not been signed as yet. Also pushing for the concert dollar will be Elvis Presley, who comes to the Spectrum for Magid on June 28 for a single show, ticketed at \$7.50 to \$12.50.

Denver, Eagles Summer Gigs Are Solidified

LOS ANGELES—The Eagles and John Denver, two of today's most popular concert attractions, have begun announcing summer playdates.

The Eagles will play four stadium shows in the South July 2 through 5; at the Winston Salem Speedway, Atlanta Omni, Tampa Stadium and the Miami Sportatorium. More dates for the U.S., Canada and Europe are now being set and there will be a new Eagles LP this summer. The group recently sold out two benefit concerts at stadiums in Sacramento and Maryland in a matter of hours.

John Denver's June 21-25 charity stand at Universal Amphitheatre here sold out all 18,000 tickets in its first day, with lines of fans waiting all night at the boxoffice. The only remaining tickets for the five shows are being sold directly by the charitable organizations involved.

Denver will follow with six arena

(Continued on page 39)

Concord Pavilion's 1st Anny Concert

CONCORD, Calif.—The first anniversary show of San Francisco Bay Area's Concord Pavilion drew a record-breaking, paid crowd of 7,796 and grossed \$45,829 with Seals & Crofts headlining. The date sold out with only three weeks between the artist signing and showtime.

Sahara Folds After Midnight 'Showcase'

LAS VEGAS—Despite keen booking and agent interest, a three-month "Showcase After Midnight" experiment has been temporarily discontinued for financial reasons. Hotel Sahara officials report.

The informal performing format, timed from 1-6 a.m. Fridays and Saturdays to draw show business personnel, exposed about 100 acts, several which were picked up by clubs and recording labels.

"It was a crime not to continue this program," remarks Jack Eglash, hotel talent coordinator and musical director. "We were getting good feedback and seeing results on something this town has needed for a long time."

Initiated on the weekend of Feb. 20-21, the series attracted famous Strip personalities such as Joan Rivers, Buddy Hackett, Sammy Cahn and media critics who appeared on Las Vegas Sun columnist's Joe Delaney's nightly KLA radio broadcasts.

According to Eglash, the decision to temporarily suspend the showcase came from higher-up hotel executives, who have been unavailable for comment but who at first contended the new format was not created as a money-making project.

A source close to the "Showcase" reveals the early morning time element, which added labor costs from the bar, stage and waitress areas, was the main cause for financial difficulties.

Of about 100 acts exposed, some

12 have been signed to club dates and recording contracts, the best example being singing duo Nan Brennan and David Blaylock, who performed in the hotel's Casbah lounge four nights and drew interest from Columbia executives.

Singer Sharon Michaels was booked at Palm Springs while being signed to a London recording firm, Eglash adds. "People from as far away as Philadelphia expressed interest in the forum," says Eglash.

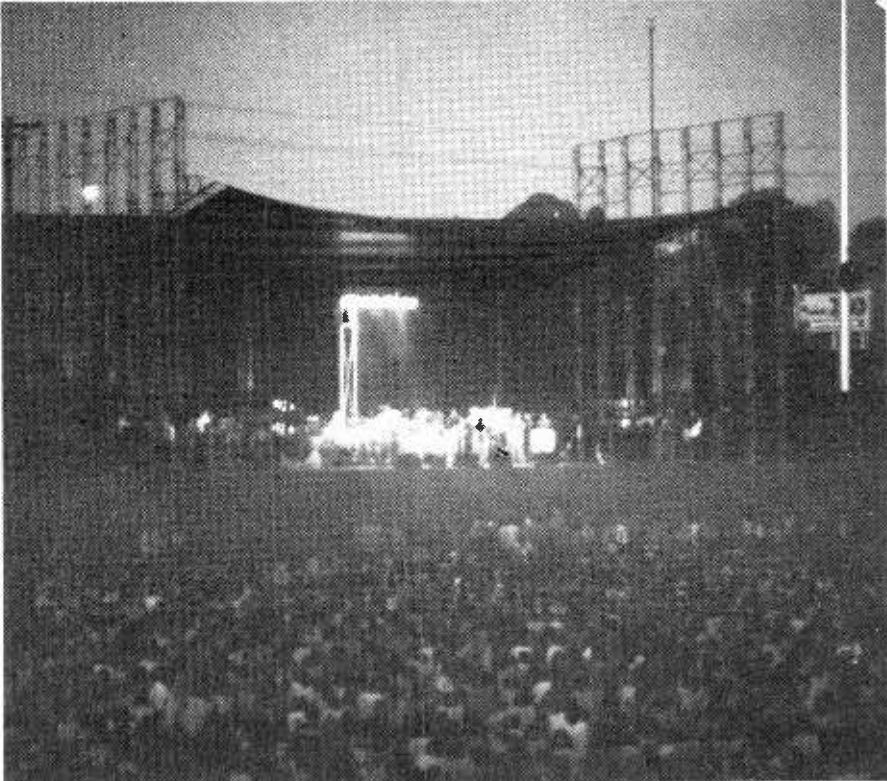
The showcase offered a spectrum of entertainment, including rock groups, variety acts, comedy solos and even belly-dancers along with singers. The dormant program may

(Continued on page 40)

Belkin, Maduri Bow Sweet City Co. With CBS

CLEVELAND—Mike Belkin and Carl Maduri, co-presidents of the Midwest's largest concert promotion operation, Belkin-Maduri Productions, now have their own record label, Sweet City, which is being distributed by CBS/Epic.

Sweet City thus becomes Cleveland's first national record label. Debut release is "Play That Funky Music," by Wild Cherry, a funky rock group out of Steubenville, Ohio. Belkin-Maduri has in the past managed the James Gang and Maureen McGovern.



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Anaheim Stadium Booked For 4 Top Star Attractions

LOS ANGELES—Four summer shows have been set at 55,000-capacity Anaheim Stadium for 1976. Wolf & Rissmiller start the season July 3 with the Beach Boys, America and Poco. David Forest's Fun Productions will arrive in August with ZZ Top and Rory Gallagher (7) and Kiss. Ted Nugent and Uriah Heep (20).

Both promotion firms combine Sept. 12 to present Aerosmith, Lynyrd Skynyrd and Jeff Beck. Showtime for these Anaheim Stadium dates is 4 p.m. with general admission tickets \$10 in advance or \$12.50 at the door.

Fun will also put on Alice Cooper & His Hollywood Vampire Orchestra plus the Tubes at San Diego's Balboa Stadium Aug. 1 at 1 p.m.

with tickets \$8.50 in advance and \$10 at the door. Two more recording acts will be announced for this 35,000-capacity show.

Forest says his company has budgeted \$35,000 for print and radio advertising on each stadium concert. "We are concentrating heavily on the teen market this summer," he says. "Teens are the only audience who will go through the trouble and expense of attending a large stadium concert. They like the sound of loud music outdoors."

Forest is so confident of the drawing power of his teen-oriented Anaheim Stadium shows that he is holding a second weekend date for each bill in case ticket sales warrant two concerts.

Philly Recreation Dept.; Lots Of Summer Music Set

PHILADELPHIA—The city's Dept. of Recreation will offer a musical feast in August with such names as Ray Charles, Stan Kenton, Woody Herman, Count Basie and Duke Ellington at a bargain-price general admission of \$1.

In cooperation with Philadelphia '76 Corp., the city's official bicentennial agency, and with money grants

from the Philadelphia Bulletin and the Pennsylvania Council of Arts, Theodore Jordan, Deputy Commissioner of Recreation, has put together a series of 19 concerts during the month of August at the outdoor Robin Hood Dell East in Fairmount Park.

The "Summer Festival Of Stars" will complement the June-July outdoor concert season of the Philadelphia Orchestra with top conductors and soloists at the newly-built Robin Hood Dell West on the other side of the park. The seats down front will be reserved at \$5 for each concert plus reserved parking. All concert profits will be used for youth and senior citizens programs throughout the year.

Ray Charles with his Raelettes and orchestra will launch the series on July 5, the first of seven big name concerts. Maynard Ferguson and George Benson orchestras come in July 12; Stan Kenton and Woody Herman orchestras on July 19; Lionel Hampton plus The Jazz All Stars with Illinois Jacquet and Milt Buckner on July 26; Tony Bennett on Aug. 9; Count Basie plus the Treniers on Aug. 16; and Della Reese with the Duke Ellington orchestra on Aug. 25.

Nine concerts will be ethnic in character with a Spanish Fiesta July 7 with the orchestras of Willie Colon, La Contraria and La Paz.

A gospelrama for the growing coterie of gospel music lovers here is scheduled for Aug. 23. Talent lineup

(Continued on page 39)

Talent

Signings

Barry Mann, veteran songwriter-artist, to Arista. . . . **Stillwater**, Georgia rock group, to Phil Walden & Associates for management. . . . **Billy Taylor** to Herbert Barrett for booking representation.

Gordon Lightfoot re-signed to Warner Bros. He has been with the label since 1969. . . . **Jeanie C. Riley** of "Harper Valley PTA" fame to Warner Bros. with Shelby Singleton producing. . . . The **Brothers Johnson**, A&M artists whose first LP is already gold, to Regency Artists.

Wild Cherry, Ohio funk group, to Epic-distributed Sweet City Records, the new Belkin-Maduri label. . . . **Mills & Co.** to Ranwood Records. The duo is composed of John "Skip" Mills, son of one of the Mills Bros., and Christine Norris.

Lee Dresser to Spoon Music and Rosina Management. . . . **Katy Moffatt**, Columbia artist, to Paragon Agency. . . . **Little Michael Lord Jr.**, nine-year-old evangelist, to Edward Bosken's QCA Records in Cincinnati. . . . **Peter Foldy** to Buz Wilburn's Music Marketing International for management. The Australian-born writer-singer is a Capitol/Canada artist. . . . **Charisma**, former backup band for the Main Ingredient, to Allen Management.

DeWayne Phillips and **Wayne Kemp** to UA Records. . . . **Tommy Overstreet** renews with ABC/Dot with Ron Chancey as his new producer. . . . Another Conway Twitty daughter, **Jessica James**, to MCA—home of her father and sister (Joni Lee).

Munch Quintet to Republic Records with Jerry Fuller producing on the West Coast. . . . Singer-writer **Pat Daisy** to Country Kingdom Records.

Singer pianist **Mark Gionfriddo** to Ken Capurso Productions for management. . . . Composer-arranger-pianist **Lalo Schifrin**, guitarist **Grant Green** and composer-arranger **Dave Matthews** to CTI Records. . . . **Dimension Latina**, Venezuelan group, to Ralph Mercado Management for U.S. representation. . . . **Venus**, female vocal group, to Columbia with Jeff Lane producing first single. . . . **Big Ron O'Brien**, WOKY air personality, to Ovation Records. . . . **Ninth Creation**, 10-piece r&b band from California, to Pye Records. . . . The **New Seekers**, recently re-formed, to CBS Records.

Peter Lemongello, who released his own LP via television advertising blitz, to Private Stock Records.

ABC/Dot artist **Jim Mundy** to Royal Oak Music as writer. . . . **Jerry Clower** renews with MCA. . . . **David Wilkins**, artist/writer, to ASCAP. . . . Elektra artist **Carmol Taylor** to Joe Taylor Agency. . . . The **Runaways**, Mercury all-girl group, to Howard Rose Agency, Ltd.

Riverside's New Concert Site Firmed

LOS ANGELES—The Southern California concert scene will be enhanced by one more facility the first week of June, when Raincross Square in Riverside is officially dedicated. An "informal" opening was held March 31 with a Ronnie Laws and the Blackbyrds concert.

General manager George Brodeur, who is assisted by Bill Harper, says the Ben. H. Lewis Exhibit Hall will be used for pop and rock concerts. Pacific Presentations has already set Gordon Lightfoot for a June 11 show, and Wolf & Rissmiller Concerts will bring in the Tubes.

Although the initial "unofficial" concert drew a sold-out house of 3,500 persons, Brodeur says he will cut the seating to 3,000 for subsequent shows, with an all-reserved seating policy.

The Nelson Riddle Orchestra and comic George Gobel will be the entertainers on the first night of a week-long series of daily celebrations, each to be a civic observance.

The second phase of the \$11 million Raincross Square will take place later this year with beginning of construction of a 2,250-seat concert hall. Completion is expected about a year after groundbreaking.

(Continued on page 40)

No Dinner Caesars Drinks-Only Experiment Continues

By HANFORD SEARL

LAS VEGAS—Caesars Palace is continuing the main showroom policy of no dinner shows following Diana Ross's SRO two-week appearance.

The precedent-setting change for main showrooms, which was initiated at Ross's opening May 6, will be carried through the next two shows of Frank Sinatra and Tom Jones.

The 1,200-capacity Circus Maximus showroom was sold out or near capacity during the elaborate Ross show from May 6-19 with the help of crowds attending the annual CBS-TV Alan King Tennis Tournament held at the jammed hotel.

Hotel spokesmen are quick to stress the new policy is not the result of cost increases in labor, food and beverage from the recent, costly two-week strike in March, but rather an economic evolution over the years.

"We made this decision to start the two-drink-only shows before the tournament or the booking of Ross, although our big-name stars will be a help during this test," remarks Ron Amos, hotel spokesman.

Sinatra played May 20-26, followed by Jones May 27-June 9, at

which time the policy may become permanent.

About 40 employees have been displaced by the new format which changed showtimes from the normal 8 p.m. and midnight show times to 9 p.m. and 12:30 a.m. The MGM Grand Hotel's spectacular two-hour production, "Hallelujah Hollywood" was the first major Strip show to begin non-dinner performances two years ago.

"The success of that show encouraged us," says Stuart Alman, hotel food and beverage boss. "Although there's no official word here yet, I think it's working just from the results of the Diana Ross show."

Entertainment Director Sid Gathrid and officials of Culinary Union Local 226 were unavailable for comment. Although no dinners are served, customers may order up to six drinks with the minimum, adds Alman.

The menu costs have ranged between \$10-\$25 depending on the act and weekday or weekend act. The minimum now fluctuates about at \$20. Alman also attributes the high cost of entertainment to starting the new policy.

Talent In Action

ISAAC HAYES
DIONNE WARWICK

Shubert Theatre, Los Angeles

There are precious few magic moments in show business, so when one occurs and it engulfs an audience, that is something extraordinary.

Such a moment takes place at the opening of the second half of this touring tandem show when the two stars fuse together perfectly a slow, methodically arranged duet of "Say A Little Prayer" (by Dionne) with "By The Time I Get To Phoenix" (by Isaac).

Standing perfectly still in center stage and working with the same mike, they meld the words coherently as if putting together a new structure, bits of "Prayer" fitting in where elements of "Phoenix" are missing.

It is a great melding of two popular songs, with both artists singing softly, yet with perfect intonation and control. Their timing is perfection; the tune which emerges is spine-tingling. Their ability to incorporate lines which complement each other is a mastery of arranging and they pull it off superbly.

The two have been touring the U.S. five weeks with this show which is the second man-woman package to tour within the past year, Lena Horne and Tony Bennett being the first.

But the Isaac-Dionne concept is greatly different from Lena-Tony. For one thing, Isaac-Dionne, as reviewed May 21 are onstage together for the entire one hour and 45 minutes. Tony and Lena did separate segments alone onstage.

And Isaac-Dionne do lots of songs together and when they are listening to their partner, they remain a part of the presentation by their physical presence. Collectively they perform 22 selections.

Lester Snell is the musical director for Isaac; Joe Mele for Dionne. A 40-piece orchestra with ample strings is augmented by Isaac's own eight musicians and four singers. Dionne's entourage includes four musicians and three singers.

This show is an image splitter or builder for Hayes. Dressed in tuxedos (purple the first half; black the second) he is a cool, relaxed balladeer, devoid of the chains around the chest image of years previous.

In fact he shows greater versatility in the utilization of his voice than does Dionne. Hayes is a superb romantic vocalist, who can switch into a funkier range to match the mood of the tune.

The theme of the show is "unity" which is the title of the opening and closing tune, a romping, uptempo work.

Format of the show is for one to sing a tune followed by the other. Under this concept Dionne gets out from under having to exclusively sing all her single hits—the format of her Las Vegas shows for years. So she gets to inter-

pret several newer pop works and does them well.

Songs have been chosen for their similarity of theme so that Isaac can warble "I Don't Know What To Do" with Dionne's answer "Walk On By."

A second standout moment involves Isaac singing just above a whisper "My Love" followed by Dionne doing "The Way I Want To Touch You" in which she walks slowly over to Isaac sitting on a stool and sings "I never wanted to touch a man the way I want to touch you," brushing his face with hers as the song closes and the spotlight fades. "Forgive me if I forget my lines," he says with a shake of his head.

When Isaac sings "Have You Ever Been Mellow" Dionne answers with "Love Will Keep Us Together." To Isaac's "I Love Music" Dionne follows with "Everlasting Love." After Isaac's "That's The Way I Like It," Dionne does "Get Down And Out." This latter portion of the first act bumps along with a disco beat.

Act two brings out the familiar tunes—"Shaft" for him; "Alfie," and "Raindrops Keep Fallin' On My Head" for her. To his "Body Language" she parries with "Then Came You."

Dionne's very beautiful interpretation of "Close To You" is one of her best efforts. Isaac's conducting the orchestra with his own composition "Pursuit Of The Pimpmobile" from a film he scored and starred in, is both musically exciting and an infusion of comedy as he plays somewhat at being conductor.

Everything about this package works: the music, the lyrics, the ambience of the performers. It is first-rate entertainment. **ELIOT TIEGEL**

RETURN TO FOREVER

Beacon Theater, New York

Group's pace-setting work with jazz-rock has made it a popular attraction with the rock crowd, as its May 22 show demonstrated, but it's the molding of all the historical elements of jazz that sets them apart.

Uncompromising is the only way to describe its stage appearance, because once it played an initial one-hour set of electronically controlled jazz, the group settled back to a set of acoustic jazz.

Individually Chick Corea, Stanley Clarke, Lenny White and Al DiMeola are as good on their instruments as anyone on the contemporary scene. Corea's unaccompanied piano solo was based on his Latin rhythm "La Fiesta" and showed his special touch that spanned out when he broke into a laid-back "Green Dolphin Street" with accompaniment by Clarke and White.

White's drumming is also a delight, because instead of playing pure power like his counterparts Billy Cobham and Alphonse Mouzon, he

(Continued on page 39)

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Talent

Talent In Action

• Continued from page 38

believes in laying down some fancy handwork without being overpowering.

Most people usually categorize Clarke as a top electric bassist, which he is, overlooking his monstrous capabilities on the acoustic upright bass. He has lightning fast fingers which span the whole of this instrument like spiders and he also gets a different sound from his bow work.

If any of these musicians has come into his own during the past year, it's DiMeola. His versatility on acoustic guitar, with extensive use of muting, earned him the respect of this audience.

Electrically, Return To Forever shows a tightness that comes about through the open respect these musicians hold for one another. Corea's magic touch on the electric keyboards, especially the synthesizer, brings a new dignity to the group's energetic playing.

Many jazz-rock groups have deserted music in favor of funk and rockified sound, but this act has transcended this shortcoming through top-flight musicianship.

The only disheartening area of the set was a slide and light show, which was so uncoordinated that it distracted from the visual presence of the group. **JIM FISHEL**

DANNY DAVIS & THE NASHVILLE BRASS

Palomino, Los Angeles

First appearance of the popular trumpeter/bandleader and his group at the North Hollywood country nightspot May 19 drew close to a full house, and Davis treated the crowd to his usual skilled mix of country, easy listening and Americana.

The argument centering around the question of the place (if any) of brass in country and therefore the country credibility of Davis is really irrelevant. Davis does play country songs, arranged for a brass band. He also plays Glenn Miller material as well as other standards, and moves through clever medleys on Texas and the bicentennial.

While Davis takes some trumpet solos (as well as showing a surprisingly good voice on several tunes), the work is generally shared fairly evenly throughout the band (nine pieces, including two trombones, and three trumpets).

The point, rather than whether Davis is country or not, is that he puts on a fast-paced, entertaining show that pleases the audience throughout. Particularly impressive was his bicentennial medley, centering around "America." "In The Mood" and "Blue Eyes Crying In The Rain" were also well received, as was a number in which the band played and sang along with a tape filling in some of the string parts. **BOB KIRSCH**

NEKTAR

Beacon Theater, New York

For all its solemn aura of the avant-garde, Nektar blazed no new trails during its May 21 early show. The better material, mostly drawn from the "Recycled" album (Sire) was simply post-"Tommy" commercial British rock, complete with hooks. The rest was one unmelodic, undifferentiated drone, purposely mixed to be ponderous and muddy. Some potentially interesting contributions from Larry Fast ("Synergy") on multiple electronic keyboards were repeatedly lost in the overamplified burr.

For visuals, there were animations projected onto films projected onto slides in a constantly changing barrage of light on as many as four screens at once. Music and lights combined to dull the mind and numb the senses. Since the audience response was enthusiastic to the point of reverence, it is clear that audio/visual anesthesia has found its market. **NANCY ERLICH**

SYLVERS

Knott's Berry Farm Buena Park, Calif.

Five brother-three sister act displayed lots of flash but little solid substance during a 40-minute set before a jam-packed Good Time Theatre crowd May 24.

This act, built in the mold of the Osmond Brothers and Jackson Five, has a wooden quality about it which hangs over its dancing and singing. There just isn't the slick, oiled, clever precision required to make an impression in the choreography department.

And in the vocal department, the group's harmonies equally lack any special quality, and its music has a dark, dissonant quality which overrides any attempts to create a happy time dancing feel, although the audience does move to its funky beat.

The crowd attending the 3 p.m. show in re-

view was a fine audience, enticed into the 2,100-seat theater by the group's recent No. 1 hit, "Boogie Fever," with which it closed its seven-number set.

A five-piece backup band played effectively but the music's droning affect tended to overpower any rich harmonic configurations which the family sought to develop.

Young brother Foster—who has a poor voice—is put in the position of being the lead voice, reminiscent of Michael Jackson or Donny Osmond. Foster isn't ready for this solo spotlight.

This act desperately needs stronger, more familiar material if it is to gain any longevity as a name attraction. Of the seven numbers proffered, two were slow ballads, "Storybook Girl" and "Yesterday" in which the whole family sang a cappella, but the harmonies lacked zing or artistic expansion.

So why is this group headlining? Its single click is a strong, melodic, uncomplicated ditty and that tune, more than any of the songs rendered, retained that familiar grasp on the audience.

Among the tunes was "Cotton Candy," act's next Capitol single. Somewhere within this family is an act. It needs professional advice to get its voices and dancing feet in tune and in step. **ELIOT TIEGEL**

DR. FEELGOOD L.A. JETS

Roxy, Los Angeles

Dr. Feelgood specializes in the musical feel of the late '50s and early '60s. However, to dismiss the group as a nostalgia novelty would be to do it a great disservice.

The four-man ensemble's May 21 opening proved to be an amazingly engaging show that captured and held the audience from the very first note. While the music itself tended to be rhythmically and melodically repetitious, it was performed so impeccably and staged so imaginatively that most members of the capacity crowd didn't seem to mind that the same three chords recurred in almost every song.

Visually, guitarist Wilko Johnson and vocalist Lee Brilleaux dominated the show. Johnson spent the entire set darning up and down the stage, focussing his zombie-like gaze somewhere on the wall behind the audience. His guitar work was simple, smooth and surprisingly effective in both lead and rhythmic capacities.

Brilleaux remained relatively stationary and concentrated on his singing. Obviously a seasoned performer, he controlled the audience with his intense delivery and mock-serious comments.

The Figure, on drums, performed flawlessly and was largely responsible for the incredible tightness that seemed to be the band's trademark. His greasy hair and sunglasses enhanced the band's visual appeal.

Oldies such as "Boney Maroney," "Riot In Cell Block #9" and similarly-styled Feelgood originals comprised the repertoire. Much of the material may be found on the group's Columbia LP "Malpractice." Highlights included a powerful rendition of John Lee Hooker's "Boom Boom," "Gone Back Home," the chunky "Another Man" and "Back In The Night" which featured Brilleaux on electric slide guitar and raunchy Dr. John-like vocals. The group performed one encore.

The L.A. Jets, a new group on RCA, received a warm reception as opening act. The band's presentation revolved around a female vocalist whose voice and movements recalled those of Cold Blood's Lydia Pense. Musically, too, the group relied heavily on San Francisco influences with traces of Santana and Jefferson Starship running through most of the material.

Sturdy backbeats were provided by a tight drummer-percussionist combination. The two guitarists experimented with parallel leads, alternating leads and various other two-guitar exchanges. Also on stage were an electric keyboardist and a bassist who played too loudly.

The material presented was original with the exception of Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry," which was handled nicely. Other highlights included "Music In My Life," an upbeat number with effective backup harmonies, and the steady, cowbell-dominated "Run and Put Your Dancing Shoes On." The group performed one encore. **MITCH TILNER**

STAN GETZ JOAO GILBERTO

Keystone Korner, San Francisco

Gilberto ended a 4½-year retirement with this six-day engagement. The Brazilian singer and guitarist, along with Getz's quartet, was re-

ceived with enthusiasm and respect by SRO houses all week. Closing night May 16, the second set lasted more than two hours, till 3 a.m.

Getz took the stage first, playing his tenor with warmth, imagination and stamina—as opposed to his last two times in town, when his health lagged. Always choosing tunes fertile in their melodic possibilities. Getz played Billy Strayhorn's "Lush Life," Chick Corea's "Litha," Dizzy Gillespie's "Con Alma," and Wayne Shorter's "Lester Left Town." Getz's phrasing and tone seems leaner and harder than before.

The excellent Getz rhythm section included a new pianist, Joanne Brackeen (replacing Al Duley), who momentarily stopped the show with one of her rhapsodic solos. Drummer Billy Hart, as always, was a paragon of taste, dynamics, and wit, able to cut through the ensemble without wasting a note. And bassist Clint Houston proved a fluid technician and excellent accompanist, though his solos were long and overly busy.

Without an intermission, Getz gave Gilberto an articulate introduction, saying, "That a performer so gifted should be so hesitant about public performance is just one of those mysteries."

Throughout Gilberto's set, the audience was hushed but excited. Joao sang his new tunes shyly but with exacting precision, as Getz offered a few sax choruses near each song's end. (Some titles, "It Is Necessary To Forgive," "Isavra" and Jobim's "Portrait In Black And White" are part of a new Getz/Gilberto LP on Columbia, "The Best Of Two Worlds.")

After finishing a song with a look of anguish, Gilberto stared at his shoes with an embarrassed smile during the applause. But he seemed to open up when he sang a few older songs, especially "Corcovado," which was on the first Getz/Gilberto record 13 years ago.

If the new record takes off, Getz promises to chaperone Gilberto on a limited tour.

CONRAD SILVERT

JERRY GARCIA BAND

Santa Monica Civic Auditorium

While the musicianship was there, there was precious little power, pep, or even life in Jerry Garcia's appearance here May 23.

Garcia and his three-man backup band played a set of basic, straightforward rock with virtuoso guitar solos highlighting every song and always drawing heavy applause. The music could be described as laid-back if it weren't played with such consistent precision and clarity. The problem was that while the playing was technically perfect, it was for the most part uninvolved.

For one thing, the show was weighted far too heavily with slow dirge-like songs. It's true that the slow pace on the opening song, "Sugaree," created a nice hypnotic effect. But after four hours (counting a 45-minute break the band took between halves) all that's created is boredom, like the frustrated feeling one gets hearing a 45 played at 33%.

There were a couple of mid-tempo songs included like "After Midnight" and the old Temptations' hit "The Way You Do The Things You Do," but most of the time the show badly needed a shot in the arm.

Furthermore, most of the songs were extended far beyond their natural limits, as suggested by the fact that Garcia played only 17 numbers though he was onstage for well over three hours.

The Roy Hamilton oldie "Don't Let Go" just doesn't sustain itself through a 25-minute version. *(Continued on page 40)*

Denver, Eagles

• Continued from page 37

one-nighters in the West. During June he plays the San Francisco Cow Palace (26), Portland Coliseum (27), Vancouver Coliseum (28), Seattle Coliseum (29). On July 1 he will be at the Salt Lake City Salt Palace and July 2 at McNichols Arena in Denver.

Philly Recreation

• Continued from page 38

includes the reunited Original Caravans, Albertine Walker, Inez Andrews, Cassette George, Josephine Howard, Delores Washington, Barrett Sisters, Alex Bradford Singers.

Billboard 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	AEROSMITH/HENRY GROSS —Alex Cooley, The Omni Theater, Atlanta, Ga., May 22	17,000	\$5.50-\$6.50	\$100,000
2	BOB OYLAN —Beaver Prod., Jim Norick State Fair Arena, Oklahoma City, Okla., May 18	10,909	\$7.50-\$8.50	\$ 94,600
3	AEROSMITH/HENRY GROSS/MAHOGANY RUSH —Alex Cooley, Mobile Municipal Auditorium, Mobile, Ala., May 20	13,000	\$5.50-\$6	\$ 75,000
4	BAD CO./WET WILLIE —Mid South Concerts, Mid South Coliseum, Memphis, Tenn., May 23	10,000	\$5-\$7	\$ 65,085
5	JOHNNY WINTER/STEVE MARRIOTT/STARCASTLE —Cellar Door Concerts, Capital Center, Landover, Md., May 22	7,879	\$5.50-\$6.50	\$ 43,690
6	FOGHAT/STEVE MARRIOTT WITH ALL STARS —Cornucopia Prod., New Haven Veterans Memorial Coliseum, New Haven, Conn., May 23	4,200	\$6.50-\$7	\$ 28,200
7	BOB SEGER/R.E.O. —Rick Kay, Saginaw Civic Center, Saginaw, Mich., May 23	3,610	\$5.50-\$6.50	\$ 21,672
8	WEATHER REPORT/JOHN McLAUGHLIN —Schon Prod., Minneapolis Auditorium, Minneapolis, Minn., May 18	1,900	\$5.50	\$ 9,400
9	STEVE MARRIOTT/R.E.O. —Schon Prod., Denver Coliseum, Denver, Col., May 18	2,005	\$4.50-\$6.50	\$ 9,300

Auditoriums (Under 6,000)

1	GROVER WASHINGTON JR./HANK CRAWFORD —Contemporary, Oklahoma Civic Center Music Hall, Oklahoma City, Okla., May 20	1,100	\$5.50-\$6.50	\$ 71,195
2	WILLIE NELSON/POCO/TOMPALL GLASER —Alex Cooley, Fox Theater, Atlanta, Ga., May 21	4,000	\$6.50	\$ 46,000
3	BOZ SCAGGS/FOOLS GOLD —Fun Prod., Sacramento Memorial Auditorium, Sacramento, Calif., May 22	4,297	\$5.50-\$6.50	\$ 26,166
4	LYNYRD SKYNYRD/OUTLAWS —Sunshine Prom., Veterans Memorial Coliseum, Columbus, Ohio, May 18	3,964	\$5.50-\$6.50	\$ 24,891
5	SAILOR/RENAISSANCE —John Schaer, Capitol Theater, Passaic, N.J., May 21	3,498	\$5.50-\$6.50	\$ 21,533
6	NEKTAR/PAVLOV'S DOG —John Schaer, Capitol Theater, Passaic, N.J., May 22	3,443	\$5.50-\$6.50	\$ 21,231
7	JIMMY BUFFETT/GARY JEFF WALKER —Northwest Releasing, Paramount North West, Seattle, Wash., May 22	2,605	\$4-\$6	\$ 14,528
8	GROVER WASHINGTON JR./HANK CRAWFORD —Contemporary, Omaha Music Hall, Omaha, Neb., May 21	1,500	\$6.50-\$7.50	\$ 10,734
9	CHET ATKINS —North West Releasing, Centennial Auditorium, Saskatoon, Sask., May 21	1,145	\$4.50-\$6.50	\$ 8,890
10	WEATHER REPORT/JOHN McLAUGHLIN —Daydream, Riverside Theater, Milwaukee, Wis., May 19	1,283	\$6-\$6.50	\$ 8,209
11	CHET ATKINS —North West Releasing, Jubilee Auditorium, Calgary, Alta., May 20	1,200	\$4.50-\$6.50	\$ 8,191
12	DANNY DAVIS & NASHVILLE BRASS —North West Releasing, Spokane Opera House & Convention Center, Spokane, Wash., May 22	1,486	\$4-\$6	\$ 7,962
13	CHET ATKINS —North West Releasing, Center Of Arts, Regina, Alta., May 22	1,127	\$4.50-\$6.50	\$ 7,898
14	CHET ATKINS —North West Releasing, Centennial Concert Hall, Winnipeg, Manitoba, May 18	1,800	\$4.50-\$6.50	\$ 7,576
15	CHET ATKINS —North West Releasing, Jubilee Auditorium, Edmonton, Alta., May 19	1,730	\$4.50-\$6.50	\$ 7,572
16	DANNY DAVIS & NASHVILLE BRASS —North West Releasing, Portland Civic Auditorium, Portland, Ore., May 21	1,137	\$4.50-\$6.50	\$ 6,388
17	DANNY DAVIS & NASHVILLE BRASS —North West Releasing, Seattle Center, Seattle, Wash., May 23	1,500	\$4.50-\$6.50	\$ 5,754
18	MAYNARD FERGUSON —Contemporary, Lyric Capri Theater, Kansas City, Mo., May 23	946	\$6-\$7	\$ 5,014

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Talent

Talent In Action

• Continued from page 39

sion. Even the more-respected "The Night They Drove Old Dixie Down" gets tiring after 15 minutes. Obviously the songs are intended to be showcases for Garcia's guitar work, but stretched to such lengths they become rambling, directionless and plodding.

Garcia is certainly a no-nonsense performer. He doesn't engage in idle chit-chat with the audience, in fact the first word that he uttered came after two hours onstage when he announced the break. The next time he spoke to the audience was to say goodnight. He doesn't go in for a lot of tricky lighting, for most of the show there was one spotlight fixed on Garcia, leaving the piano-bass-drums backing trio and a girl singer in the dark. No pretense is made to put on a slick show: the band took a minute or two between numbers to get themselves together while the audience waited.

Garcia's problem here is obvious. He thinks to be a real rock 'n' roller you can't show any personality or have any fun. Nothing, of course, could be further from the truth.

The audience, however, was loyal. A packed house applauded Garcia and his band for four full minutes, even though the lights were turned on immediately after they left the stage. The ovation only abated when the stage crew starting taking the set down. **PAUL GREIN**

AL WILSON

Knott's Berry Farm, Buena Park, Calif.

Projecting one of the highest forms of r&b ever witnessed on the stage of the Good Time Theatre, Wilson presented a flawless performance to a full house May 14.

Whether he was belting out a rock number, delivering a ballad, or paying his tribute to the late Otis Redding, Wilson consistently handled himself with the poise and balance of a polished entertainer, and even when he sang his current hit single "I've Got a Feeling," backed by different singers and a local group, his charisma gave him the power to put it over very convincingly.

Talent Forum Opens

• Continued from page 36

lege, Pa.; Grinnell College, Iowa; Univ. of Michigan.

• Hotel talent buyer—Harrah's, Lake Tahoe-Reno; Hughes Hotels, Aladdin, Caesars Palace, all Las Vegas.

• Fair or park talent buyer—Disneyland, Duquoin, Ill., State Fair.

The above is by no means a complete list of final nominees. It is only a sampling to demonstrate the breadth of the voting to take place at the forum this week.

It is still possible to register for the Talent Forum by paying \$200 at the sign-up table in the lobby at the Beverly Hilton. Registration will be open, throughout the day and there are still a few rooms available at the hotel. The forum opens with a pool-side cocktail reception at 5 p.m. Tuesday (1).

New Site Firmed

• Continued from page 38

A 200-room hotel also will be built on the site.

Promoter Gary Perkins of Pacific Presentations here says "Raincross Square fills a much-needed concert niche. Swing Auditorium in nearby San Bernardino is a great hall for certain concerts. What we can't do at Swing we can put on at Raincross."

Brodeur formerly managed the Culver City Memorial Auditorium.

Showcase Folds

• Continued from page 37

not be revitalized, laments a discouraged Eglash.

"The experience, resume credits, having a Vegas track record, all of these things counted," concludes Eglash. "Most of all was the exposure to buyers." **HANFORD SEARL**

Without the aid of mechanical accomplishments like overdubbing and multiple tracking, and with two less girls than he had behind him when he cut the record, his robust voice, combined with the theater's custom Altec sound system, made the music come across amazingly close to the acoustics experienced in the recording studio.

Although the show was enhanced by the silky voices of songbirds Trish Turner, who primarily works with Andy Williams, and Terry Bryant, with John & the Cat Burglars playing the musical background, it was Wilson's traditional but better-than-average theatrical rituals on stage that captured the heart of the audience and helped him to hold it in the palm of his hand throughout the 30-minute set.

It was one of those occasions when everything goes right, and before he could finish his closing number, a moving rendition of his 1974 two-million-plus hit "Show And Tell," an emotional audience rose to its feet in a standing ovation for the artist that continued for some time after the curtain closed. **LARRY OPPEN**

Denver Complex New Name For Old Warehouse

DENVER—The Complex is the new name of the former Warehouse nightclub here now being booked by local impresarios Barry Fey and Chuck Morris. The business syndicate which took over the bankrupted Warehouse spent \$630,000 in remodeling of an already outstanding facility. Capacity of the main show-room has been cut back from 450 to 350 to improve service and seating comfort.

In separate rooms at the complex are also a dinner restaurant and a dancing lounge with softer live bands.

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Studio Track

By BOB KIRSCH

LOS ANGELES—Carly Simon has wrapped up her next LP at **Sunset Sound Recorders** in Los Angeles, with **Ted Templeman** producing and **Donn Landee** at the boards.

Robert Appere finished up production with **Barbi Benton**, and also handled the engineering. **Mark Howlett** assisted. **Kim Carnes** is cutting another LP, with **Mentor Williams** producing and **John Haeny** engineering. **Paul Black** is helping out. **Tom Snow** is also cutting. **Michael Jackson** is producing and **Kent Nebergall** and **Mark Howlett** at the controls. **Jackson Browne** is cutting with **Jon Landau** and **Kris Kristoferson & Rita Coolidge** are in with producer **David Anderle**. **Elton John** added strings and backing vocals with producer **Gus Dudgeon**.

The **Marshall Tucker Band** has finished "Long Hard Ride," the group's latest LP at **Capricorn Sound Studios** in Macon. **Paul Hornsby** produced and **Kurt Kinzel** engineered. **Charlie Daniels** and **John McEuen** guested.

Billy Joe Shaver wrapped up his first Capricorn LP, with **Bob Johnston** producing. Guests included **Dicky Betts**, **Chuck Leavell**, **Bonnie Bramlett**, **Tommy Talton**, **Scott Boyer** and **Charlie Daniels**.

Bonnie Bramlett is done with her album, produced by **Johnny Sandlin** and engineered by **Sam Whiteside** and **Carolyn Harris**. Basic tracks were cut at **Muscle Shoals Sound** with the **Muscle Shoals Horn and Rhythm Sections**. Overdubs and mixing were handled in Macon. **Gregg Allman**, **Dobie Gray**, **Bobby Whitlock**, **Jimmy Hall** and **Mickey Thomas** contributed backing vocals.

Grinderswitch has also finished an album. **Paul Hornsby** produced and **Kurt Kinzell** and **Richard Schoff** engineered. **Jimmy Hall** and **Jerry Joseph** guested.

Saxophonist **John Klemmer** has finished his next LP at **Mama Jo's Recording Studio** in North Hollywood. **Steve Goldman** produced. **Goldman** produced **Klemmer's** successful "Touch" LP and has worked with a number of top artists in recent years. We all remember **Steve's** gold album for "The Waltons." Guests on the newest **Klemmer** set include **Joe Porcaro**, **Chuck Domanico**, **John Guerin**, **Dave Grusin**, **Bernie Fleisher**, and **Victor Feldman**.

In notes from around the country: **Kenny Nolan**, who wrote "My Eyes Adored You" and "Lady Marmalade" among others, is involved in a project of his own at **Media Sound** in New York. **Charlie Calello** is producing and arranging. At **Heritage Studios** in Los Angeles, **Ray Ruff** is producing **Ronnie Dove**, with **Dave Nicklaus** engineering. **Vaughn Meader** is working on some projects, and **Marty Cooper** is busy with some commercials as well as some projects of his own.

The **Enactron Truck** was in Atlanta recently, doing a simulcast for **Leon Russell**. The truck was also in Ft. Worth, recording a set from **Bob Dylan & The Rolling Thunder Revue**. Prior to that, the unit was in Asheville, N.C. for three weeks working with **Alex Harvey**.

Crosby & Nash have been at the **Sound Labs**, producing themselves. **Mayuto** has been working on his debut LP, cutting at various studios.

On the Canadian scene, the **Bee Gees** worked on a new album at **Le**

Studio in Morin Height, Quebec. **Albhy Galuten** produced and **Karl Richardson** offered a helping hand.

At **Sound West Studios** in Calgary, Alberta, the **Original Caste** have rerecorded "Mr. Monday" and "One Tin Soldier," both sizable hits for the group in the past. The songs were cut for K-tel, with **Bruce Innes** producing and **Richard Harrow** engineering. **Nicholas & Ryder**, a duo from Winnipeg, have finished a single and **Bootleg** are also cutting a single. **Larry Ford** cut an album.

At **Quad Recording and Sound Stage** in Pennsauken N.J., producers **John Davis** and **Doug King** have been cutting tracks with chief recordist/mixer **Gene Leone** at the controls. The **Dixie Hummingbirds** were in working with **Leone** and producer **Ira Tucker**, and **Billy Harner** was produced by **Frank Fiorvanti** and **Pal Rakes** for **Sound Gems**. The **Harrowgate String Band** also cut. **Al Edmonson** produced three LPs, including **Raw Image**, **Profection** and the **Savettes**. Engineer **George Carnell** has finished mixing an LP featuring **Tony Williams**. **Scott Yancy** produced.

Morris Bailey and **William Holland** produced **Faith Dorman**, who was laying tracks with the **Quad Rhythm Section**, as well as producing the **Delites** and **Fire Company**. **Tommy Keel** finished a set with producer **Elwood Evans**. Greek composer **Theo Antiniou** cut with a 36-piece orchestra and composer/conductor **Aldo Provinzano** cut a live date with a 45-piece orchestra.

Down in Nashville, **Cedarwood's Sound Studio** has been totally remodeled, with new 16-track recording equipment now available. **Pat Higdon** is engineer. **Bobby Borchers** has been cutting tracks for **Playboy**, with **Eddie Kilroy** handling production.

Jimmy Gately is cutting at the **Sound Shop**, with **Bill Anderson** producing and **Ernie Wipfey** engineering. **LaCosta** is also at the studio, recording with **Jerry Crutchfield**.

The **Imperials** cut several tracks at the **Record Plant** in Los Angeles, with **Lou Gordon**, **Marlo Henderson**, **Clarence Collins** and **Bobby Wade** sharing production duties.

Jan Freeman is at **Producers Workshop** in Oklahoma City with producer **Don Johnson**. Also at the studio, **Jimmy Hassell**, formerly with **Kenny Rogers & The First Edition**, is working on an album.

Jack Jones and producer **Bruce Johnston** have been at the **RCA Studios** in Los Angeles, mixing the upcoming **Jones** album.

Buddy Carroll has been at **El Dorado's** 24-track studio in Alameda, Calif., working on his debut LP. **John Sabitello** is engineering and **Carroll** is producing himself.

Howard Werth arrives in Los Angeles in July to begin his new LP with producer **Gus Dudgeon**. **Frankie Valli** is at the **Sound Factory** in Los Angeles, working on a solo set. **Bob Gaudio** is producing and the **Four Seasons** are helping **Frankie** with backing vocals.

Buzz, a new group featuring **Denny Seiwell** (ex **Wings**) on drums, is cutting at the **Village Recorders** in Los Angeles. **Don and Caroline Rubin** are producing and **Nat Jeffry** is engineering.

Audiotechniques Expects 2,000 For 'Audio Fair'

NEW YORK — Two thousand people are expected to visit **Audio Fair '76**, according to **Audiotechniques** president **Ham Brosius**, whose company is sponsoring the event at the **Warwick Hotel**, June 14-16.

Audio Fair '76 will feature exhibits and demonstrations of recording studio and semi-professional audio equipment available from the **Stamford, Conn.** importer/distributor. **Brosius** notes this is the second exhibit his company has sponsored in the **New York** area in recent years, and that the fair will give local studio personnel a chance to see some of the latest developments in studio and broadcast hardware.

Exhibit hours are 1 to 9 p.m., and admission is free to anyone actively engaged in recording.

In addition to the equipment display, many of the products shown will be backed up by manufacturers representatives, who will be on hand with technical and applications advice.

MCI will show its full line of professional tape recorders, and its new "slave-driver" synchronizer for film and video sync use. **MCI** president "Jeep" **Harned** will demonstrate the company's 528 recording console, with 28 inputs and 32 mixing buses. At the conclusion of the expo, the console is slated for delivery to a midtown Manhattan studio, and

(Continued on page 48)

16-Tr. Console Belmont College Prize Equipment

By GERRY WOOD

NASHVILLE — Contributions from the Nashville music industry, the community and from students at **Belmont College** have allowed the school to acquire a new 16-track recorder, making **Belmont College** one of the few colleges in the country to offer its students such highly advanced recording equipment.

More than \$14,000 was raised, including \$1,200 from the students themselves, for the improvement and expansion of the Nashville college's **Turnley Recording Studio**.

"Arrival and installation of the equipment marks the end of a six-month effort to raise funds for this extensive expansion," comments **Bob Mulloy**, director of **Belmont's** Music Business dept.

The new **Ampex MM1000** features an interchangeable 8-track

(Continued on page 54)

Fisher, Celebrity's Son, Is Making It On His Own

By HANFORD SEARL

LAS VEGAS—When many offspring of famous Hollywood celebrities are seeking to capitalize on their parents' reputations, it's refreshing to discover someone driving to be a success on his own.

After several months of hard work, determination and sometimes 24-hour workdays, **Debbie Reynolds'** son, **Todd Fisher**, 18, is approaching a goal of owning a modern, technically excellent sound system.

"Usually people don't respect us because of our age and think we're smartass in our attitude because of our working knowledge of sound," laments **Fisher**, who with school chums **Art Kelm**, 24, and **Richard Lenders**, 19, have developed a professional independent sound system for a **Strip** main showroom act.

The three sound fanatics worked on the \$40,000 compatible system 11 months on the \$200,000 portable

studio truck, all to be christened **Raymax Recorders Inc.**

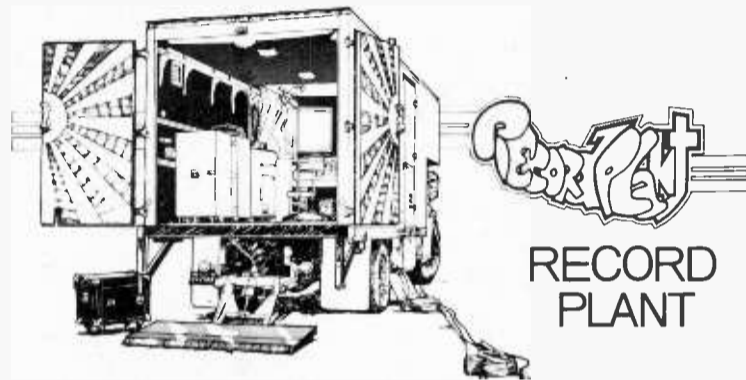
With the financial and spiritual support of **Reynolds**, who was the first Vegas act benefit from the casino unit in her new **Desert Inn** show May 4, several rock groups and established acts have expressed open interest.

"**Led Zeppelin**, **Bad Company** and **Steve & Eydie** expressed genuine interest," reports **Fisher**. "We want to offer artists the option to record at home in comfortable surroundings unlike scheduled, pressure-filled studios."

First set up at **Reynolds'** Dallas dates last August, the system involves clear, "no noise sound" reproduction capable of carrying large rock concert instrumentation.

The total unit is divided into five basic areas: a mixing console, wireless microphones, a tape machine unit and the recording truck, a five-

(Continued on page 44)



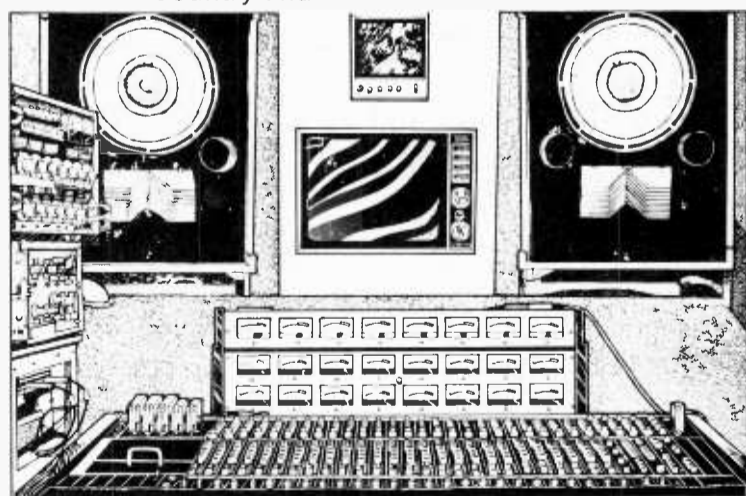
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Commander Cody and His Lost Planet Airmen/
The Concert for Bangladesh/The Crusaders/
The Eagles/Graham Central Station/Al Kooper/
Loggins and Messina/Buddy Miles/

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WHAT IS ?

ANDIRA

Discos

LAS VEGAS A SUCCESS

Hilton Going Disco In 4 Cities

By HANFORD SEARL

LAS VEGAS—Audio Concepts of Los Angeles has been signed to design numerous disco systems for West Coast Hilton Hotels after the two-month success of the live disco room at the Las Vegas Hilton.

Entertainment Director Dick Lane revealed the agreement May 18 which will include Hilton facilities in New York City, San Diego and two in San Francisco, one downtown and at the airport.

"We are very pleased with the overwhelming success of our Las Vegas disco," reports Lane. "Audio Concept's ability to personalize needs with the room also impressed us greatly."

Housed in the old Vestil Virgin room, which seats about 200-300, the Hilton disco employs two female disk jockeys, Wendy Hatch and relief Lorelei Domonico during the 8 p.m. to 4 a.m. hours.

Despite the two-week strike in March which crippled the Strip, the new disco opened March 9 and reopened again March 15.

Lane says the disco appeals to a broad age range, hotel tourist traffic as well as local. The disco features relaxing decor which consists of chandeliers, color wheels, mirrors and lighting.

"We're looking forward to working with the Hilton people," admits Irwin Laskey, 24, head of Audio Concepts. "We'll be designing each room depending on its needs and characteristics."

Laskey reports the Las Vegas setup contains Bi-amp Crown equipment of two DC300 As and two D150 As for power amps. Electra Voice-TL Inclosure components make up the 12-speaker system complemented by a Micro-track Gray Mixer.

The two turntables are Panasonic Techniques SL-110s, with Laskey maintaining the power amp system is unique in stressing more bass and mid-range sound reproduction. He projects the same type of units for the other clubs.

Audio Concepts, a four-year-old firm, directed by Laskey, 24, boasts

many different accounts from amusement parks to individual disco clubs. The Hilton signing will add to the growing number of large firms the company services.

The Vegas Hilton club features a one-drink minimum, which may soon go to two, says Lane. Live bands perform in 40-minute segments hourly from 9:30 p.m. on. DJ Hatch, with seven months' experience at another local disco, handles the record library system.

"Odyssey Records provides a discount for records but as it stands now we're only getting new releases from about three of a possible 30 record companies," complains Hatch, 22. "Of course most of our business is tourist but we're drawing many locals now too."

And promoting the new disco suc-

cess, giving local hot-spot Dirty Sallys competition, is local rock radio station, KFMS Stereo 102 which partners an hourly "Electric-Disco" 9-10 p.m. Wednesdays.

A creation of Century 21 music service and Larry Shipp, station programmer, the pre-packaged part-station program offers a full hour of disco music with blended commercials about the Hilton disco.

"It's a dance-at-home concept," says Shipp. "We feature the latest as well as long disco versions to build around parties. It's midweek because of the busy weekends here."

Other Strip hotels report a keen interest in watching the Hilton success, although the nearby Landmark Hotel 27th floor MOR-flavored disco remains a popular night spot for dancers.

HOMER'S ODYSSEY

Colorado Club Sports 'Interior Inventions'

By JEAN WILLIAMS

LOS ANGELES—Homer's Odyssey, a disco in Colorado Springs, Col., designed for the 18-21 year olds, is luring the over-21 crowd with its new "sophisticated interior inventions," reports John King, general manager.

The eight-month old club is one large room, built on three levels, so that customers seated in any section of the room may observe the dance floor which is situated in the center.

One of the new features of the club is its live drummer Victor Alianiello, who operates from a suspended platform above the dance floor. King notes that this addition adds considerable presence to the overall atmosphere.

Alianiello performs with the r&b records, played by deejays Michael Birdsong, Ken Barette and Carl Redfern.

The spinners are operating on recently installed Discotheque turntables with Crown and SAE amplifiers, Graphic equalizers, four high frequency crossover networks, quad synthesizers, a cassette unit plus tuner and auxiliary mixer for microphones.

According to King, management wanted to stay clear of the brown and multi-colored hues of red, which he claims is the standard color scheme for most discos. "So we incorporated 9,000 yards of imported used barnwood. This gives the club a subtle rustic atmosphere."

Shag carpeting is not only on the floors, but covering the walls.

He contends that all furnishings are curved (round) including handrails, to accentuate the flow of people, and avoid congestion in corners. With everything in a round form, there are no corners for people to gather in, which keeps the crowd mingling.

The club is lit with chrome and stainless steel suspension track lighting which features different tracks to lighten or darken areas of the room.

There is also a light show which is controlled by the deejays. The Odyssey will comfortably accommodate 1,000 persons, with a dance floor suited for 250.

King points out that the club has been granted a license to sell 3.2% beer. He explains that a regular beer license permits the sale of beer with 6% alcohol in Colorado.

He claims that persons over 21 are frequenting the club although there is no hard liquor sold.

The disco is open seven nights a week from 7:45 p.m.-12 a.m. The Odyssey, which comes under the Cool Breeze Product umbrella, has a four-year-old sister club, The Western Electric Company, geared to the over-21 group.

Also under the Cool Breeze banner is a firm called Lights, Times and Dimensions which offers disco technicians.

In addition to building its own two clubs, Cool Breeze coordinates and builds clubs for other organizations.

To date, the firm has coordinated the Ala-Ka-Zazz club in Debuque, Iowa, Pogo's in Fort Collins, Col., and Kansas City and the Electric Suds in Ypsalanti, Mich.

"A customer can come to us, and from the ground up we will set up a total disco, or transform a restaurant or bar into a disco, and we use no sub-contractors," says King.

The Odyssey has also initiated its own monthly newsletter called "Head Liner," a general information paper for the disco industry and Odyssey's customers.

The newsletter gives upcoming special events in the disco world, and general local disco news. The letter is coordinated by Birdsong, who is also the club's entertainment coordinator.

According to King, the disco is only receiving record service from Mercury and Capitol Records. He points out that all product is purchased from Mile High, a one-stop in Denver.

Full-Time Club

STROUDSBURG, Pa.—With the summer vacation season coming on, this Pocono Mountains resort area gets its first full-fledged discotheque operating on a full-time basis. Other rooms in the area turn disco on certain nights of the week.

Formerly known as The Hearth, the night spot opens this week as McNasty's with a new stereo sound system, light show and Greg James spinning the dance records. There is no cover or admission charge for the week nights.

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 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & Vagabonds—PYE
- 6 **LOVE HANGOVER**—Diana Ross—Motown
- 7 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 8 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 9 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette (disco-version)
- 10 **NICE & SLOW (Instrumental)**—Jesse Green—Scepter
- 11 **GET OFF YOUR AHHH! AND DANCE**—Foxy—Dash
- 12 **RAIN FOREST/ROCK ME WITH YOUR LOVE/CHIC-CHICA**—Biddu Orch.—Epic (LP)
- 13 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 14 **LIPSTICK**—Michel Polnareff—Atlantic
- 15 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl

Colony Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **SOUL MAN**—Calhoun—Warner/Spector
- 3 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & Vagabonds—PYE
- 4 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 5 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 6 **CALL ME/KEEP IT UP LONGER**—Andrea True Connection—Buddah (LP)
- 7 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 8 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown
- 9 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 10 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 11 **YOU'VE GOT THE POWER**—Sue Kramer—Telefunken
- 12 **NICE & SLOW**—Jesse Green—Scepter
- 13 **LIPSTICK**—Michel Polnareff—Atlantic
- 14 **DESAFIL**—Fania All Stars—Fania
- 15 **BE MY BABY**—Frankie Gee—Lipstick

Downstairs Records (New York) Retail Sales

This Week

- 1 **NICE & SLOW**—Jesse Green—Scepter
- 2 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 3 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 4 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 5 **LIPSTICK**—Michel Polnareff—Atlantic
- 6 **RAIN FOREST**—Biddu Orch.—Epic
- 7 **IT'S BETTER THAN WALKING OUT**—Marlena Shaw—UA
- 8 **SAMBA DEVERAO**—Fausto Papetti—Durium
- 9 **I GOT LOVE/CARAVAN**—Richard Groove Holmes—Flying Dutchman (LP)
- 10 **DESAFIL**—Fania All Stars—Fania
- 11 **MORE, MORE, MORE**—Andrea True Connection—Buddah (LP)
- 12 **PRETTY MAID**—Pretty Maid Co.—American Ariola
- 13 **NEW YORK CITY**—Miroslav Vitous—Warner Bros. (LP)
- 14 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 15 **CAN'T GET YOU OUT OF MY MIND**—Peter Lemongello—Lemongello

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

This Week

- 1 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 2 **WHO LOVES YOU BETTER**—Isley Bros.—T-Neck (LP)
- 3 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 4 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 5 **DEPEND ON YOURSELF**—B.T. Express—Columbia (LP)
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **TROUBLE MAKER**—Roberta Kelly—Oasis (LP)
- 8 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 9 **FIRST ROUND KNOCKOUT**—David Ruffin—Motown (LP)
- 10 **LIPSTICK**—Michel Polnareff—Atlantic
- 11 **GOTTA GET AWAY**—First Choice—Philly Groove
- 12 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 13 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 14 **FOXY LADY**—Crown Heights Affair—De-Lite
- 15 **MAKING LOVE**—Sammy Gordon—Greg

Top Audience Response Records In Washington, D.C. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 3 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 4 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco-disk)
- 5 **LOVE HANGOVER**—Diana Ross—Motown
- 6 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 7 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 8 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 9 **THIS IS IT**—Melba Moore—Buddah (disco-disk)
- 10 **NICE & SLOW (Instrumental)**—Jesse Green—Scepter
- 11 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 12 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
- 13 **RAIN FOREST/TRIPPIN' ON A SOUL CLOUD**—Biddu Orch.—Epic (LP)
- 14 **FIRST CHOICE THEME/GOTTA GET AWAY**—First Choice—Philly Groove (LP)
- 15 **KEEP HOLDING ON**—Sons Of Chaplin—American Ariola (LP)

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

This Week

- 1 **TEN PER CENT**—Double Exposure—Salsoul
- 2 **LIPSTICK**—Michel Polnareff—Atlantic
- 3 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
- 4 **A LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 5 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 6 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 7 **TROUBLE MAKER**—Roberta Kelly—Oasis
- 8 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James—PYE
- 9 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 10 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
- 11 **GET UP & BOOGIE/SAN FRANCISCO HUSTLE/NO NO JOE**—Silver Convention—Midland International (LP)
- 12 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 13 **LOW DOWN**—Boyz Scaggs—Columbia (LP)
- 14 **NIGHT JOURNEY**—Doc Severinsen—Columbia
- 15 **RAIN FOREST**—Biddu Orchestra—Epic (LP)

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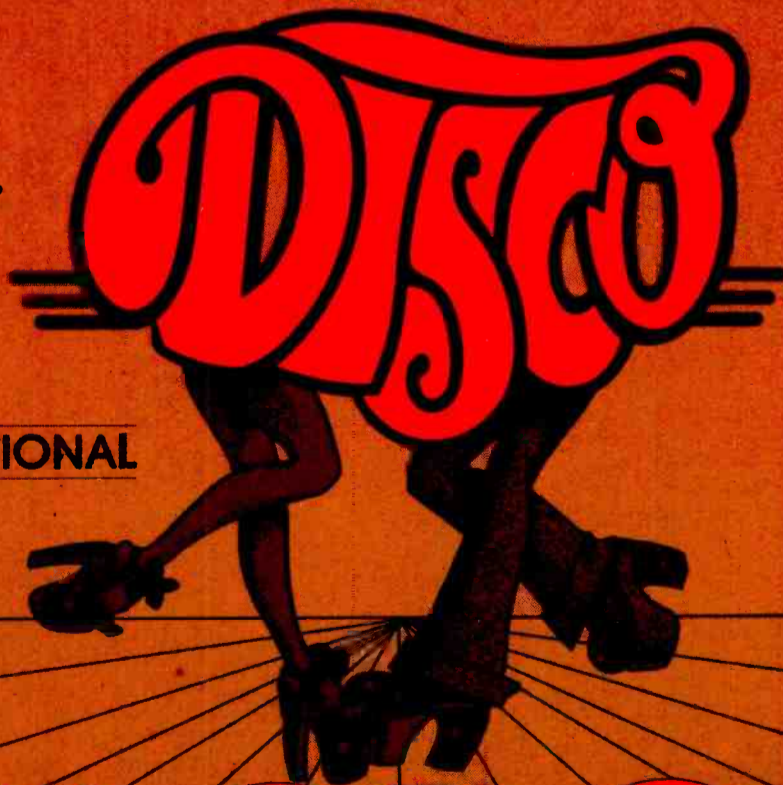
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Seek National Chain Of Mobile Discos

• Continued from page 1

only an audio dance sound but image and prestige as well."

He likens selling the mobile dance concept to the way MacDonald's sells hamburgers—with a consistent market presence backing the product.

Licensees accepted (Tenzer says that all applicants are carefully screened) are expected to purchase \$7,500 worth of hardware equipment which has been custom designed for mobile purposes.

Included in the package are four Power Audio speakers, one BGW 250-B power amplifier, two Technic turntables, one console with case, headphones, a laser light unit, standard lighting equipment and control sequencers and necessary cable and connectors for setup, among other items.

Tenzer stresses that all licensees must purchase hardware through Disco Factory in order to standardize what each mobile operation is capable of, and to avoid a disjointed look from licensee to licensee.

He states that the firm is not looking to make a profit on moving the hardware, but rather on the eventual cut it would get from the operator's weekly business.

The take for Disco Factory is 20% of each licensee's gross sales.

In return for signing on, each licensee is guaranteed his/her own territory (an area with a population of 500,000 to one million people) for five years, is provided with marketing and promotional tools (ads and business cards, etc.), is given a Fairchild videoviewer and tapes produced by Disco Factory for sales presentations and is provided with a disco disk starter package of some 20 albums and 30 singles.

Service of disco promotional records is also involved free of charge, with the firm getting the goods from labels and passing them onto its licensees.

Such labels as RCA, Buddah, Brunswick/Dakar, Roulette, 20th Century, Atlantic, ABC, De-Lite and Salsoul, among others, have al-

ready agreed to provide promotional dance records.

Each licensee, or a designated DJ, is also expected to come here for what Tenzer describes as "training in the New York style of mixing." The training period is for two-three days.

Involved is instruction on pacing a party, how and when to use voice—over tapes by Kaufman tabbed to different occasions (weddings, birthdays, etc.), how to program material provided and how to put together a feedback sheet for labels coming across with records.

The licensee will also be taught how to use the Fairchild videoviewer and how to orient his sales pitch. One of the uses of the Fairchild strongly being urged is to leave it at a banquet hall and get the manager to show prospective wedding parties a five-minute promotional tape plugging mobile discos. Other tapes provided plug dance acts booked by Disco Factory.

Price range for the mobile discos is \$250 to \$1,000 depending on the size of the party and whether it's a private affair or one which has admission costs involved.

The company is also looking to set up licensees in hotel lounges or clubs

for a set period of time, either at a flat fee or with a percentage of the door and/or bar.

If and when licensees sell a customer on having live talent (dance revues), he will split profits with Disco Factory.

In addition to supplying marketing tools, the firm will also be offering concession items for the mobile operators to move—T-shirts, posters, decals, etc.

It's also expected that a three-record "Do The Hustle" package currently advertised on television through a joint deal with Columbia House will be sold through the mobile operators. The package has a \$7.98 list. Some 10,000 of them have been pressed, says Tenzer.

Kaufman himself will be going on the road soon to appear on a number of tv and radio talk shows and will be plugging the concept. Tenzer continues. Leads coming into the main offices here will be fed back to licensees in the field.

As for projected profit results, Tenzer says that he's optimistic. "Our testing period is over. Already we're grossing \$8,000-\$10,000 a week." He claims that a number of mobiles in operation are averaging three to four dates a week.

Form Canadian Disco Pool

By MARTY MELHUSH

MONTREAL—In order to combat some of the problems experienced in distributing promotional record product for disco play in Canada, George Cucuzzella and Dominique Zgarka have formed the Canadian Record Pool.

The company has determined to distribute, as rapidly and inexpensively as possible, the promotion record product of all of the domestic record companies to disco deejays on a national basis; to send a weekly newsletter, Spinner, to all concerned informing them of current and upcoming releases from the various companies; to provide a regionally divided feedback response to the

records companies on a weekly basis; to make available, at the best possible prices, many different items of interest to the disco deejay such as sound and lighting equipment, recording tape, imported records and more; to act as a communications center for the discotheque industry; and to institute a plan to provide medical insurance on a group basis for discotheque disc jockeys as well as a group insurance plan to cover damage and theft to discotheque equipment.

The center operates by distributing records weekly along with a feedback response sheet and a re-

(Continued on page 66)

GRT Promoting Its 'Swat' Dance

SUNNYVALE, Calif.—GRT is attempting to put in motion a new dance craze based on the "Theme From S.W.A.T.," the Rhythm Heritage single.

The main tool in promoting the new dance is an eight-minute film, produced by Ken Plotin in Los Angeles, in which professional dancers illustrate the movements and steps. GRT also has made up S.W.A.T. T-shirts and posters. All of this was first unveiled at a San Jose party in April.

Bob Rice, national promotion director for GRT, indicates that the Video-Disco section of West-Ho Films, which has a chain of 30 discos nationwide, will be showing the film in their discos. Rice says GRT salesmen in 12 major national markets will also be supplied "with all the tools necessary to do what we did in introducing the dance to San Jose. We'll invite media and retailers in all these markets. We want to show a retailer the traffic that can be generated in his store and we also think it can bring new life to discos. If people want to learn the dance they'll have to come to those shops. The film can also be used as a point-of-purchase tool—stacking GRT product displays around the film screen."

The idea germinated when Rice

was listening to the single with Jack Woodman, GRT national sales manager. "Someone gave someone else a swat and Jack said, 'There should be a dance to go with this.'"

So then they went to Benny Smith, a San Jose choreographer, who worked up an appropriate dance, which he demonstrated at the party with fellow pros.

Disco Mix

By TOM MOULTON

NEW YORK—Capitol has rush released the Tavares' new "Sky High" album, which includes the current disco hit "Heaven Must Be Missing An Angel." Other standout cuts on the LP are "Don't Take Away The Music," 6:18 in length and very Philadelphia sounding, and "The Mighty Power Of Love," slower than the above two songs, but just as effective. Over-all, the effort comes off as one of the group's strongest to date.

Atlantic is coming with a 12-inch disco disk on Passport's "Ju-Ju-Man." The club copy will be 10:04 in length. Tom Savarese, DJ at the 12 West club here, has been on the song for several weeks now, while other dance spots are starting to pick it up.

The sound is very much like Maxayn's disco hit during the summer of 1974 with "Moon-funk." The song features a very funky rhythm with a moog and synthesizer in a electronic soul feel.

The song comes from the group's "Infinity Machine" LP. The label has also released a 12-inch disco disk on the Rolling Stones' "Hot Stuff" b/w "Crazy Man."

Word from the Boston Record Pool is that its mailing address is 85 State St., Boston, Mass. 02109. Telephone queries go to (617) 723-3768. The group is requesting 25 LPs and 50 singles on new titles.

Bill Owens, DJ at the Lost & Found in Washington, D.C., reports strong reaction to the English import "Broken Hearted Melody" by the Sharonettes (Black Music). It's the same song that Sarah Vaughan had a hit with many years ago.

Bobby "DJ" Guttadaro, DJ at the Infinity here, says he's getting strong audience feedback on "Don't Take Away Your Love," a cut from an LP by Keisa Brown on the West Coast-based Little Star label. The cut, though, is the only disco-oriented one on the album. The rest of the material falls basically in the standard category.

Norman Harris is completing the new Eddie Kendricks LP with a fall release date in mind. A new Jermaine Jackson album which Harris has already wrapped up is slated to ship sometime in June. There are four strong dance cuts on the album, "Do Unto Others."

Sound Waves

By JOHN WORAM

NEW YORK—Broadcast audio came under close scrutiny at the last meeting May 18 of the AES New York section.

An SRO crowd jammed WNEW-TV's Kluge Hall to hear a five-man panel discuss the past, present and future of audio in broadcasting. The panelists were: Hans Schmid, senior engineer at ABC's engineering laboratory; Paul Champion, chief engineer of WNEW radio; Tom Keller, director of engineering at Boston's public broadcasting station, WGBH, and from Australia, Graham Thirkell, a consultant to Armstrong Audio/Video, and chief engineer of OPTRO, a leading manufacturer of Australian audio equipment.

Moderator Lou Lindauer, president of Automated Processes, got things underway with a summary of audio in the broadcast industry. He noted that although "video has progressed with great strides, audio is handled, transmitted and received in about the same way it was in the 1940's." He stated that network transmission lines are still a problem, as is the tendency to transfer records to cartridge tape, often with little regard for quality.

In television, the audio is subject to four significant stumbling blocks: the original source material, the videotape itself, poor transmission, and finally the dreadful quality of the tv receiver's audio section.

A particular problem is due to the formulation of the videotape, since the same oxide formulation that is right for video is all wrong for audio. Consequently, high frequencies are apt to be distorted, and the signal-to-noise ratio may be 45 dB or worse. Lindauer points out that when this initially poor audio is then dubbed through several generations during the video editing process, the audio naturally deteriorates even more.

The problem is compounded by a high flutter content, and he feels that a cheap home cassette recorder will often produce better audio than comes off the final, aired videotape.

As a further obstacle to good quality, our national network distribution patterns are such that shows originating in Los Angeles may actually be transmitted to New York and then back again to Los Angeles. Needless to say, the round trip doesn't do much for the quality of reception.

As for the tv set in the home, Lindauer asked: "When you bought your last television set, did you give any thought to the audio, or did you spend your time looking at the picture quality?" Paraphrasing a recent article on American tv in the British publication Studio Sound, American network tv sound is archaic, and it is archaic for a reason: the consumer public is not interested in the sound when they buy a new tv set.

Nineteen inches worth of color is far and away more important than three inches of sound. The networks won't improve their transmission facilities because they don't hear any complaints from the viewer. The telephone company won't improve its land lines because it doesn't hear any complaints from the broadcasters. So no one complains, and the problem goes nowhere.

Panelist Hans Schmid observes that the American broadcast industry has no published standards to speak of, and feels that a good set of standards would not stifle creativity at all.

Tom Keller agrees with the need for standardization, especially as far as program compression is concerned. He notes that among the

more than 200 PBS stations in the country, this lack of uniformity means that the same audio program may sound drastically different, depending on which station you've tuned in.

He brings up the intriguing thought that if stations could agree on a compression standard, receivers might then be equipped with a standard complementary expander. The consumer would then have the option of turning on his expander to hear a wide dynamic range program, or leaving it off if he so desired. He cites a survey done in Europe, revealing that a full dynamic range is not sought by all listeners; Therefore, the listener should be able to adjust his expander to suit his own tastes. Keller is now working on a project for PBS standardization.

Australia's Graham Thirkell reports that his country's Broadcast Control Board has set some transmission standards, and that tv audio enjoys a full 15 kHz bandwidth. Although the home tv receiver then becomes the limiting factor, there are modification kits available for those who want a higher fidelity sound.

WNEW's Paul Champion feels radio is "alive and well" and that listeners are at last getting more critical of sound quality. However, like the other panelists, he would like to see more and better standards.

Keller observes that some stations have begun using multi-track recorders in their audio production

(Continued on page 69)

Todd Fisher

• Continued from page 41

ton outfit housing equipment with two-inch tape for 16 or 24-track recording.

Modifying Spectra Sonics products of Ogden, Utah, the three owners increased the channel pickup from 20 to 50 while rebuilding and redesigning donated wireless mikes from Ecor in featuring a Vegas first by running 10 wireless mikes at one time.

Six modified Bozak speaker columns reproduce the sound from the Reynolds show, which employs six singer-dancers and a musical trio during large production sequences. Two vertical antennas stand on each stage side for the microphone pickup.

The truck studio contains plush carpeting, leather couches and chairs with hanging Tiffany lights, aside from the master control board, recording mixers and tape unit. The studio-on-wheels also features a bubble gum dispenser.

Todd brings experience from Los Angeles studios while Richard has training from New York concerts, and Art, technical, wiring expertise but all three often seek ideas, assistance and explanation from the equipment firms.

The three sound siblings also maintain a full equipment warehouse valued at \$20-30,000 of plug-in carts, transistorized modular integrated circuitry.

"We are aiming to serve the famous and the newcomer, the rich and poor from theater to concert hall and casino to studio recording. Hopefully the relaxed atmosphere will help keep some artists from feeling the strain of production," says Fisher.

In recording at private homes, Raymax will arrange acoustical baffling, curtains and other aids in ensuring a worthy product, Fisher concludes.

GE Push: CB, Tape; No Autosound, Audio

By STEPHEN TRAIMAN

NEW YORK—With car stereo and audio systems "on the back burner," General Electric is concentrating its bucks on personal communications—CB and portable tape, and radios, according to Walt Williams, marketing manager, audio electronics products department.

"If we come back into the autosound market it will be with a GE-branded product line but not till a year from now at least," he emphasized at the second half product preview here last week. GE expects to be out of its limited line of Clarion products, which it has been distributing on a trial basis since August, by year end.

Only three models remain in the audio systems line of four-piece

units (receiver, record changer, speakers), and inventory here also is expected to be cleared up by the end of 1976. "If we do come back in audio, you know it will be with distinctive features similar to what we've done in radios and personal communications," he maintains.

CB product introduction plans are right on target, reports Jack Dullmeyer, personal communications product manager, with two of the three transceivers shown in prototype form at the January CES to be shipped in June with the first GE base station, and the top-line CB model ready this September.

As with RCA, GE is sourcing its CB with outside manufacturers and

(Continued on page 49)

Opposite Tape Tacks For GRT, Military Pilfer Tests

• Continued from page 1

board long boxes the past several years.

As explained by Biruta McShane of GRT, the new test over a six-week period—with the cooperation of every major label except MCA—involves selected Musicland stores in high-traffic mall locations and outlets in the eight-store Banana Records chain in California. Another test at the Seattle Pay & Save chain starts soon.

All types of cases are involved in the tests, including bubble-top conveyor belt units in San Jose, angular pigeon-hole, solid glass-fronts, and monkey-hole cases as well, with all units open for the test six-week period.

California program began the Monday after Mother's Day, when full inventory was taken. Sales are logged daily, including returns for exchange and credit, and three-a-week deliveries of new product. Product mix runs the gamut from large Musicland locations with 4,000 to 5,000 tapes and 10,000 to 12,000 LPs, to typical Banana outlets with 2,000 to 2,500 tapes and 8,000 to 10,000 LPs, she notes.

"Control stores" being monitored for the same six-week period, with all front-line product locked, include a Banana outlet in Fremont, Calif., and 10 other Musicland locations in the Bay area. Cooperating fully with the test are Jason Gillman of Banana, and Chuck Catonia and Steve Demaris, respectively Musicland Northern and Southern California managers.

The Seattle test, also to run for six weeks, involves eight Pay & Save stores, with four to offer all open tape product, and four monitor outlets with locked-up tapes. Each store has an average inventory of 800 to 1,000 cassettes and 8-tracks.

At its new Ft. Gillem warehousing/buying headquarters in Forest Park, Ga., outside Atlanta (Billboard, May 1), the Army/Air Force Exchange Service will be launching its own limited pilferage test this week, according to Ron Pircio, chief of the record/tape distribution activity.

"We're going back to the locked case—both solid glass and monkey holes—at about eight outlets across the country," Pircio confirms. "We've had all front-line product in

few years, and are anxious to find out just how effective the program has been."

Pircio's test will run about three months, with comparison against the similar period a year ago to eliminate any season-buying pattern. Prices are standard worldwide for tapes and LPs, so this factor is unchanged, he notes. Stores in the test range from small units with about 100 tape titles to larger outlets with about 1,000, with tape about 30% of total inventory.

Interestingly, the Exchange Service sales are split almost 50/50 cassette and 8-track, with Pircio noting a continuing rise in cassette and overall tape volume, in contrast to relatively steady LP movement.

Emphasizing that he has had a keen interest in getting some valid figures on locked versus unlocked sales, Pircio says he decided to do his own test when he was unable to get any solid information from industry sources. GRT has long had the same desire, and with any luck the entire industry will get the benefit from results of both pilferage programs later this year.

(This exclusive two-part profile on Lenge Morgan's successful Audio Electronics independent hi fi operation began last week with a look at merchandising, inventory display and pricing philosophy).

KANSAS CITY—Judicious use of co-op dollars, a growing "cash-and-go" car stereo business and an essential in-store home stereo service are plus factors in the rise of Audio Electronics as one of the highest-volume independents in the market—over \$500,000 last year. With much of that volume in its three "name brands"—Marantz, Pioneer and Kenwood—Audio Electronics owner Lenge Morgan does earn a good amount of co-op money for use in other media. In fact, the firm has a heavy radio advertising attack and about 75 percent of it is co-opted. About a year ago the firm switched from advertising on the straight rock

Exhibitors Claim CES Costs High

• Continued from page 3

known that the FTC is aware of the complaints and already is looking into the situation.

Many of the exhibitors agree that in the business of dealing with the unions, the EIA/CEG is much better than many other show sponsors using Chicago. However, they argue that even the EIA/CEG is not wholly capable of controlling what they feel are some of the injustices perpetrated on "captive" exhibitors.

Among the allegedly victimized companies are:

- A major tape manufacturer who, after spending what he considers an outrageous \$50,000 to \$60,000 on a booth last year, will this year maintain only a token booth of "a table and some curtains," and spend the money instead on lavish entertainments for the press, dealers and distributors, as well as a hospitality suite in one of the hotels.

- A hardware manufacturer, tired of what he calls "the Chicago rip-off," will maintain only a hospitality suite, and will funnel the money used at the show into smaller regional shows "which are expected to have the same impact."

- One small speaker manufacturer, tired of waiting for the union carpenters to construct his tiny booth, does the job singlehandedly, only to be told later by the union that it will have to come down and be reconstructed by union labor. He is billed \$2,500 for this job.

- Another manufacturer, wanting to display an electric sign promoting his product, runs his own wires, and is later told that he did it all wrong, and it must be laid through conduits, by union employees. The bill for this is in excess of \$1,000.

Underlying it all is the almost endless pilferage, over which no one seems to have control.

Wayman argues that on the labor problems, all complaints should be

(Continued on page 49)

GALEF VIEWS

Ambitious Plans Set At Audio Magnetics

• Continued from page 10

the firm had been leasing from Bell & Howell, for \$3.2 million.

The company will have its U.S. operations consolidated at Irvine sometime next year with the groundbreaking for an expansion to double the present facility planned for this September, Galef says. The current Gardens headquarters will then move to the new facilities, probably next spring.

A restructured management team is tied to a redefined marketing plan aimed at shifting priorities from basic OEM customers to equal emphasis on developing a "consumer franchise."

This began, in effect, with the new "Audio Magnetics" name-brand line developed for the music market and now being distributed by ABC Record & Tape Sales.

Harry Wensman has returned from Memorex to head the newly formed Audio Magnetics technical support group, which Peter Dusinberre, senior vice president/manufacturing operations, notes will bolster the firm's global technical/production needs.

This includes the expanded Portugal facility at Caldes da Rainha, a \$500,000 project to serve the growing European market, and the just established wholly-owned distribution/warehousing company in the U.K. at Reading.

Peter Hughes, interim chief operating officer since last November, is

now responsible for planning, coordination of joint ventures and licenses, and special projects. Galef notes Hughes' primary job is to develop agreements mainly in third world markets of Africa and South America, as well as Eastern Europe "where tariff barriers can go up if you're not there fast enough," he says.

Galef's main goal this coming year is to build sales 5 to 10% in the U.S. in dollars while maintaining Audio Magnetics' estimated 18% unit share of the domestic market, primarily in cassettes where he claims U.S. domination. Concentration will thus be on new high-end lines, including the current XHE cassette, 8-track and open reel, and other products currently under development, including a micro-cassette.

Biggest market now being tested is supermarkets, with a "Tape It" program for checkout racks successfully complete in one area and being expanded to several others. Discount stores will continue to get heavy attention, as will the music trade now that full distribution is being achieved through ABC, Galef says.

A move by Audio Magnetics into the hi fi market also is projected in line with the firm's "high-end" consumer-oriented plans. All marketing objectives will be backed by what Galef says is an advertising/promotion budget "in excess of \$1 million a

(Continued on page 46)

RADIO & PRINT

'Music Tape' Exiting TV

NEW YORK—Capitol Magnetics is phasing out its multimillion-dollar network tv campaign on its Music Tape line of blank magnetic tapes, and will concentrate its promotional budgets on radio and print media advertising beginning July 1, according to sources close to the company.

Officials stress that it is not dissat-

isfaction with the program that is moving them to junk tv, but rather they feel that the medium has played its desired role in giving the strong national image to the line that had been sought.

"At this point we feel radio and print are more efficient in helping us to dominate the markets we want to go into, and in reaching that greater concentration of people to whom we want to carry our message," explains one Capitol Magnetics spokesman.

Capitol Magnetics' new strategy will include spot buying on radio in selected markets across the country. This will be backed by ads in major consumer magazines including Playboy, Oui, People and Rolling Stone.

Capitol's tv blitz was launched in June 1974 at an estimated cost of \$3 million. The program, was conceived by the J. Walter Thompson Agency, and put together by Snazelle Films of San Francisco.

Capitol will continue its point-of-purchase advertising and other incentive programs including new iron-on T-shirt decals and other giveaways, such as the Guinness books.

2nd Emmy To Sony

LOS ANGELES—Sony Corp. deputy president Norio Ohga accepted the Japanese firm's second Emmy from NATAS for development of the ¾-inch U-Matic videocassette, at a May 15 luncheon here. Sony's first Emmy was for the Trinitron color tv system in 1973.

K.C. AUDIO ELECTRONICS

Home Hi Fi Service, Autosound, Co-op \$ Are Plus Sales Factors

By GRIER LOWRY

stations to the pop stations. The change was motivated by the older ages of the potential buyers—from 16 to 24, shifting to 18 to 36 years. Results from advertising on radio picked up almost immediately after the switch to stations playing pop/rock.

Morgan likes the DJs to ad lib his commercials in easy conversational style. He outlines what he wants them to say and encourages them to take it from there. Copy may suggest that if they back their car up to the front door of Audio Electronics, they may get two speakers for the price of one. "Everything is on sale" is a frequent line, and one lowball item is pushed on most commercials. The basic theme is that while the firm may not be the lowest in town, prices are uniformly low. Baiting and switching is avoided. In fact, the retailer likes to say, "the buyer gets

plenty of bait, but no switch, here."

Car stereo rides a gravy train here. It's the easy-sell collateral that gets a free ride off all the home stereo traffic. Car stereo sales run about \$50,000 annually, and it is strictly "cash-and-go" business. Both under-dash and in-dash units are shown on the Pioneer demonstration display located at the front where it confronts traffic on its way to the home stereo display area. Car stereo doesn't sell in a box, the dealer says.

Profits on car stereo consistently run a healthy 35 percent. One reason is that discounting of car stereo doesn't run rampant in the Kansas City market as it does on home stereo. On prices, independents have no problem meeting the specialty chain outfits, according to Morgan.

"We don't install, service or promote car stereo, yet do a decent job

(Continued on page 48)

RepRap

Audio Plus, Inc., Great Neck, N.Y., is supplying complimentary CES appointment schedules, co-owners **Bill Kist** and **Steve Weil** announce. Included is a list of major airline, hotel and restaurant Chicago phone numbers.

Rep firm will have a suite at the Hyatt-Water Tower, where it will hold open house on behalf of clients Ball Corp. (Sound Guard), Columbia Magnetics, Delta-Tronix, KLH, Lux Audio, Neosonic, Nikko and Solar Audio (Ultra Linear).

Irv Brown Co., Brooklyn, was cited by **Atlas Sound**, Parsippany, N.J., with its 1975 achievement award for superior sales performance. Brown has been Atlas rep for metro New York/New Jersey since 1954. Mr. and Mrs. Irv Brown

accepted the award, a modified speaker with digital clock, at NEWCOM.

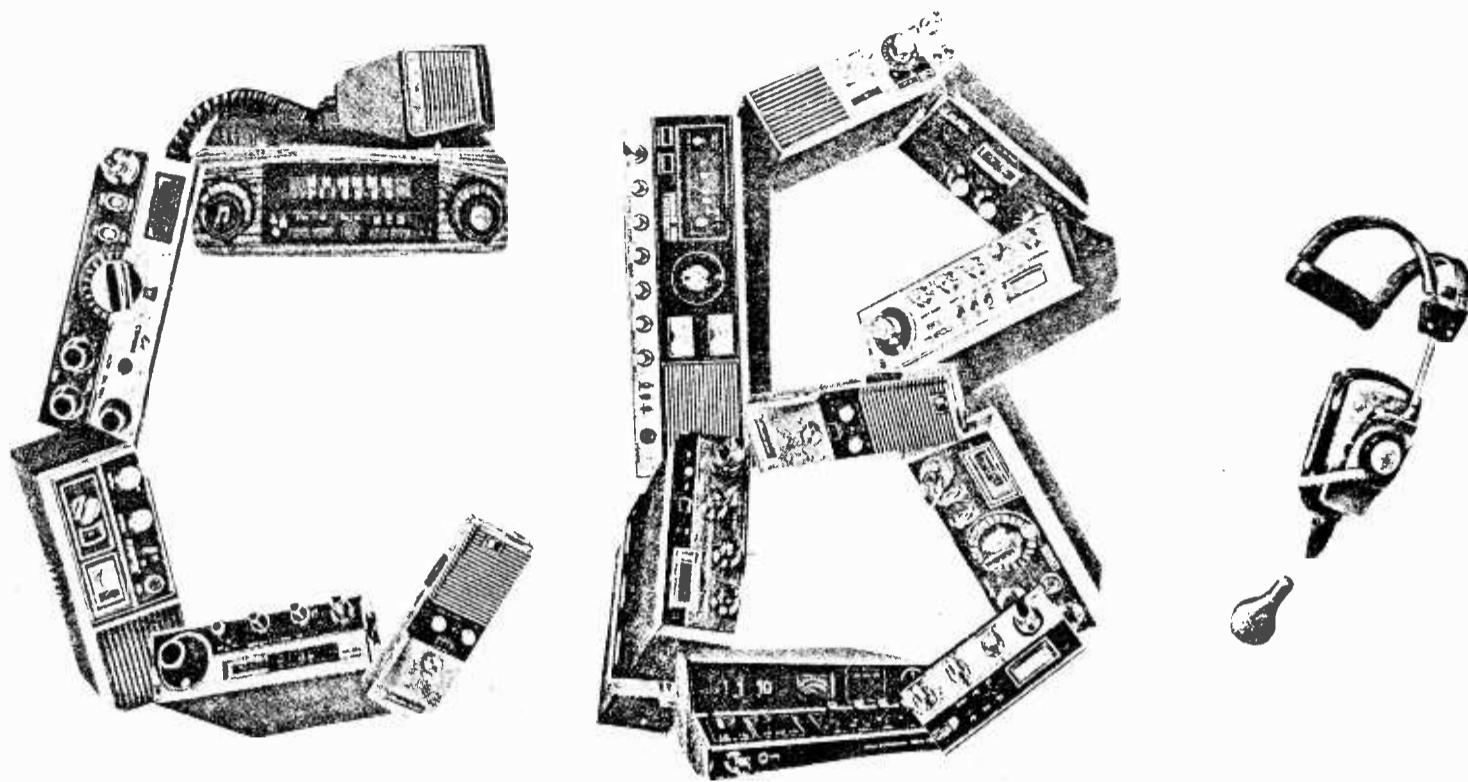
* * *

Perry Solomon, with the Jack Berman Co.

since 1972, has been promoted to manager of the consumer products division, new president **Dick Gravley** announced. **Robert Tucci** has joined the industrial division sales staff.

* * *

J. Malcolm Flora, Inc., 165 W. Liberty Plymouth, Mich., is the newest rep for **Pathcom Inc.**, manufacturer of Pace two-way radio products. Announcement was made by **Joe Haskins**, Pathcom marketing vice president, just prior to NEWCOM, with **Jim Flora** on hand in New Orleans at the firm's exhibit.



... OR NOT CB?

The answer is obvious . . . CB is the fastest growing industry in the field of consumer electronics.

Billboard's June 19 issue—our Summer CES Show issue—will devote a special section to CB: the manufacturers, the dealers, the whole CB story. A section that's sure to drop the hammer on your sales. Just pick up the land line to your nearest Billboard Account Executive for details on advertising.

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Bill Kanzer
150 N Wacker Drive
Chicago, Ill 60606
312/236-9818

New York
Ron Willman
1515 Broadway
New York, NY 10036
212/764-7350

Nashville
John McCartney
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Nashville, Tenn 37203
615/329-3925

Bonus Distribution at the Summer CES Show!

Warn Reps On Product Liability

PHILADELPHIA—With the mounting rise in product liability claims and eager lawyers turning to the potential in such claims to replace their lost business since the advent of no-fault auto insurance, Richard Odgers, executive at the Insurance Co. of North America (INA), warns manufacturer reps that it would be cheaper for them to carry product liability insurance—if only to cover the cost of defense lawyer fees, which are not included in the coverage they get from the manufacturer's insurance policy.

Odgers discussed product liability insurance for reps at a recent meeting of the Mid-Lantic Chapter of Electronic Representatives Assn. (ERA) here.

While the policy of the manufacturer may cover the responsibility of the reps, Odgers cautions that the limits of the manufacturer's policy may not be fully adequate, the policy may have some exclusions, there could be mistakes in the letter detailing the rep's protection under the policy, the manufacturer might change the product—in which event the changed product is not covered by the policy, and there is always the possibility that the policy could be canceled and the rep never advised of the fact.

Odgers also points out that if a product is manufactured outside the country, it is more conducive for the claimant to file suit against the rep here rather than against a manufacturer in another country. All of which adds up to hefty legal fees against the rep, even if he wins the case.

Audio Magnetics Plan

• Continued from page 45

year for the next three years, starting this September."

Admitting that the company has to rebuild dealer confidence in light of its financial situation the last few years, Galef is candid about the attention to the Audio Magnetics image that is a high priority.

He expects to announce the addition of two new national chains as Audio Magnetics' customers, and has confidence that the worst is well behind the blank tape giant.

He also is pragmatic about the need to fill some added holes in the executive ranks, particularly a marketing vice president to take some of the pressures off Tom Menge, senior vice president/marketing, to whom all worldwide areas now report in the restructured management plan.

The addition of a fourth shift at the Irvine plant and other changes are expected to increase the firm's lube capacity by 45% by late summer. Galef notes, in anticipation of a revitalized Audio Magnetics getting a good share of a U.S. market he estimates is growing 10% a year.

FINNADAR ELECTRONIC 'Q' 1st

CHICAGO—The first discrete quad disk of original electronic music composed expressly in quad and first presented in 4-channel concerts, appears this month on Finnadar Records, an Atlantic subsidiary. The program is also available on quad 8-track tape.

Created at the Columbia-Princeton Electronic Music Center, the selections are by composers Milton Babbitt, Vladimir Ussachevsky, Mario Davidovsky, Bulent Arel, and by Pril Smiley and Alice Shields, two young women at work in the electronic medium.

With the exception of Shields' "Farewell To A Hill," a work made from pure electronic sounds, "electronically manipulated harpsichord sounds, the sounds of small bells, and the cries of mallards," each of the compositions has been issued elsewhere, either in a 2-channel or monaural version.

Produced by center composer Ilhan Mimaroglu, director of Quadradisc projects for Atlantic, the disk was mastered by Karl Totsuka with a phase-lock loop type, Mark III CD-4 modulator at the JVC Cutting Center in Los Angeles.

CONSUMER GROUP

Channel Master Expands

NEW YORK—In a move to establish a "stronger presence" in the consumer electronic market, Channel Master is expanding its product line to include more home audio components, compacts, cassette recorders, car stereo products, citizens band products, portable and clock radios, and even a tv game.

The Ellenville, N.Y.-based firm has also created a Consumer Products Group that will assume responsibility for development, merchandising, sales and marketing of the complete consumer electronics product line.

Heading the new group will be John Kane, the firm's general manager. He will be assisted by Gene Gold, vice president, sales and marketing, and Robert Backner, operations manager (see Executive Turntable, this issue).

The new products will be shown at the upcoming Summer CES and according to Gold, the entire move signals an important change in the company's attitude towards the consumer electronics market.

More Phila. Audio

PHILADELPHIA—New sound centers, both chain and independent, have been established in the area. Locally, Freddy Shohat has opened the Stereo Stop in center city; and Edward Brinson set up his One Stop Audio and Video Center in the Germantown section. Radio Shack opened two new stores in this region in Richland Mall, Quakertown, Pa., with Dennis Michener as manager, and in the Big Elk Mall at nearby Elkton, Md., where William Downing is manager.

He continues, "We are making a major commitment to new product development, and new product categories to give our customers the most advantageous position in the marketplace.

Channel Master maintains design, engineering and manufacturing facilities in Taiwan and Tokyo, and these are expected to provide support for the expansion plans for the new Consumer Products Group.

CB Dealer Expo For Nader Firm

NEW YORK—First in a projected series of regional CB Radio Fairs & Electronic Expos involving major area dealers is set for June 26-27 at suburban Nassau Coliseum under aegis of Richard Nader's new Entertainment Development Corp.

According to Nader, retailers reserving space include Lafayette, Radio Shack, CB Stereo Place, Hempstead Car Stereo, S&B, Good Buddies, Tradico, Specialty Communications Systems, Sandro's, Com-Tron and Rothman T-Shirts.

Approximately 40,000 square feet of area floor space is available, with more than 25% sold the first week following the initial announcement, he reports. Tickets will be \$2.50 at the door, with 50-cent discount coupons available at all participating retailers.

Nader has been a promoter and packager of rock'n'roll oldie shows at Madison Square Garden and elsewhere. Latin and disco expo packages (see separate story in financial section).

U.K. Audio Sales Drop; Broadcast Up

By PETER JONES

LONDON—Provisional figures released last week by the Dept. of Industry's business statistics office here show a decline in U.K. manufacturers' sales of most categories of audio equipment during 1975 as compared with 1974.

Sales of in-car radios, with or without tape players, dwindled nearly 33% from 494,000 to 332,000. Self-contained record players slumped 47% from 468,000 to 248,000. And radio-tape recorders dipped almost 48% from 138,000 to 72,000.

No comparison is possible for sales of stereo systems, since statistics were not collected until 1975, but figures for that year are as follows: systems with tuner and tape deck (including music centers), 306,000; systems with tuner, 248,000; systems without tuner, 213,000. The total value of manufacturers' sales of stereo systems was around \$89 million.

Sales of complete tape recorders dropped about 12% from 108,000 to 94,579, but sales value remained almost steady. But the over-all home sales value of the principal products of the U.K. audio industry, which include tv sets, domestic radios and other miscellaneous equipment, sank nearly 23% from a U.K. sterling figure of 419.5 million pounds in 1974 to 324.8 million pounds in 1975.

In contrast, industry exports of broadcast receiving and sound reproducing equipment were worth 77.8 million pounds, a substantial

78% increase on the 1974 figure of 43.6 million pounds.

The market for imported radio equipment showed a slight contraction in 1975, though tv sales were the

primary factor rather than audio sales, which more or less held their own.

Total sales value of all imported (Continued on page 48)

TAPE DISPLAY CABINETS



T-51-H
Holds 51 Tapes
1-9—\$17.50 ea.
10 up—\$15.00 ea.



T-100-H
Holds 100 Tapes
1-9—\$30.00 ea.
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63 cash prizes! Plus, the 10 winning semi-finalist entries will be professionally arranged and recorded by Radio Shack... this could help further your musical career... enter today!

The 1976 Realistic \$100,000 CB Song Search is sponsored by Radio Shack, a leader in CB since 1960, and is open to any U.S. or Canadian resident. It's a contest for the best original music and lyrics on any phase of CB activity, real or imagined. To enter, just record your song on a blank cassette tape. You may even have someone perform the song for you, but it must be your own creation. Submit any number of songs, but only one song per tape per entry form. Entry forms and rules are at your nearby participating Radio Shack. But hurry, all entries must be postmarked or delivered to a participating Radio Shack store or Dealer no later than August 31, 1976. Act NOW!

*Except employees of Radio Shack, Tandy Corporation, their affiliated companies, suppliers, judges, or their immediate families.

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\$1000 Each to the Top Fifty Winning Entries.

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\$2000 Each to the Top Ten Winning Entries.

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\$5000 to 3rd place winner.
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\$15,000 to 1st place winner.

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SPECIAL DESIGNS ON REQUEST

U.K. Audio Sales Drop

• Continued from page 47

equipment was, in sterling, 184.6 million pounds in 1975, off about 9% from 202.8 million pounds in 1974.

Largest single category, representing 36.4 million pounds of sales, is designated in the customs invoices as "combined recorders and reproducers incorporated with domestic type radio receivers or radio-gramophones," which effectively means portable radio/tape recorders plus music centers.

In this grouping, unit figures for the year stay steady at around 1.1 million, but the sales value soared by nearly 20 million pounds. In this connection, it should be noted that the wholesale price index for broadcast receiving and sound reproducing equipment, based on a figure of 100 for 1970, stood at 119.3 for the last quarter of 1974 and by the last three months of 1975 had risen to 138.7.

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A PHOENIX ENTERPRISE COMPANY

Audio Electronics' Success In K.C.

• Continued from page 45

on it," says the Kansas City retailer. "It gets a beautiful ride. If we did have service and installation facilities, I'd guess we could do a \$100,000 or \$150,000 volume. But we haven't the space, and, for the present, it works out well the way we handle it." To offset the absence of an installation service, the firm cuts \$25 or \$30 off the normal price.

Car stereo, this dealer says, has gotten a nice lift from the inception of the power booster which permits boosting power on, say, a 6-watt car stereo unit to about 25 or 30 watts. For people who like to play it loud, the converter is a big attraction. Priced at \$60, it costs as much as some receivers, but customers are asking for the item.

"Essential" is the word Morgan uses for his in-store service department on home stereo. He feels he op-

erates one of the most sophisticated small stereo service shops in the area. Equipment has an estimated value of \$10,000.

"We could live without service and sell with price," he said. "But we have no ambitions to be a 5%-to-over-cost dealer. We're in the 25 and 30% profit, and in-store service is one reason we're on that course.

Morgan explains: "More shoppers want a dependable source for service, preferably where they purchase their outfits. But we accept service only from our customers. There is no money in factory warranty service. You pay technicians \$8 and \$10 an hour and someday you get your \$15 warranty fee from the factory. But the percentage of units that can be serviced under 30 minutes is small.

"We keep service comebacks low," he says, "by hand-picking lines with low-comeback rates. The minute comebacks on a product reach an impractical level, we drop that line quickly."

Four-channel, discloses this dealer, is nearly out of the market. Even with intensive advertising, sales were microscopic. The reasons, Morgan says, were many: No software. No one broadcasting in four-channel. The cost of all components are multiplied.

"Since opened, our sales have gone up 30 to 40% a year and we've done it by being a hybrid dealership," says Morgan. "We're cross between being an independent and a mass merchandiser. We buy like the mass merchandisers, but operate like the independents."

Audiotechniques Expects 2,000 For 'Audio Fair'

• Continued from page 41

Harned reports that a larger 500 series console has recently been purchased by Elton John.

From England, Ivor Taylor of Allen & Heath will demonstrate the company's new broadcast production mixer, as well as a stereo double tracker and delay limiter.

Eventide Clockworks vice president and poet laureate Richard Factor will demonstrate his new harmonizer, with selected readings from Lewis Carroll. In addition, the Eventide line of omnipressors, flangers, and digital delay lines will be available for hands-on knob twiddling.

Orban Parasound will demonstrate its new stereo reverberation system, as well as its other signal processing devices, while in the Gotham Audio corner, Eli Passin will offer applications hints for the entire line of Neumann condenser microphones.

John Stork of Sugarloaf will demonstrate studio construction techniques, as well as the equipment required for room analysis. At the Amber booth, Wayne Jones will demonstrate his audio spectrum analyzer, and introduce his incredible new audio test set.

For the broadcaster, Audiotechniques will show the Beucart tape cartridge system and the Luxman line of compressors, limiters, turntables and FM tuners.

Representatives from Doby and dbx will be on hand with the latest in noise reduction hardware. Dbx will exhibit its new K9-22—a plug-in replacement card to fit Dolby mainframes. In addition, noise reduction will be seen in the Teac-Tascam 80-8 series tape recorder, an 8-track, 1/2-inch machine with a dbx system built-in.

To round out the exhibit, Audiotechniques sales manager Mike Faulkner reports that the company will also exhibit and demonstrate the latest products from UREI, AKG, Otari, Keith Monks, Lightmaster and others. **JOHN WORAM**

Japan Expo Shift

TOKYO—The combined Japan Electronics Show (JES) and Japan Audio Fair, initially scheduled for mid-September, has been shifted to Oct. 22-27, ostensibly to move closer to the holiday buying season, as the JES in particular has become more of a consumer oriented expo.

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GE Push On CB, Tape; Audio, Car Stereo On 'Hold'

• Continued from page 45

has no manufacturing plans "at least for the foreseeable future," according to Williams, who notes that GE's Far East radio plants could handle CB. The firm is looking at the natural evolution of combination CB/tape/radio units, given its solid market share in both portable tape and radio units.

Williams notes that the servicing problem with combo units is more complicated, with any malfunction in one area making the other useless while it's being repaired—one of the most common factors holding back further combination growth.

However, he explains that GE already has set up more than 100 licensed CB service centers for its new line, including some existing GE technicians. He notes that nationally more such personnel are getting "their CB repair license," and anticipates no problems in this vital area.

New high-end CB unit, model 3-5820, features LED channel readout and priority channel override regardless of what channel is being used, at suggested \$209.95. It is a solid step-up from model 3-5800 at

\$124.95 and model 3-5810 with public address function, at \$149.95. Model 3-5870 base station at \$224.95 and two hand-held transceivers round out the line, a non-

censed 100-milliwatt unit at \$24.95 and licensed 3-channel unit at \$44.95.

Dullmeyer introduced several innovative portable tape models to

complement the "Showoff" high-power 8-track/AM/FM unit bowed in January. The "Music Machine" portable cassette recorder with remote sing-along mike and the "Blas-

ter," a portable mono 8-track player, will get featured treatment in the new line.

At suggested \$59.95, the "Music" (Continued on page 61)

Summer... and the Selling Is Easy

Billboard's Summer Consumer Electronics Show Issue

Issue Date: June 19
Ad Dateline: June 4

Multi-Market Retailer Report: Their Business Outlook...
The Growing Importance of CB and Car Stereo...
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Exhibitors Claim Chi Union Ripoff

• Continued from page 45

directed to the show's management, which would immediately look into them, and take whatever action necessary, if they are valid. "However," he complains, "no one comes to us, they seem to prefer to air their grievances in the press."

He does concede that there is some pilferage, and stresses that remedial approach to this is taken by EIA/CEG which sees that product is the last thing brought into the exhibit area, after the booth is erected and decorated."

But Wayman's explanations do not appease the worried exhibitors. They agree that they need CES. They feel the show is vital to their business, but they also feel that the increasing union stranglehold is hurting them.

Those polled point out that in addition to paying ever increasing fees for exhibiting at the show, they must also pull important personnel off other jobs and bring them into Chicago to man the show booths. They estimate that this can cost as much as \$500 a day each man. "By the time the costs are all added, we wonder whether it is really worth it," they ask.

Some manufacturers feel that even if they are prepared to live with the high costs of exhibiting, the CES is being watered down with too many exhibitors that are not audio product manufacturers. As a result, even though the traffic on the show floor increases, the percentage of visitors interested in audio remains stationary.

Last year, a group of disgruntled CES exhibitors sought to have the format changed from semi-annual to annually, and cited "cost pressures" among their complaints. (Billboard, June 28, 1975). At the time they did not elaborate, and overwhelming response to this past winter's CES deflated their momentum.

However, the new dissenters are spelling out their gripes in more succinct terms, and chances are that they may still achieve their quest—not only to have the format changed to one show a year, but also to have the venue switched to one that is less financially crippling.

Nelson Cancels July 4 Picnic Due To 'No Permit'

GONZALES, Tex.—Willie Nelson has called off his annual Fourth of July Picnic, scheduled for July 2-4.

The decision to cancel all activities connected with the music festival was "due to the failure to obtain a Texas mass gathering permit," Nelson said in a statement issued jointly with his manager, Neil Reshen.

The Gonzales County Commissioners Court voted unanimously May 19 not to approve Nelson's application.

A spokesman for Nelson said the picnic planners had met all the requirements for issuance of the permit and that Nelson had been assured there would be no problem, but that pressure from a group of local citizens forced the county commissioners to reverse their decision.

Sources close to Nelson, presently in Atlanta for a performance, reported that he would not move the picnic to another site at this late date as too much had already been invested in the present location to be feasible.

Attendance of the annual picnic has grown steadily since its beginning in 1973, when Nelson returned to his home state. Many feel the first picnic as the birth of the progressive country music movement.

Last year's third annual Fourth of July Picnic, held at Liberty Hills, Tex., drew more than 90,000 fans. This year's festival was expected to draw more than 100,000. Several top artists in the contemporary or progressive field were already scheduled for the festival including Waylon Jennings, Jessi Colter, Tompall, Jerry Jeff Walker, Kris Kristofferson, Rita Coolidge, Leon Russell and many others.

'Now' TV Series Firm

NASHVILLE—June 19 is the date Opryland Productions begins shooting "Nashville Now"—a weekly one-hour tv musical comedy show, marking the first time the firm has produced its own series.

Though the show will have a country flavor, it will feature pop, rock and show music along with country, according to Roy Smith, general manager of Opryland Productions. Smith notes that consideration was given to go to a network with the show but the final decision was to arrange for syndication through Viacom Enterprises.

The show will utilize a live audience at the Opryland complex with production numbers planned for the tv studio and park, and stage numbers from the Opry House.

Various recording stars will serve as hosts, and guests will include singers and comedians. "Whatever

(Continued on page 54)

Country N.Y. Club Throws Boat Bash June 23

NASHVILLE—New York's top country music night club celebrates its third anniversary on the waters surrounding Manhattan as Hugh O'Lunney sponsors his "bicentennial boat ride, barn dance and birthday party" aboard a Circle Line boat June 23.

"This is my adopted country and we wanted to say 'Happy Birthday' in a way our customers would remember," comments O'Lunney whose Country Music City club is entering its fourth year with a country music policy.

The 575-capacity vessel launches its four-hour musical expedition at 7 p.m., and patrons will be treated to musical performances from four bands and at least three single vocalists.

O'Lunney, the affable Irishman whose club bears his name, has lined up music styles ranging from 200 year old English and Irish folk tunes to progressive country music.

The groups are Trapezoid, four musical instrument makers from the Virginias who have created a hammer dulcimer band; Ground Speed, a bluegrass band from Long Island; Whisky Hill, a modern progressive country band; and Troy Ferguson, Sue Smith and the Country Gentlemen—a traditional country band. Other vocalists include Michael Simmons, Lyn Carmony Hayward and Steve Karliski.

The \$12.50 ticket cost includes two drinks.

Bill Anderson Sets 3 Gratis Concerts

OREM, Utah—Having recently purchased radio station KFTN here, Bill Anderson will present his entire show for three free performances at the University Mall Saturday (5) at 12 noon, 2 p.m. and 4 p.m.

The shows are in honor of the new call letters for station KFTN, which formerly was KIXX. In addition to the shows, cash prizes and gifts will be given away.

KFTN will operate as a 24-hour country music station beginning Saturday (5) from Provo, Utah. The station will cover the event live from the mall from 11 a.m. through 4:30 p.m. All KFTN personnel will be present for the event.

Appearing with Anderson will be Jimmy Gately, Mary Lou Turner and the Po' Boy Band.

CB THEMED Hank Williams Top Name At Festival

By COLLEEN CLARK

NASHVILLE—"The first annual National CB Convoy and Festival," featuring Hank Williams Jr. & Friends, with an extensive line up of special guest artists such as Willie Nelson, will be held in Dolton, Ala., at the Grey Hodges Park, July 31 and Aug. 1.

The outdoor festival will feature continuous music and entertainment for 48 hours and is shaping up to be the largest outdoor festival of the season with the cancellation of the Willie Nelson Picnic (see separate Billboard story). Plans call for portions of the festival to be filmed for theatrical and television release. Tickets cost \$10.

The concert, taking its theme from the popularity of citizen band radios in America, is the first project under the banner of newly formed S and W Productions, which teams Williams with producer Don Sessions and executive producer Caruth C. Byrd, in a company initially designed to promote major country music concerts and film them for both theater and television exhibitions through the Caruth C. Byrd Productions of Studio City, Calif.

Williams has just resumed making personal appearances with his newly formed "Bama Band" along with female vocalist Jamie Kaye, after his near fatal accident last August.

He became interested and involved in the CB craze during his lengthy convalescence, and says he felt like he wanted to do something for the CBers around the country who had befriended him during that time. The festival will be the first major appearance for him in almost a year.

The event will literally be a "commuter concert" with guest artists and CB clubs all over the country leading convoys into the festival site. Williams, whose handle is "Six Shooter," will lead a convoy from Montgomery, Ala.; Willie "Red Headed Stranger" Nelson, will lead one from Austin, Tex.; David Allan "Mysterious Cowboy" Coe will lead from Dallas; and others as far away as California.

Dick Kent, vice president of radio station WLAC in Nashville, will coordinate all radio stations east of the Mississippi River, and act as a sort of clearing house to the various convoys en route. Smokey Robards from WLAC will lead a Nashville convoy with a celebrity, to be announced later.

Artists scheduled for the event so far include Spanky & Our Gang, Sammi Jo, George Wallace Jr., Fred Carter Jr., and many others not yet confirmed. Doug Benton, aide to Alabama Gov. George Wallace, will act as MC for the event, with alternates.

2 Distrib Deals

NASHVILLE—International Record Distributing Associates has completed distribution deals with two more firms.

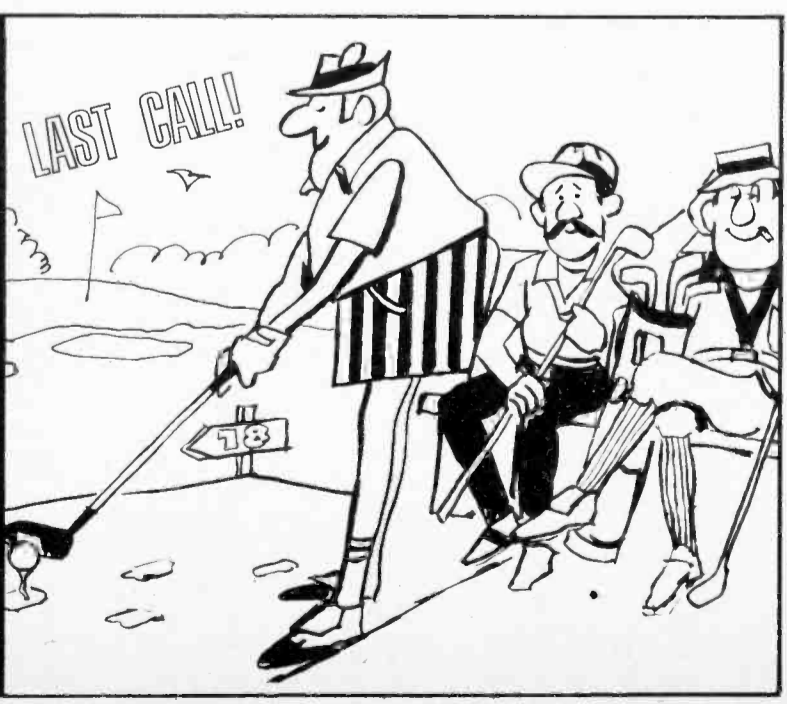
One is with Joker Records for "The Evils Of Frankenstein" by Choctaw John, a finalist in last year's songwriter's competition in the American Song Festival. The other is with Checkmate Records of Houston for a single by Jimmy Fullbright, "It Keeps Right On A Hurtin'."

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Travelers Radio Directory

• Continued from page 20
stocked—more than 25,000-strong—at campgrounds, truck stops and other highway locations.

"One truck stop sold 36 books in four days," reports Paananen, an 18-year radio veteran with stints at such stations as WJON, St. Cloud, Minn.; WSPT, Stevens Point, Wis.; and KEZU, Rapid City, S.D.

Paananen quit his WJON sports position to hit the road promoting the new booklet that lists all AM and FM commercial stations in the continental U.S. He's also spurring sales by letting stations get a percentage of the profit by promoting the directory on the air. "It's radio promoting radio," Paananen explains. More than 30 stations letting radio make money for radio people."

The popularity has spawned plans for annual updated issues along with smaller supplements on religious music and country music due for release in a month.

The booklet stems from a unique partnership between Paananen and Reinhart Paulsen, a retired businessman from Omaha. Ironically, both were working individually on the same project in different parts of the country without knowing they were in competition with each other.

Paulsen sent out a flyer to stations describing the publication he was compiling, and when Paananen learned about Paulsen, he called and asked about it. After Paulsen described it, Paananen told him, "It appears we're operating on the same lines and working on the same book. I think we better get together."

Instead of heading into a court battle that probably would have

been a stalemate, they combined efforts, shared the work and the rights and drew in Paul Dwyer to handle the publishing end of the project.

Paananen's wife El Marie called every station in the nation, gathering data. Much of the information came easily, but some automated stations were hard to contact, she discovered.

"Radio is such a fluid field," Paananen notes, "that many changes came as we were making the book."

The book that answers the question—"Where has it been?"—is now on the marketplace. The listings are by state and town, alphabetically. The stations in each state are then divided by format: "middle of the road—stations that vary their style of music; country—bluegrass to the modern country sounds; rock—top 100 to heavy acid; beautiful music—big band, easy listening and classical; solid gold—features only million sellers; soul—jazz and many new all black formats; ethnic & Spanish—foreign language programming; religious—gospel to traditional hymns; and all news and talk."

The daytime/nighttime coverage area is not maximum coverage, but the range a signal can be received by the limited range of windshield antennas.

The directory lists the frequency of the stations, call letters and, besides the coverage area, notes whether the station is stereo, 24 hours, network, or what live sports coverage it carries.

While nationwide distribution is being planned, the publication is available by mail-order from the Paananen and Paulsen Corp., P.O. Box 365, Waite Park, Minn.

CAL SMITH

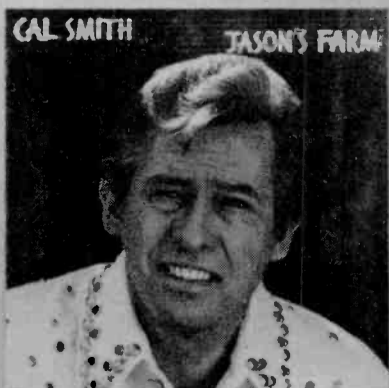


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MCA RECORDS

Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	ONE PIECE AT A TIME —Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	34	23	11	THAT'S WHAT MADE ME LOVE YOU —Bill Anderson & Mary Lou Turner (Lore), MCA 40533 (Stallion, BMI)	69	79	2	DOING MY TIME —Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)
2	2	10	I'LL GET OVER YOU —Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	35	46	4	IS FOREVER LONGER THAN ALWAYS —Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owens, BMI)	70	73	2	IT MAKES ME GIGGLE —John Denver (J. Denver), RCA 10687 (Cherry Lane, ASCAP)
3	4	8	YOU'VE GOT ME TO HOLD ON TO —Tanya Tucker (D. Loggins), MCA 40540 (Leads/Antique, ASCAP)	36	36	7	T FOR TEXAS —Tommy Hall (J. Rodgers), Polydor 14314 (Peer, BMI)	71	NEW ENTRY		ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT —Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Brian Patch/Dee Dee, BMI)
4	5	9	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE —Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)	37	25	10	MR. DOODLES —Donna Fargo (D. Fargo), Warner Bros. 8186 (Prima-Donna, BMI)	72	83	2	I DON'T WANT IT —Chuck Price (J. Chestnut), Playboy 6072 (Passkey, BMI)
5	3	10	AFTER ALL THE GOOD IS GONE —Conway Twitty (C. Twitty), MCA 40534 (Twitty Bird, BMI)	38	51	4	NEGATORY ROMANCE —Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Hallnote, BMI)	73	80	4	SLEEPING WITH A MEMORY —Kathy Barnes (D. Pfimmer, R. Kiang), IRDA/Republic 223 (Singletree, BMI)
6	7	9	HURT FOR THE HEART —Elvis Presley (J. Crane, A. Jacobs/D. Linde), RCA 10061 (Miller, ASCAP/Combine, BMI)	39	33	9	I'D JUST BE FOOL ENOUGH —Faron Young (M. Endsley), Mercury 73782 (Phonogram) (Acuff-Rose, BMI)	74	74	7	THINK I FEEL A HITCHHIKE COMING ON —Larry Jon Wilson (R. Whitley), Monument 8-8692 (Columbia/Epic) (Low-Twi, BMI)
7	8	10	WALK SOFTLY —Billy "Crash" Craddock (V. McCoy), ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI)	40	54	4	LOVIN' SOMEBODY ON A RAINY NIGHT —La Costa (D. Loggins), Capitol 4264 (Leads/Antique, ASCAP)	75	NEW ENTRY		SO SAD (To Watch Good Love Go Bad) —Connie Smith (D. Everly), Columbia 3-10345 (Acuff-Rose, BMI)
8	10	8	EL PASO CITY —Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)	41	26	13	MY EYES CAN ONLY SEE AS FAR AS YOU —Charley Pride (J. Payne, N. Martin), RCA 10592 (Ensign, BMI)	76	49	13	ROCKING IN ROSALEE'S BOAT —Nick Nixon (B. McDill), Mercury 73772 (Phonogram) (Hall-Clement, BMI)
9	11	6	SUSPICIOUS MIND —Waylon & Jessi (M. James), RCA 10653 (Screen Gems-Columbia Music Inc., BMI)	42	28	13	COME ON OVER —Olivia Newton-John (R. Gibb, R. Gibb), MCA 40525 (Casseroie/Flamm, BMI)	77	NEW ENTRY		THINK SUMMER —Roy Clark (R. Clark), ABC/Dot 17626 (Dittler Creek, BMI)
10	12	10	LONELY TEARDROPS —Harvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	43	35	10	NOTHIN' TAKES THE PLACE OF YOU—Asleep At The Wheel (T. McCall, P. Robinson), Capitol 4238 (Su-Ma, BMI)	78	84	2	TRA-LA-LA-LA-SUZY —Price Mitchell (B. Jones, W. Young) GRT 050 (Just, BMI)
11	17	7	ALL THESE THINGS —Joe Stampley (N. Neville), ABC/Dot 17624 (Tune-Kel, BMI)	44	69	2	LOVE REVIVAL —Mel Tillis (T.G. Meiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	79	89	2	I'LL GET BETTER —Sammie Smith (E. Rabbitt, E. Stevens), Elektra 45320 (Dee Dee/ Brian Patch, BMI)
12	16	8	THE DOOR IS ALWAYS OPEN —Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	45	41	8	(Here I Am) ALONE AGAIN —Billy Walker (R. Pennington), RCA 10613 (Show Biz, BMI)	80	NEW ENTRY		ONE OF THESE DAYS —Emmylou Harris (E. Montgomery), Warner/Reprise 1353 (Altam, BMI)
13	14	9	SHE'LL THROW STONES AT YOU —Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (Al Cartee, BMI)	46	34	15	LONE STAR BEER AND BOB WILLS MUSIC —Red Steagall (G. Sutton, R. Steagall), ABC/Dot 17610 (Rodeo Cowboy/Ottocreek, BMI)	81	NEW ENTRY		MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW —Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)
14	15	11	STRANGER —Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)	47	57	4	ANGEL ON MY SHOULDER —Joni Lee (S. Flint), MCA 40553 (Warner-Tamerlane, BMI)	82	NEW ENTRY		RODEO COWBOY/DIXIELAND, YOU WILL NEVER DIE —Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)
15	19	8	YOUR PICTURE IN THE PAPER —Stallier Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)	48	63	3	IN SOME ROOM ABOVE THE STREET —Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	83	NEW ENTRY		GOLDEN RING —George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)
16	18	6	I'D HAVE TO BE CRAZY —Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP)	49	56	5	GONE AT LAST —Johnny Paycheck (With Charrissa) (P. Simon), Epic 8-50215 (Columbia) (Paul Simon, BMI)	84	NEW ENTRY		MacARTHUR'S HAND —Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)
17	9	4	I.O.U. —Jimmy Dean (L. Markes, J. Dean), Casino 052 (GRT) (Plainview, BMI)	50	61	4	HEART DON'T FAIL ME NOW —Randy Cornor (L. Jones), ABC/Dot 17625 (Publicare, ASCAP)	85	93	2	INDIAN NATION —Billy Thundercloud & The Chieftones (J.D. Loudermilk), Polydor 14321 (Acuff-Rose, BMI)
18	6	12	WHAT GOES ON WHEN THE SUN GOES DOWN —Ronnie Milsap (J. Schweers), RCA 10593 (Chess, ASCAP)	51	62	3	YOU ALWAYS LOOK YOUR BEST (Here In My Arms) —George Jones (C. Putnam, M. Kesser, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)	86	95	3	C.B. WIDOW —Linda Cassidy (L. Cassidy), Cin-Kay 107 (Door Knob/Cin-Kay, BMI)
19	13	13	THE WINNER —Bobby Bare (S. Silverstein), RCA 10556 (Evil Eye, BMI)	52	64	4	A BUTTERFLY FOR BUCKY —Bobby Goldsboro (B. Goldsboro, D. Cox), United Artist 793 (Unart/Pon In Hand, BMI)	87	NEW ENTRY		BRIDGE FOR CRAWLING BACK —Roy Head (R. Porter, B.E. Jones), ABC/Dot 17629 (Ma-Ree/Porter Jones, ASCAP)
20	30	7	HOME MADE LOVE —Tom Bresh (R. Mainegra), Fair 004 (Unart, BMI)	53	70	2	SOLITARY MAN —T.G. Shepard (N. Diamond), Hitsville 6032 (Tallyrand, BMI)	88	88	5	I DON'T WANT TO BE A ONE NIGHT STAND —Reba McEntire (L. Martine Jr.), Mercury 73788 (Phonogram) (Ahab, BMI)
21	20	9	RED, WHITE AND BLUE —Loretta Lynn (L. Lynn), MCA 40541 (Sure Fire, BMI)	54	59	6	PLEASE TELL HIM THAT I SAID HELLO —Sue Richards (M. Shepstone, P. Dibbens), ABC/Dot 17622 (Chrysalis, ASCAP)	89	97	2	WHO'S BEEN HERE SINCE I'VE BEEN GONE —Hank Snow (H. Snow), RCA 10681 (Dreamtime, BMI)
22	24	7	AMERICA THE BEAUTIFUL (1976) —Charlie Rich (K. Goell, B. Sherrill), Epic 8-50222 (Columbia) (Julet, BMI/Mint Julep, ASCAP)	55	67	2	SAVE YOUR KISSES FOR ME —Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros. 8213 (Easy Listening, ASCAP)	90	NEW ENTRY		#1 WITH A HEARTACHE —Billy Larkin (N. Sedaka, H. Greenfield), Casino 185-053 (GRT) (Don Kirshner, BMI)
23	29	6	YOU ARE SO BEAUTIFUL —Ray Stevens (B. Preston, B. Fisher), Warner Bros. 8198 (Irving/Web, BMI/Almo/Preston, ASCAP)	56	50	6	IT'S ENOUGH —Ronnie Prophet (R. Bourke), RCA 50205 (Chappell, CAPAC)	91	94	4	GOD LOVES US (When We All Sing Together) —Sammie Jo (L. Bowie, S. Limbo), Polydor 14135 (Lowery, BMI)
24	21	11	FOREVER LOVERS —Mac Davis (S. Whipple), Columbia 3-10304 (Tree, BMI)	57	32	14	TOGETHER AGAIN —Emmylou Harris (B. Owens), Warner/Reprise 1346 (Central Song, BMI)	92	96	2	THE SWEETEST THING I'VE EVER KNOWN —Dotty (O. Young), RCA 10666 (Sterling/Addison Street, ASCAP)
25	31	6	CAN YOU HEAR THOSE PIONEERS —Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI)	58	68	4	FLASH OF FIRE —Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	93	NEW ENTRY		HEY SHIRLEY, THIS IS SQUIRRELY —Shirley & Squirrely (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)
26	37	3	HERE COMES THE FREEDOM TRAIN —Merle Haggard (S. Lemberg), Capitol 4267 (Wa-We, ASCAP)	59	47	9	LIVING PROOF —Hank Williams Jr. (H. Williams Jr.), MGM 14845 (Bocephus, BMI)	94	76	6	IT TAKES ALL DAY (To Get Over Night) —Doug Kershaw (D. Kershaw), Warner Bros. 8195 (Acuff-Rose, BMI)
27	27	8	THE BIGGEST AIRPORT IN THE WORLD —Moe Bandy (S.D. Shafer), Columbia 3-10313 (Acuff-Rose, BMI)	60	44	15	I COULDN'T BE ME WITHOUT YOU —Johnny Rodriguez (B. J. Shaver), Mercury 73769 (Phonogram) (Return/ATV, BMI)	95	85	7	ROLLIN' IN MY SWEET BABY'S ARMS/WILD SIDE OF LIFE —Maurey Finney (W. Warren, A.A. Carter/J. Frank), Soundwaves 4531 (Travis, BMI/Music Craftshop, ASCAP)
28	42	4	WHEN SOMETHING IS WRONG WITH MY BABY —Sonny James (D. Porter, L. Hayes), Columbia 3-10335 (Pending, BMI)	61	71	2	GOLDEN OLDIE —Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengurus, ASCAP)	96	87	5	SWEET SOUTHERN LOVIN' —Mayf Nutter (K. Walker), GNP Crescendo 805 (House of Gold, BMI)
29	22	15	WHAT I'VE GOT IN MIND —Billie Jo Spears (K. O'Dell), United Artists 764 (House of Gold, BMI)	62	72	5	HAVE A DREAM ON ME —Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)	97	99	2	IF YOU DON'T, SOMEBODY ELSE WILL —Carl Smith (J. Mathis, J. Fautheree, G. Hamilton), Hickory 371 (Polydor) (Acuff-Rose, BMI)
30	38	5	THAT'S WHAT FRIENDS ARE FOR —Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	63	65	3	THIS MAN AND WOMAN THING —Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)	98	100	2	EVERYTHING YOU'D NEVER WANT TO BE —Joe Brock (C. Williams, F. Koller), Ronnie 7601 (Record Productions Of America) (ATV, BMI)
31	39	6	ON THE REBOUND —Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)	64	81	3	I LOVE THE WAY THAT YOU LOVE ME —Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	99	90	3	GETTING OVER YOU AGAIN —Dale McBride (E. Rabbitt), Con-Brio 109 (Brian Patch, BMI)
32	40	5	I REALLY HAD A BALL LAST NIGHT —Carmol Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	65	75	3	WAS IT WORTH IT —Joe Stampley (B. Wayne, M. Moore), Epic 8-50224 (Columbia) (Al Gallico, BMI)	100	NEW ENTRY		HE'S STILL ALL OVER YOU —Joel Sonnier (B. McDill, W. Holyfield), Mercury 73796 (Phonogram) (Hall-Clement/Maplehill/Vogue, BMI)
33	43	3	VAYA CON DIOS —Freddie Fender (L. Russell, E. Pepper, I. Janes), ABC/Dot 17627 (Morley, ASCAP)	66	78	3	WOMAN —David Wills (J. Lennon, P. McCartney), Epic 8-50228 (Columbia) (Maclean, BMI)				
				67	77	4	GOODNIGHT MY LOVE —Randy Barlow (G. Montola, J. Marascio), IRDA/Gazelle 217 (Quintel/Unichappell, BMI)				
				68	45	16	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME —Mickey Gilley (B. Knight), Playboy 6063 (Singletree, BMI)				

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

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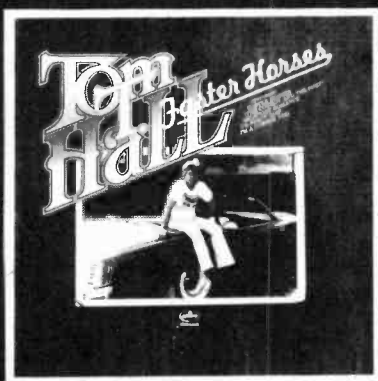
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Public's CB Romance

• Continued from page 3

too, but took it out. I still listen to AM at night when I'm on the back roads and not on the interstates."

"I hardly ever listen to radio at all," claims a Pennsylvania trucker. And another driver, pausing at a Nashville truck stop, comments, "I started this run in Virginia and I haven't listened to the radio since I left. I turned the CB on. I'm going to St. Louis and Seattle—and I might listen to the radio then because my wife will be with me, and she doesn't like the CB."

"I don't have an AM radio," states a driver from St. Louis. "I just put a CB in, and I leave it on all the time. If I didn't have it, I'd get a radio or tape player."

Lloyd Aune, who drives in a 500-mile radius of Nashville, reports, "About two months ago, some of our drivers quit running CB and went back to AM and tapes. CB was really never that effective except in the beginning. There's a lot of garbage on CB, so I'm using tapes." Aune, whose handle is "Big Dipper," adds, "There's no way you can go up and down the road and listen to all that stuff."

"I ran a CB before the speed limit

dropped," comments Norman "Big Orange" Dillard who drives a Nashville-Toledo route. "But now it's a wasteland. It was entertaining and useful at first—there was courtesy and no bad language. It's terrible and overcrowded now. At times I get disgusted and cut it off."

Dillard complains, "Now every truck, car, motorcycle and tricycle has one. Even some hitchhikers have them. I have a tape deck and I'm listening to it more now. Music has always been relaxing."

"My CB has cut down considerably on listening to the tape player and AM-FM," remarks Steve Irwin, an owner-operator who runs from New Orleans to St. Louis and uses the handle "Music City Yogi." "My CB is on 99% of the time. The only time I listen to radio or tape is on a two-lane road without much traffic. Then I'll squelch the CB."

The drivers agree the problem of CB congestion is growing, with the worst areas along interstates and near large cities. From midnight to 6 a.m. there are fewer CB users on the air. But from morning traffic to midnight, "it's one big hassle," as one trucker describes it.

When the truckers listen to the radio, they cite such stations as WWL, New Orleans, WSM, Nashville, WHO, Des Moines, and WWVA, Wheeling, as their favorites. Their preferences lean toward such country artists as Waylon Jennings, Willie Nelson, Conway Twitty, Charlie Rich, Tammy Wynette, Merle Haggard and the late Jim Reeves.

TV Series Firm

• Continued from page 50

the Nashville thing is in music, we're going to put it on national tv," comments Smith who predicts the program will reach up to 90% of the U.S. population.

Producer is Lee Miller of Los Angeles and director will be Lee Bernhardt.

The 26-part series is set for a September or October premiere.

16-Tr. Console

• Continued from page 41

head to enable students to work on any tapes they might have recorded prior to the installation of the new equipment.

Mulloy notes, "Complete access to the newly expanded facilities is available to all students majoring in music business. The primary purpose is to acquaint them with actual studio techniques."

Shipped directly from Ampex headquarters in Redwood City, Calif., the machine has been totally refurbished for the Belmont program.

Established in 1973, Belmont's specialized music business curriculum offers practical training (Billboard, May 29) with such courses as electronics, studio techniques, production and studio musician.

Nashville Scene

By COLLEEN CLARK

Jerry Reed was the recipient of several awards at the special screening of "Gator," the fast-moving movie co-starring **Burt Reynolds**. The office of Gov. **Ray Blanton** presented Reed with an "Ambassador Of Good Will" plaque for the State of Tennessee. **Mayor Richard Fulton's** office gave him the "Key To The City" and **Sheriff Fate Thomas** presented him with a "Key To The City Jail."

Writer-publisher **Ben Peters** entertained **Gunter Gabriel**, one of Germany's top artists/writers during a recent visit here. The two collaborated on a song for the German market. Gunter had only 10 days study of the English language before his visit, but the two communicated quite well according to Ben. . . . **The Statler Brothers** just received word that they were voted best international group at the eighth International Country Music Festival in Wembley, England. . . . **Larry Ballard, Linda Hargrove, Pam Rose** and **Michael Clark** set to perform at the Capitol Records Show during Fan Fair.

Skeeter Davis has joined the **Pete Drake** "family" of late and will have a single soon. . . . **Leona Williams** recently recorded a live album at San Quentin State Prison. She is the first female artist to cut an album at a prison. The title song, "San Quentin's First Lady," has been pulled as a single on MCA (Talley). . . . Homestead Records, newly located here, has signed writer/artist **Bernie Faulkner** as its first artist. **Billy Strange** produced the first sessions on Faulkner at Sound Shop Studios. . . . **Billy Jo Shaver** has a new Capricorn album coming out, "When I Get My Wings," produced by **Bob Johnston**. He has currently been on tour with the **New Riders Of The Purple Sage**.

The **Marshall Tucker Band's** new album "Long Hard Ride" has just been released. A 10-minute western film has been made, using the music from the LP with a special guest appearance of Capricorn head, **Phil Walden**, in a villain role. The film will be used for promotional purposes and possibly released through theaters, rock concert promotion.

Ted Knight, the egotistical newscaster from the "Mary Tyler Moore Show," gives a classic performance on his new Ranwood release, "I'm In Love With Barbara Walters." . . . Mercury's **Jacky Ward** debuted at the Palomino Club in North Hollywood, Calif., last week for one night

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/5/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
2	4	8	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
3	5	9	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
4	7	6	BLOODLINE—Glen Campbell, Capitol ST 11516
5	6	8	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
6	9	5	HARMONY—Don Williams, ABC/Dot D0SD 2049
7	2	8	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
8	8	11	COME ON OVER—Olivia Newton-John, MCA 2186
9	10	6	WILDERNESS—C.W. McCall, Polydor PD-1-6069
10	3	11	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
11	12	7	FOREVER LOVERS—Mac Davis, Columbia PC 34105
12	11	13	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
13	15	4	LIVE—Willie Nelson, RCA APL1-1487
14	13	19	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
15	16	18	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
16	14	13	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
17	18	16	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
18	17	20	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
19	22	4	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
20	20	27	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
21	31	2	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
22	23	16	ROCK N' COUNTRY—Freddie Fender, ABC/Dot. D0SD-2050
23	21	8	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
24	19	14	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
25	49	2	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
26	29	9	FEARLESS—Hoyt Axton, A&M SP 4571
27	30	15	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
28	28	16	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
29	33	3	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
30	36	3	MEL STREET'S GREATEST HITS, GRT 8010
31	24	10	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
32	32	7	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
33	34	17	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
34	38	4	JUST FOR THE RECORD—Ray Stevens, Warner Bros. BS 2914
35	27	9	MACKINTOSH & T.M.—Waylon Jennings, RCA APL1-1520
36	39	15	NARVEL THE MARVEL—Narvel Felts, ABC/Dot. D0SD 2033
37	26	14	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
38	41	6	THE SHEIK OF CHICAGO—Joe Stampley, Epic KE 34036 (Columbia)
39	25	11	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
40	NEW ENTRY		20-20 VISION—Ronnie Milsap, RCA APL1-1666
41	42	4	WILLIE NELSON & HIS FRIENDS, Plantation PLP 24
42	35	9	ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
43	44	3	TEXAS—Danny Davis & The Nashville Brass, RCA APL1-1578
44	46	2	AS LONG AS THERE'S A SUNDAY—Sammi Smith, Elektra 7E-1058
45	43	10	PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
46	37	9	MOTELS & MEMORIES—T.G. Shepard, Melodyland MEG-403 S1 (Motown)
47	NEW ENTRY		BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
48	NEW ENTRY		INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
49	NEW ENTRY		HEAD FIRST—Roy Head, ABC/Dot D0SD 2051
50	NEW ENTRY		CLASSICAL COUNTRY—Snuff Garrett's Texas Company, Ranwood 8158

only. . . . **Dickey Lee** to the Nova Agency from United Talent. . . . **Kenny Price** down to a trim 209 following his surgery. . . . **Don Williams** will make his first Los Angeles appearance June 1-3 at the Troubadour. **Red Steagall** will also be on the bill. **Ray Griff** has a No. 1 single in his Canadian homeland with his

disk, "If I Let Her Come In." It's his first song to go to No. 1 in Canada since "The Morning After Baby Let Me Down." . . . **Ronnie Prophet** will once again do his Canadian network television show, "Grand Old Country." This is a 26-week series viewed on the CTV network and is taped at the CFTO studios in Toronto.

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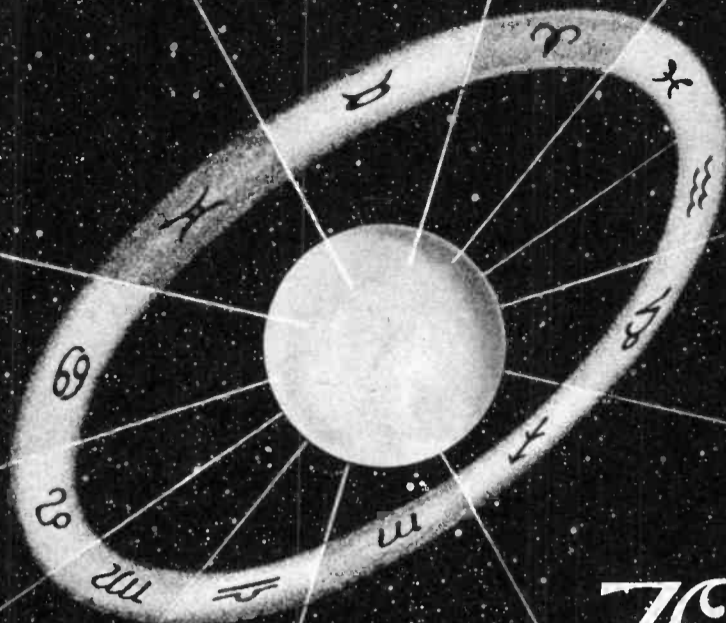


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4TH SEMINAR

Gospel Radio Future Untapped: McCracken

NASHVILLE—The Fourth Annual Gospel Radio Seminar was held May 14-15 at the Airport Hilton Inn with approximately 125 broadcasters and gospel music industry personnel from across the country attending.

The seminar opened with a reception on Thursday evening for registrants. Friday's activities included three panel discussions on "New Frontiers" in gospel radio, the theme of the meeting. Saturday's schedule featured three additional panels with Jarrell McCracken, president of Word, Inc., as keynote speaker.

"Gospel radio is still small, but that just enlarges the possibilities for the future," McCracken said. "New frontiers are still being created daily out of those that were conquered in the past. There are worlds to conquer in the mental and spiritual realm, in the world of ideas. It is there that gospel radio can influence directions and can affect what happens in our world."

McCracken, who founded Word 25 years ago, recalled the days when his company had to work to convince people that recordings could be a legitimate form of religious communication. Also a past president of the RIAA, McCracken said the gospel radio industry can be a powerful force because it reaches large numbers of people while maintaining a feeling of intimate, one-to-one communication.

Robert MacKenzie, president of Paragon Associates, gave the closing

NARAS Installs

LOS ANGELES—Twenty-one newly elected governors to the Los Angeles chapter of the Recording Academy will be installed at a board meeting to be held at the Magic Castle, June 10.



George Bloodworth photo
Jarrell McCracken, president of Word, Inc., gives the keynote address at the recent Gospel Radio Seminar.

address and summed up the two day discussion by calling for the understanding of the real message behind gospel radio.

The seminar concluded Saturday evening with a banquet and talent show for the participants. The Singing Christians, Lillie Knauls and Jerry Jordan and the Jordans presented a program of gospel music under the direction of master of ceremonies, Charlie Monk.

Jim Black, chairman of the '76 Seminar stated, "With more than 50% of the people actively involved in full-time gospel broadcasting in attendance, and with the involvement and in-depth exchange of ideas at this year's seminar I feel delighted and most encouraged for the future of gospel radio and its new frontiers."

The seminar was sponsored by the Gospel Music Assn. headquartered here.

Shaped Notes

By COLLEEN CLARK

The new **Andrae Crouch and the Disciples** album, on the Word label, contains what Crouch describes as "songs that over the past 10 years were everyone's favorites." All the songs on the album were composed by Crouch and range from the jazzy "I Didn't Think It Could Be," to the gentle "Take A Little Time."

Danniebelle, the lead singer in Crouch's group, has a new solo album out on the Light label. . . . "The Ragged Old Flag" by the **John Matthews Family** has been released as a single from the album, "The Sound Of His Name," on Tempo. The song is receiving airplay on many country stations as well as gospel.

The Church of Christ Nashville Youth Chorus has scheduled a series of free concerts to be held locally. Under the direction of **Edwina Epps** and **Danny Vestal**, the chorus consists of various Church of Christ members. All donations received from the concerts will go to the recording of an album. . . . **Willie Wynn and the Tennesseans** have a heavy fair schedule this season with 27 dates booked through Century II Promotions.

Wendy Bagwell and The Sunliters recording for the Canaan label. . . . **The Lewis Family** recorded a live album during an appearance at Union City, Tenn., recently, also for the Canaan label.

Ray Hildebrand wrote all the tunes on his new Tempo album. . . . Nashboro Records has just signed the **Pilgrim Jubilee Singers**, who were on ABC for years. Their upcoming album is "Don't Close In On Me." . . . **The Andrae Crouch** tune "Through It All" by **Delois Barrett Campbell** is receiving a lot of attention. Delois was with the **Roberta Martin Singers** of Chicago for years. . . . **The 21st Century Singers**, nominated for a Grammy in the soul-gospel category this year, set to do a concert at the State prison Monday (7). The show is sponsored by WKDA. Their new Nashboro album is "Guilty of Loving God." . . . Look forward to a single on the "If You Move I'll Fall" tune on the **Soul Children's** album.

Nashboro's **Shannon Williams** will travel to ACA Studios in Houston Monday (31) to produce an album on the 100 voice **Mass Houston Choir**. The **Rev. Isaac Douglas**, who currently has three albums on the charts, appeared as guest soloist on the album. The pair also produced an album for the **Kings Temple Church Choir** at Plaza Sound Studios in New York recently.

Violinist McLellan A Tempo Fiddler

NASHVILLE—Rev. Vernon McLellan, author, broadcaster and violinist, has signed a recording contract with Tempo Records, Inc.

A native of Vancouver, he is presently television director for World Literature Crusade and also executive director for Sound of Youth, International. McLellan presents sacred concerts in many churches throughout Canada and the U.S. performing with his violin and especially well-known for his performance on his "mini-fiddle," a one-sixteenth size violin.

Initial release is "Song of Joy," an inspiring combination of contemporary and church hymn favorites accented by rich orchestration.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 6/5/76

Best Selling Gospel LPs

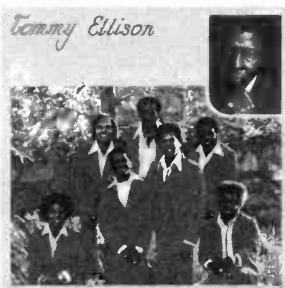
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	58	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
2	1	36	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
3	2	18	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
4	6	36	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
5	5	54	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	4	23	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
7	9	28	GOSPEL KEYNOTES Destiny, Nashboro 7159
8	8	113	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
9	13	14	WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
10	10	117	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
11	7	54	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
12	12	28	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
13	11	18	BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109
14	20	10	REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
15	15	113	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
16	21	28	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
17	27	10	JAMES CLEVELAND & SHIRLEY CAESAR The King & Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter)
18	16	104	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
19	19	131	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
20			NEW ENTRY GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy MG 7006
21	18	71	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
22	28	6	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Savoy DBL 7007
23	29	10	SWAN SILVERTONES Try Me Master, Hob HBX 2182 (Scepter)
24	31	6	RODENA PRESTON Where Peaceful Waters Flow, Beegee 1075 (Chelsea)
25	25	54	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
26	34	71	SUPREME ANGELS Shame On You, Nashboro 7141
27	14	23	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
28			NEW ENTRY GLORIA SPENCER For Once In My Life, Creed CR 3066 (Nashboro)
29	30	10	BRIGHT STARS God Is Still On The Throne, Nashboro 7164
30	32	6	SUPREME ANGELS In Love With God, Nashboro 7165
31			NEW ENTRY SOUL STIRRERS Heritage, Vol. II, Jewel LPS 0113
32	17	92	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
33	33	6	BILL MOSS & CELESTIALS I Don't Want To Do Wrong, Jewel LPS 0112
34			NEW ENTRY WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
35	23	14	MYRNA SUMMERS Oh How Precious, Savoy MG 14381

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- #7147—"Reach Out"—The Gospel Keynotes
- #3068—"Guilty Of Loving God"—The Twenty-First Century
- #3067—"Through It All"—Delois Barrett Campbell

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Concert Choir
Recorded Live In Chicago, Ill.

NEW!

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Greentree Label Emphasis On Its Contemporary Music

NASHVILLE—The John T. Benson Company has established Greentree Records, a new sister label to HeartWarming and Impact, and will feature contemporary music.

Currently there are four artists on Greentree, Tim Sheppard, New Dawn, Reba and Dallas Holm. Phil Johnson, director of a&r for all Benson labels, will produce each of them.

Tim Sheppard is a new, young singer whose first album is called "Diary." Sheppard is also a writer who won the top Amateur Gospel Songwriter Award at the 1975 American Song Festival. "Diary" is a collection of his own songs. His "Would You Believe In Me" has been recorded by several major artists on the Impact label.

New Dawn's first album is "Little Grain Of Wheat," which they wrote.

Reba is the daughter of the famous Rambos, and will continue to record with her parents. She will also be writing and recording for Greentree. Her first album is scheduled later this summer.

Dallas Holm previously recorded four albums for Benson's Impact label. "Justright" is his first Greentree album. His first contemporary hit was "Jesus Got Ahold Of My Life." Holm has been the featured soloist with the David Wilkerson Crusade, a ministry to youth, for six years.

Benson hosted a lunch and outdoor showcase for the new artists of Greentree at Scarritt College last week.

Musician Devises Insurance Policy

NASHVILLE—Charles Navarro has been a musician for 23 years and he's been frustrated over the problems in getting insurance because of his vocation.

So he decided to draw up his own form of insurance specifically geared toward the needs of musicians and approached several companies with the idea.

Finally Equitable of Iowa agreed to underwrite the policy. In the first 13-week period, Navarro had established an unprecedented sales record. Moving to Nashville and presenting his policy to AFM Local 257, president Johnny DeGeorge endorsed him and the policy.

Navarro was appointed administrator for the union's insurance program and also acts as advisor and consultant for its members.

"There are different kinds of musicians, club, session and traveling musicians, each with different life styles and different needs," he adds.

Now through their union and Navarro, hospitalization, disability, income protection and even estate planning and financial analysis is available to members.

Recalling his past, Navarro: "Time after time I would have to pay higher deposits for such services as telephones and utilities when I said I was a musician. Or be turned down on renting a house or apartment, or asked to put up a ridiculous deposit because of it.

"The only decent insurance policy for a musician was through Lloyd's of London, which was also very expensive. There just was no security for a musician whatsoever."

Goodmans Star In Spring Fling

FRANKLIN, Tenn.—The Happy Goodman Family will headline the Spring Singgg in Jim Warren Park here June 27.

The songfest, sponsored by the Franklin Jaycees will get underway at 2 p.m., with one intermission for artist autographing and album sales, ending at 6 p.m., according to Bob Bray, executive director of the event.

Joining the Happy Goodmans will be the Kingsmen, Willie Wynn and the Tennesseans and the Kelly Family.

Tickets are priced at \$10 for a family; \$4 for general admission and are available through Franklin Jaycees or any Williamson County financial institution.

Unusual Treigle LP; Religiosos

NASHVILLE—"I Believe"—an unusual LP of previously unreleased performances by the late opera star Norman Treigle—has been released by the Norman Treigle Memorial Fund, with proceeds going to scholarships for young American singers in Treigle's memory.

The recording features 17 traditional hymns, gospel songs and other songs of faith sung by the bass-baritone star of the New York City Opera who died last year.

A lifelong member of the First Baptist Church in New Orleans, Treigle sang there for 25 years. Many of the services highlighted by his singing were tape recorded by a church staff member.

These and other previously unreleased private tapes were made available to the Fund which has released an album, available only by mail (\$6.50 check or money order to Treigle Memorial Fund, P.O. Box 1137, Ansonia Station, New York, N.Y. 10023).

Since Treigle left only a slim legacy of available recordings—all operatic—the new issue allows the opportunity to hear him singing other types of music such as gospel, folk and rock.

Pat Boone In Musical Role

NASHVILLE—Pat Boone returned to his hometown May 24 for a free concert to promote the idea of intercessory prayer to Nashvillians.

Disney star Dean Jones joined Boone in the "If My People..." concert, held at the Vanderbilt Memorial Gym.

The 40 regulars in the touring show were joined by a choir of some 300-400 singers drawn from churches across Nashville. Boone had the lead narrator role in the musical, written by Jimmy and Carol Owens, which centers around a call to the Church throughout the U.S. to a decisive stand on intercessory prayer for the nation.

Nashville promoter David R. Shepherd defined intercessory prayer as "somebody standing in the gap—going before the Lord for someone else." He explained that the concert will encourage Christians to become intercessors for America. Audience participation was emphasized during the concert, which was open to the public.

"If My People..." is on a nationwide tour which will perform in 70 cities before culminating in a televised performance in Philadelphia July 4.

Tulsa Site For Musical Picnic

TULSA—Indian Nations Park, 30 miles southeast of Tulsa, was the site for a Bi-Sensational Memorial Day Picnic, Sunday (30).

Talent Management & Consultants of Dallas, Tex. provided the picnic with a showcase of their acts. Headlining the entertainment was David Allan Coe. "The Mysterious Rhinestone Cowboy," Wendel Adkins, Side of the Road Gang and Talty Road.

The Tennessee Gin & Cotton Company promoted the event, with radio station KAKC as co-sponsor.

Expected attendance was 12,000 and live entertainment running from 12 noon to 12 midnight.

NASHBORO MOVE

Label Goes Heavy Guns With Albums

NASHVILLE — Nashboro Records had one of its biggest months, product-wise, last month with several albums, singles and dealer merchandising aids.

Heading the list of albums are Rev. Willingham "Dry Bones," the seventh collection from Rev. Willingham. A debut album on the world famous Jubilee Singers, "Don't Close In On Me"; Tommy Ellison & the Five Singing Stars, "I Want To Be Loved," follows their debut album "My Love"; Sister Lucille Pope, "Holding One," a follow-up to her hit LP "Silver Anniversary"; the 21st Century Singers "Guilty Of Loving God," the follow-up to their hit LP "The Storm Is Passing Over," which won them a Grammy nomination; Delois Barrett Campbell with a debut album, "Through It All."

Single releases include Rev.

Willingham, "Dry Bones"; Rev. Cleophus Robinson "God Be With You"; Prof. Harold Boggs "How Much Do I Owe Him"; Rev. Morgan Babb "I'll Fly Away"; Dave Whitfield "I'm Gonna Tell God" and the Soul Searchers "Save A Soul In Every Town."

In addition to albums and singles, after conferring with Shannon Williams, vice president in charge of a&r gospel, and Rick McGruder, vice president in charge of marketing and merchandising, Nashboro president Bud Howell had two special sampler albums for radio programming and in-store play to aid dealers with additional sales, plus a four-color 26-inch poster on the new releases and best sellers.

The special in-store samplers and posters can be obtained from distributors.

Hall's Golf Event Run

NASHVILLE—Celebrities from the world of sports and entertainment joined with businessmen, politicians and other leaders for the 1976 Tom T. Hall-Bethel Celebrity Golf Tournament and Concert May 14-15 in Chattanooga.

Luke Rutherford won the tourney championship, while retired Univ. of Mississippi football coach Johnny Cain edged Nashville television personality Boyce Hawkins for the celebrity gross division title. Country singer Dickey Lee won the celebrity net division.

"Proceeds from the tournament it-

self will be at least double anything raised by any of the three previous tournaments," comments tournament chairman Addison Webb. A check for more than \$10,000—proceeds from the concert—were turned over by Hall to Bethel Bible School—a nondemoninational home in Chattanooga for children whose parents are in prison.

Meanwhile, the eighth annual Four Star Invitational presented its championship award to Buzz Maddox, with Lew Conner finishing as runner-up in the Chapel Hill, Tenn., golf tourney May 17-18.

Dick Kent, program director of WLAC, Nashville, emceed the awards presentation where Bob Jennings, formerly with Four Star, received a special award for his years as head of the tourney. Singer Wilma Burgess won the sportsmanship award, Danny Walls gained the disk jockey champion award and the a&r award went to Univ. of Texas football coach Darrell Royal.

Seek Indiana Country Acts

NASHVILLE—Radio station WIRE, Indianapolis, in cooperation with Opryland in Nashville and Indiana Beach in Monticello, Ind., is sponsoring a Nashville Country Talent Search for bands in the central Indiana area.

Bands with three or more members who live in Indiana qualify for competition. Winners from the WIRE listening area and three other semi-final sites (West Lafayette, Terra Haute, and Ft. Wayne) will appear in the contest finals at Indiana Beach, June 12, 19 and 26. The winner of the finals will appear at Opryland in August.

This is the second talent search WIRE has become involved with. Last year, WIRE's entry in the Grand Ole Opry Talent Search, Duane Murray of Dalesville, Ind., won the national competition. Duane appeared at Opryland and made a guest appearance on the "Grand Ole Opry."

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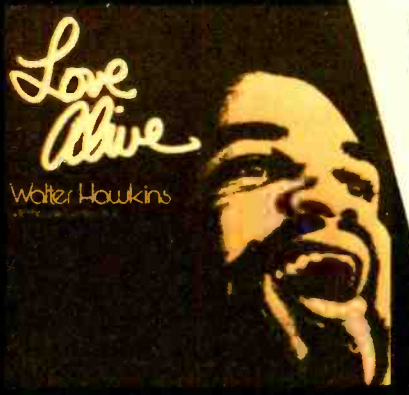
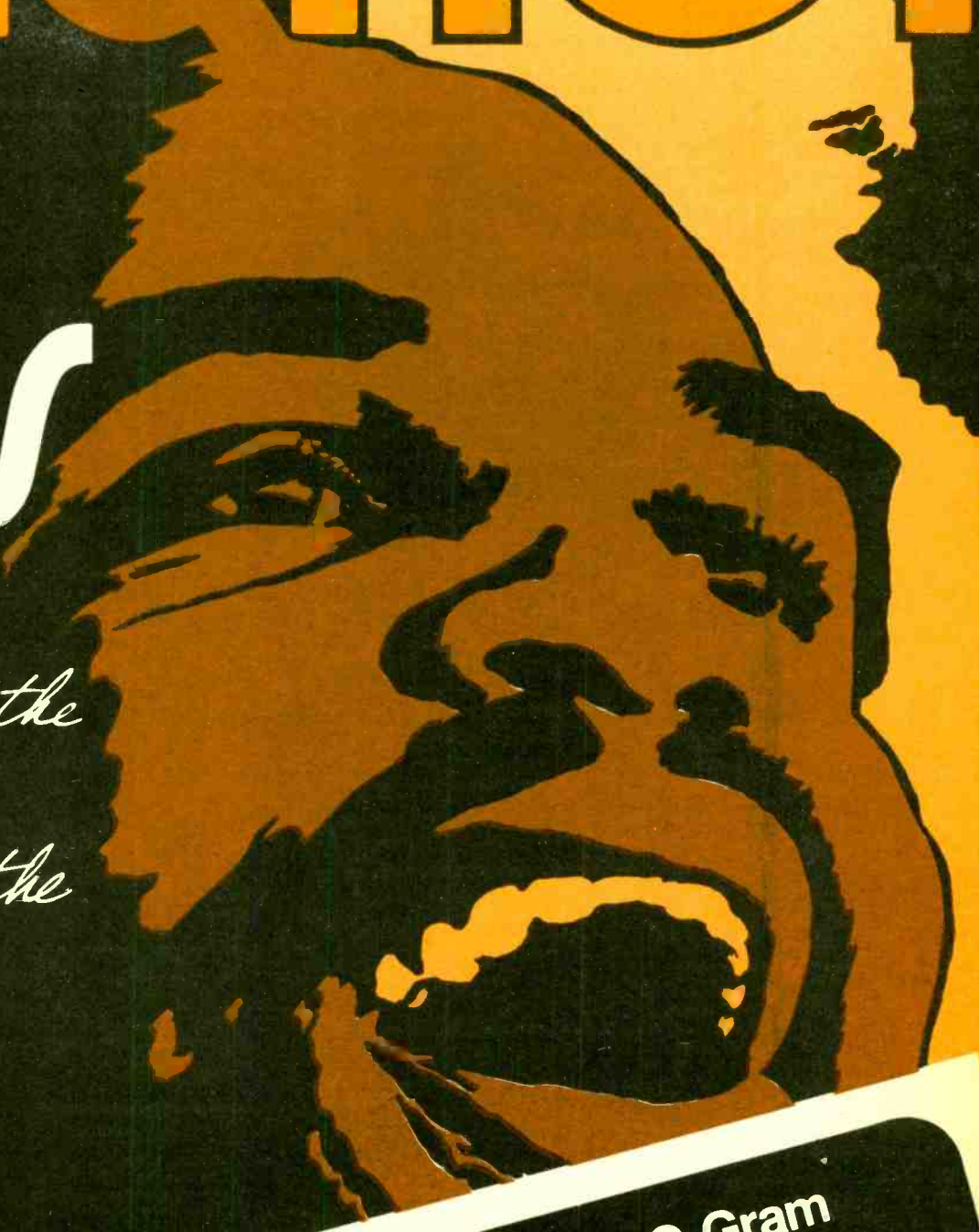
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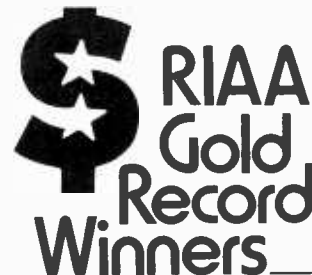
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Singles

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John Sebastian's "Welcome Back" on Warner/Reprise; disk is his first gold single.
Conway Twitty's "Never Been This Far Before/Baby's Gone" on MCA; disk is his first gold single.

Albums

Miles Davis' "Bitches Brew" on Columbia; disk is his first gold album.
Aerosmith's "Rocks" on Columbia; disk is its fourth gold album.
America's "Hideaway" on Warner Bros.; disk is its sixth gold album.
Sweet's "Desolation Boulevard" on Capitol; disk is its first gold album.
Mac Davis' "All The Love In The World" on Columbia; disk is his second gold album.
Dan Fogelberg's "Souvenirs" on Columbia; disk is his first gold album.

GE Push

Continued from page 49

Machine" features a 6-inch heavy magnet speaker, "overdrive" sound volume boost, three-way power capability, automatic end-of-tape shutoff and other features. The "Blaster," at suggested \$42.95, offers a 5-inch speaker, auto/manual program sequencing, tone control and three-way power capability.

Also shown by Dullmeyer were model 3-5212, a combo FM/AM/cassette recorder with weather band at \$89.95; model 3-5121, AC/DC cassette recorder with digital counter, pause/tone control and two-way LED record/play monitor and battery indicator, at \$54.95; promotional model 3-5012, an AC/DC cassette recorder with AC recorder, pushbutton operation at \$33.95, and model 3-5003, a DC cassette recorder with built-in condenser mike and auto tape shutoff at \$29.95.

Maintaining that sales of personal communications products are up 35% already this year, Dullmeyer unveiled plans for continuing advertising efforts on the line, as part of a tripled national ad budget for 1976 over last year, as noted by advertising manager N.R. Huey.

Of special note is an ABC-TV spot campaign for "Big Sound To Go," teaming the "Loudmouth" 8-track and "Music Machine" cassette units, to be backed by a trade print campaign, Dullmeyer emphasizes.

GE will pass up the Summer CES in favor of 54 city previews for dealers in its 31 zones, as a follow-up to the recent national sales meeting in Orlando, Fla. "The January CES is more important to us as far as meeting with major customers," Williams notes, "but our midyear thrust is at the zone meetings."

Adams To Teach

NEW YORK—ASCAP lyricist Lee Adams will teach an undergraduate course on the creative evolution of American musical theater, at Yale this autumn. Adams has contributed to such Broadway success as the Tony Award winning "Bye, Bye Birdie" and "Applause."

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Swedish Jazzman, Lars Gullin, Dead

STOCKHOLM—Lars Gullin, one of Sweden's most celebrated jazz musicians, has died here at the age of 48.

An internationally known modern jazz baritone saxophone player, Gullin first made his name in the band of alto saxophonist Arne Domnerus in the early fifties. He made his first solo album in 1951 for Metronome and three years later recorded one of the truly classical Swedish jazz albums, "Danny's Dream." This award-winning album was reissued last year by Metronome, together with the album "Fiesta" which included tracks from the 1954-1956 period.

Gullin was born in Sanda, Gotland, on May 4, 1928, began playing accordion at the age of three and at 12 joined the Military Music Corps in Visby as a clarinet student. He also studied piano and in 1948 came to Stockholm to complete his piano studies.

He worked first as a pianist and then switched to alto saxophone. In 1949 he took up the baritone saxophone and it was on this instrument that he built an international reputation. He was much influenced by the Miles Davis Tentet Capitol recordings, and particularly the work of Gerry Mulligan and Lee Konitz.

He joined the Arne Domnerus band in 1951 and throughout the 50s recorded with many visiting American jazzmen including Zoot Sims—who became a great friend—Stan Getz, James Moody, Clifford Brown, George Wallington and Art Farmer.

In 1954 Gullin became the first non-American musician to win a

U.S. magazine poll when he won the new star category in the Down Beat poll.

He was a very individualistic soloist and also had considerable talent as a composer and arranger. He was arguably the most celebrated jazz musician Scandinavia ever produced.

In 1968 he won the annual gov-

ernment artists' award as the leading Swedish jazz musician.

Recently he was increasingly active as a composer and arranger although continuing to make records, produced by Gunnar Lindquist for EMI. His last work, "Aeros Aromatic Atomica Suite" was recorded by the Swedish Radio Jazz group in March.

Contour Catalog Relunched

By PETER JONES

LONDON—The Contour catalog, comprising material from Phonogram and Polydor, is re-launched this week (June 1) by Pickwick.

First release supplement, with 24 titles, includes budget albums by Dusty Springfield, Shirley Bassey, Harry Secombe, the Walker Brothers and the New Seekers.

Pickwick managing director Monty Lewis says future policy regarding Contour releases would put emphasis on quality rather than quantity. "The initial releases have all been completely repackaged and in many cases are different compilations to those originally on the market.

"The aim is to re-establish the Contour catalog as a major budget record source, and the first 24 releases could really be described as 'best of' albums of the artists concerned."

Lewis claims that advance trade orders were around the 700,000 mark. "By autumn we should have at least 48 titles on the market and hopefully we can utilize previously

unreleased budget material from the Phonogram-Polydor catalogs. But for the moment we don't need newer material, the Contour catalog having some very strong product."

When the Contour operation closed in January this year, after a five-year run, it was said that one of the principal failings of the company had been less than total penetration at retail level. Through the Contour sales force, the label had been available in some 4,000 outlets, about 2,500 less than Pickwick.

With the acquisition of Contour, Pickwick lays claim to 60% of the budget market in Britain, including the Pye, CBS and RCA catalogs.

But Lewis says: "I don't think there is any danger of Pickwick overloading itself with product. Some people say the budget market is not growing but then neither is the record market generally."

"The answer really is to offer the right product at the right price, in our case £1 (around \$1.60) and to have a good and strong distribution policy."

Best Sales Quarter Ever For Anchor

By ADAM WHITE

LONDON—Anchor Records has registered its most successful quarter since the company's formation in 1974. For the first three months of this year, sales have risen 21% over the corresponding period in 1975, while profits are 32% up.

Ian Rallini, managing director, attributes the improvement to the performance of singles and albums by the Isaac Hayes Movement, Joe Walsh, Pat Boone, Steely Dan, Don Williams and Earl Jackson.

He claims special satisfaction with the first quarter results in view of the "fairly soft" business in the U.K. market generally. "Dealers appeared not to be stocking catalog items during January and February as strongly as in 1975, and concentrated instead on new releases and chart albums.

"Taking into account shrinking margins caused by inflation, the results are even more significant and encouraging."

Sunny Damley, financial director,

says that second quarter figures for Anchor are equally good and the company had, with a month to go, reached 80% of its April to June projection.

Recently Anchor has strengthened its activities in specialty fields, notably soul, country and jazz. The Isaac Hayes Movement, plus Earl

Jackson, registered in the r&b charts, while Don Williams had four albums in the country chart. In jazz, seven albums out of a release of nine made the chart.

Biggest sales success was Anchor's television-backed Pat Boone album "Originals." The two-LP set, which pre-empted competition from a single album K-Tel Boone package, has won a silver disk award for sales of more than \$200,000.

Anchor has brought U.S. acts to the U.K. for promotion, in association with ABC International. They include: Don Williams, Buffy St. Marie, Roy Clark and Steely Dan. Future plans involve Freddy Fender, the Mighty Clouds of Joy and the Crusaders.

And the company has increased its own artist roster, adding Ian Curnow and Paul Lewis, to be produced by Mike Hurst, and a new Scottish group Cado Belle.

EMI Releasing Beatles Double

LONDON—EMI here is to release a "new" double-album by the Beatles, "Rock 'n' Roll Music," a concept worked on in collaboration with Capitol U.S.

It is the first Beatles album from EMI since the extraordinary recent success of the group's re-activated singles and the "new" single "Yesterday."

Contents, which broadly span the Beatles' rock and roll-type output from 1963 through the 1960s include "Twist And Shout," "I Wanna Be Your Man," "Long Tall Sally," "Roll Over Beethoven," "I'm Down," "Revolution" and "Get Back."

Marketing support involves what is described as "one of the biggest radio campaigns we at EMI have ever done."

Promotion, according to Ian Groves, senior label manager responsible for Beatles' product, is open-ended to allow for any future adaptations in the marketing mix.

Similarly open-ended is EMI's decision to lift a track from the set for a single (in the U.S., where the album is out June 7, the cut selected is "Got To Get You Into My Life"). A U.K. single is likely, but no final choice has been made.

Panacea Expanding

NEW YORK—Panacea, a company specializing in coordinating and advancing domestic and international tours, is expanding its operations to include actual arranging of foreign tours.

Eric Gardner, Panacea's chief executive, noted that as a result of feedback from a network of European promoters with whom he has worked in the past, the new division of his company was initiated.

A total of 16 countries will be made available for foreign tours by Panacea and there are negotiations under way to expand that number to include venues in Eastern Europe, India, Iran and the Peoples Republic of China.



EMI photo

FAIR'S FIRST—A gold record is always a thrill for a recording artist but the first one is the most thrilling so they say. It looks as if Motown's Yvonne Fair is overcome with emotion as she receives her first gold record ever from EMI Australia. Joining her for the ceremony picture taking to commemorate the occasion were, from left, Roger Langford, EMI public relations manager, Yvonne, Cornelius Grant, a personal friend, and Russell Thomas, EMI's Motown product manager in Australia.

Disco Convoy A Hit!

By BRIAN MULLIGAN

LONDON—As the Sounds-Marlboro Convoy rolls into the second half of its six-week promotional tour, featuring Harvest act Strapps, those concerned are expressing high satisfaction with the results so far.

The roadshow, jointly promoted by Sounds music paper and the Marlboro cigarette firm, consists of 25 disco-live music evenings in clubs and universities, all backed with extensive promotion, both in-store locally and during the shows.

These also include film clips of performances by such artists as Eric Clapton, the Who, Doctors of Madness and Charlie Strapps is playing at all but the last five dates when new Jet signing Bandyls take over.

Don Morris of AMC, the organizing company, says: "Entrance to the shows is a nominal price to people able to produce a Marlboro packet top or a Sounds magazine coupon and we expect to have played to 23,000 before the tour ends."

"It would not be economic for one client to sponsor a promotion on these lines but for a record company to work in conjunction with other firms aiming at the youth market brings the investment down to a reasonable figure."

Morris adds that he was already working on another show for the fall and has been talking to brewers and fashion houses as well as record companies.

Stuart Watson, Harvest label manager, says the exposure has been good for Strapps and that there has been a positive sales reaction from shops in the town where the band has appeared.

EMI has been giving full promotional backing to the shows with window displays in local record shops, plus interviews with local press and radio. And opportunity had been taken to let promoters see the band in action in anticipation of future live bookings.

Montreux Artists Scheduled

By MIKE HENNESSEY

LONDON—Leonard Cohen, Gordon Lightfoot, Joe Cocker, Stan Getz, Al Jarreau, Billy Cobham & George Duke, Weather Report, Herbie Hancock and Art Blakey's Jazz Messengers are among the acts booked for the 10th anniversary edition of the Montreux Festival which begins June 25.

The festival will comprise folk, soul and jazz sections and in addition to the concerts in the Casino, there will be free performances throughout the event in the streets, by the lakeside and in the city's public gardens.

The folk segment (June 25 to 27) will feature Leonard Cohen, Gordon Lightfoot and Jesse Winchester and will be followed by the Soul concerts (July 2 to 4) with Al Jarreau, Luther Allison, the Crusaders, the Mighty Clouds of Joy, Joe Cocker and the James Cotton Blues Band.

The jazz section kicks off on July 6 with George Duke and Billy Cobham, the Crusaders and the Monty Alexander Trio. The rest of the program is:

July 7: Clark Terry with the New Hampshire Big Band and guest soloists Cat Anderson and Buddy

Tate; the Pasadena Root Orchestra and the Hans Che Weiss Quintet.

July 8: Weather Report, the Yosuke Yamashita Trio; Art Blakey's Jazz Messengers.

July 9: Herbie Hancock; Passport; George Benson.

July 10: Thad Jones-Mel Lewis Band; Stan Getz Quartet; Phineas Newborn.

July 11: Preservation Hall Jazz Band; Newport All Stars with George Wein, Cootie Williams, Illinois Jacquet, Joe Newman, Bud Johnson, Oliver Jackson, Vic Dickerson, George Duvivier and Sarah Vaughan.

A unique feature of this year's festival will be a 78 rpm revival. In addition to his own collection of 3,500 78 rpm singles, organizer Claude Nobs has recently acquired a further 2,500 mint-condition 78s from American collector Ed Furst. A catalog of all 5,000 records will be available to festival-goers and their requests will be played over the Casino's public address system, using a special Shure elliptical diamond stylus, a Burwen filter, a Thorens deck and Electrovoice eliminator speakers.

French Hike Naphtha Price

PARIS—The freeing of the price restrictions on the cost of naphtha has led to an increase in the cost of chemicals used in industry here, including the manufacture of disks.

The government originally pegged the price of these chemicals, despite fluctuating naphtha prices, but it was obvious from the start the ceiling would crack.

Now the Price Commission here has agreed to a 5% increase which will probably be passed on to the consumer. At this time it is not known how it will affect record prices in France.

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Entry Procedure

A. Each song must be a wholly original composition which is commercially unpublished and unperformed prior to the Festival.

B. Each entry must include the following items. Omission of any item will disqualify the entry. (Note: We will accept your tape plus the form that appears below, and forward to you the Official Entry Form for you to fill out.)

- (1) One copy of the Official Entry Form completely filled out including all signatures, with photographs of composer(s) and singer(s) attached. *The decision about the singer(s) must be made by the time of application. Any subsequent change in singer(s) will disqualify the entry.*
- (2) One copy of the song recorded on 4 or 5 inch open reel tape at 7-1/2 ips (19 cm/sec.) speed, preferably by 2-track stereo recording.
- (3) One copy of a rough translation of the lyrics into English.
- (4) One copy of the vocal score and the lyrics in their original language.

C. Forward all entries to: Festival Committee '76
Yamaha Music Foundation
1-1-1 Ebisu-Minami, Shibuya-ku, Tokyo, Japan

All entries must be received *before June 30, 1976*. No entry can be returned for any reason.

For awards structure and more detailed information, please write for the entry rules and regulations to:

 **YAMAHA MUSIC FOUNDATION** 1-1-1, Ebisu-Minami, Shibuya-ku, Tokyo 150, Japan Tel: (03) 719-3101 Cable Address: WORLDFESTIVAL TOKYO Telex: 246-6571 YAMAHA J

PLEASE TYPE OR WRITE IN BLOCK LETTERS ONLY.

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English Title			
Music by:		Lyrics by:	
Singer(s):			
Name of Applicant:		<input type="checkbox"/> Publisher	<input type="checkbox"/> Record Company
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From The Music Capitals Of The World

LONDON

Barry Blue, songwriter-singer, has signed a three-year recording deal with Private Stock and his debut single, his first record in a year following several charters, is "Tough Kids." ... Big promotion from Pye on "My Sweet Rosalie," follow-up to Brotherhood of Man's colossal "Save Your Kisses For Me," a million-seller in the U.K.

Lena Davis and Philip Korn, who set up a singles production company Lena Davis Associates, contracted to Abba Productions in Italy to provide theme music for three Italian-produced movie Westerns. ... U.S. MOR group the Sandpipers, currently touring the U.K., now signed worldwide to Satril Records here, first single being "For The Last Time."

New label, Riverdale, set up by Barry Class, who has been out of the record business since 1971, having started the hit-making Foundations in 1967. ... Mountain Records tied in with Scottish Daily Record newspaper on live album of finals of Scottish fiddle-playing contest, which included a fiddle orchestra of 250 players. ... Mike Harding, comedy singer, now with Phonogram having had several hits with Transatlantic.

Eddie Cochran's "C'Mon Everybody" being re-released through UA here, recent charting oldies including Dion's "The Wanderer" and Fats Domino's "Blueberry Hill." ... Visitors to see Shirley MacLaine at the London Palladium here include the Prime Minister's wife, and Elton John's manager John Reid.

Ian Hunter, ex-Mott the Hoople, back after a year in the U.S., promoting much-acclaimed album "All American Alien Boy." ... An 80-ft. hot-air balloon, nicknamed "Sounds Great," being used to promote U.K. magnetic tape product of EMI Tape, piloted by the company's David Claridge, advertising and sales promotion manager.

Scottish comedian Billy Connolly, consistently successful album-maker here, makes his U.S. debut (Sept. 23) at the Carnegie Hall.

Olivia Newton-John requested by the Australian government to record a song honoring the American bicentennial. ... Hollies' singer Terry Sylvester released solo "I Believe" here but finds Art Garfunkel has put out the same number. ... Princess Margaret, a fan, taken to meet Mick Jagger after a London Rolling Stones' concert. ... New ATV series by the Jack Parnell big band, featuring old Goodman-James-Dorsey arrangements, result of audience reaction of a 1975 one-off.

According to sleeve-notes on Shirley MacLaine's CBS album Elton John sent her 16 crates of champagne and endless bouquets of flowers before succeeding in getting tickets for her first London Palladium season at which the album was recorded. ... Decca bringing out an album by Metropolitan Police Band, called "Arresting Music." ... U.S. manager Greg Shaw visited London to set up tour for Flamin' Groovies, Sire act.

At this year's Cambridge Folk Festival in July: the Royal Liverpool Philharmonic Orchestra (that's the official spelling) to play a promenade concert. ... South London retailer and wholesaler Chris Wellard fighting hard to raise finance to save the business he started 22 years ago, labels wholesaled by Wellard including Wave, Ogun, Cadillac, Decibel, Mosaic, Jaguar, Enja and Happy Bird. ... Hank Mizell, veteran rock figure surprisingly in the charts with "Jungle Rock," in for promotion wearing a "Never Too Old To Rock" T-shirt.

Creditors' meeting here told that BTM (Artists Management) was owed \$150,000 by five groups the company formerly managed, the money advanced in royalties. One named group: Renaissance. ... First repertoire on Sonic, Phonogram's mid-price replacement for its Philips International label, includes Rod Stewart, Chuck Berry, Dion and the Spinners. ... Elton John, a director for several years, now chairman of Football League club Watford, saying it represents a "lifetime ambition." PETER JONES

COPENHAGEN

David Bowie (RCA) here for two sellout shows in the Falconer Theatre arranged by the ICO agency. ... Sweet, another RCA act from the U.K., also in for concerts and for silver album awards for the "Biggest Hits" album, plus "Sweet Fanny Adams" and "Desolation Boulevard," presentations by Hede Nielsen.

Jethro Tull (Chrysalis) in the Tivoli for SBA-fixed concerts with John Miles in support and the agency also arranged the Bay City Rollers' shows in the same theater. ... "Save Your Kisses For Me," now re-titled "Gem Dine Kys." ... Strong promotion for John Miles here, too, on the strength of fine reviews of his "Rebel" album.

Dr. Hook and Medicine Show touring Denmark and promoting new album. ... "San Fernando" from Abba a huge hit for the Swedish team who broke here before gaining international recognition. ... Bamsee Venner (KMF) selling well with second album "Maek Og Vin," a collection of old hits given Danish lyrics. ... Rick Wakeman (A&M), Patti Smith (Arista), Ozark Mountain Daredevils and Leonard Cohen (CBS) all visited Denmark during May.

Catherine Ferry, second in the Eurovision Song Contest with "1-2-3," scoring in the charts here as is Austrian duo Waterloo and Robinson's "My Little World." ... Good reaction to Otto Brandenburg on Polydor, with Danish ballads written by Halldan Rasmussen (music by local singer/composer Oesten Warnerbring), the album produced by Starbox executive Peter Thorup. ... Thorup, also singer and guitarist, and local singer Sanne Salomonsen, planning recording sessions in New York this summer.

KNUD ORSTED

HAMBURG

Accordion player Will Glahe has signed a new contract with Telefunken. ... Wishbone Ash, U.K. group, released "Looked In," its 8th album in Germany. ... Rolling Stones pulling 65,000 people for Stuttgart Stadium concert.

Average White Band in for two concerts (June 15). ... WEA introducing a new "That's Jazz" series with first release batch of 20 albums. ... George Moslehner now producing girl singer Anne Karin for Decca. ... Leonard Bernstein and the New York Philharmonic Orchestra start German tour (June 2).

Intersong publishing has 12 foreign record releases on the "Monkey Bump" title, written by Draf Deutscher. ... Dutch group Pussycat handed gold disk in Cologne for sales on the single "Mississippi." ... The Supremes in to produce a television show with Berlin orchestra leader Paul Kuhn. ... Barry Manilow in for promotion.

Huge success for Bay City Rollers here with sellout concerts on the German leg of the group tour. ... "Let Me Be Your Teddy Bear" title of a 10-show radio series of Elvis Presley records on North German Radio in Hamburg. ... Bellaphon director Branco Zivanovic has bought the pressing plant Taunus Ton-Technik in Bad Homburg, which presses three million singles, seven million albums and three million cassettes annually.

The 5th German Jazz Forum held (July 11-13) in Marburg includes talks about the general position of jazz musicians today. ... RCA Musikverlag in Hamburg, Hallerstrasse 73, now changed name to Cyclus Musikverlage. ... Eight Cat Stevens albums released in Germany. ... Jazz Lips back from a successful Spanish tour.

Jazz production group WAM celebrated its 10th anniversary. ... Klaus Ebert, Metronome marketing chief, has signed contracts with singer Sylvia Vrethammar and group the Soulful Dynamics. ... New advertising manager of WEA in Hamburg is Klaus Egelmyer. ... EMI Electrola singer Howard Cerpandale from South Africa produced a new album, "Fremde Oder Freunde."

Intersong international manager Volker Spielberg signed the whole Gary Glitter catalog Rock Artists Music from the U.K. ... Budde, in Berlin, has the Santana catalog. ... Mary Roos has left CBS to sign a new deal with Polydor. ... Roddy Shashoua here to start negotiations with German record companies and music publishers about Musexpo in New Orleans.

Comedy group Adam and the Mickeys earned a gold disk for sales of 500,000 singles here. ... Teldec signed comedy outfit La Dusseldorf. ... Electrola here has started a campaign "German Rock Paradise" with Triumvirat, Kraftwerk, Can and Sweet Smoke. ... Passport and Klaus Doldinger on U.S. tour. ... Deutsche Grammophon Gesellschaft released an album through the magazine "Pop-Foto," featuring artists like Abba, Hollies and Elton John.

Penny McLean earned two gold disks for German sales of "Lady Bump" and "1, 2, 3, Fire." WOLFGANG SPAHR

MILAN

Baby Records has released a new single, "Fantasy Girl," by writer-pianist Steven Shlaks, with his 21-piece orchestra, and arranged by Vincent Tempora, the material being the theme of "In Concert," a 28 episode U.S. concert series shown through Monte Carlo television. The theme will also be used on a RAI-TV special featuring Shlaks, Tempora conducting.

New pop name is Jocelyn Ahab, Monte Carlo disk jockey, whose television series "Un Peu D'Amour, D'Amitie Et Beaucoup De Musique" pulls in 1,500 fan letters a day, and he has set

up a team of young fans to answer the letters he doesn't use on the show. ... Monte Carlo tv now has a vast Italian audience and new transmitters have been set up in Northern Italy.

CBS Sugar releasing Gianni Bella's "Non Si Puo Morire Dentro," plus an album "Sogni Di Un Robot." ... Riccardo Fogli has a single "Mondo" as well as an album out. ... Claudia Mori, with Marcello Mastroianni has a new single from the soundtrack of the film "Culastisce Nobile Veneziano."

Single, "Meglio Libera," and album "Normale O Super," from Loredana Berté, featuring Vincent Tempera arrangements, the single being featured on the RAI-TV program "Adesso Musica." ... Catherine Spaak's latest is "Dieci Anni Di Piu" and another CBS Sugar newie is "Donna Amante Mia," by Umberto Tozzi, who wrote it with G. Bigazzi. Tossi, 23, wrote the Wess and Dory Ghezzi theme "Un Corpo e Un Anima."

Gigliola Cinquetti in Vienna for the television special "Karusel," and Gianni Nassars took part in the French television show "Top A." ... The songwriters' association OLMA has set up a national contest for young writers, specially lyricists (July 5, 6, 7) at the Monticelli Termi in Parma, under the auspices of the Azienda Autonoma di Cura and OLMA. Interested composers should write to Azienda Autonoma di Cura, Via Matteotti 28, 432023, Monticelli Terme, Parma, Italy.

Maurizio Cannici, label manager of ABC Records of Italy, has instituted a new catalog "Disco Boom," serving the discos here with dance classics by acts like Sheer Elegance, Rhythm Heritage and Mighty Clouds Of Joy, plus Louisa Gasca of the Carlos Santana group, Isaac Hayes and others, all specifically aimed at the discotheque market. SYLVIA MANASSE

MOSCOW

The international gala "Melodies of Friends," an annual showcase of young talent from Eastern European countries, was held over seven days. ... Tokyo Cuban Boys jazz orchestra and the Boni Dziaks vocal quartet from Japan on second month of a concert tour of Russia, giving big-city stage performances.

Austrian conductor Karl Esterraicher conducted the symphony orchestra of the Leningrad Philharmonic in May. ... "Stars of the Polish Jazz World" is title of jazz program presented in Russian cities and featuring Zbignow Namyslowski and other top Polish musicians. ... Breakout rock group another Polish act pulling capacity audiences here.

Melos Quartet chamber ensemble from West Germany in for philharmonic halls in Leningrad, Minsk, Riga and Vilnius. ... Pop singers Milva and East Germany's Gisela Mai booked by Gosconcert for stage performances in recent weeks. ... And the Virtuosi di Roma chamber orchestra presenting a Vivaldi program on its first tour of Russia.

Exhibition fair of the Czechoslovak Musical Instruments Company held in Rostov-on-Don, organized by the USSR Chamber of Commerce and Czech Arita trading export firm, exhibits including pianos, brass, reed and percussion instruments as well as electronic equipment manufactured in Czech factories. The company is the traditional supplier of quality musical instruments into Russia.

"Jazz Forum" title of jazz concert series in Tallin as part of a preparatory campaign for the 1980 Olympic Games to be held in Russia, top bands from Tallin, Riga, Vilnius, Moscow and Novosibirsk presented in a five-show series. Proceeds go to the Olympic Games fund and it is the first jazz event of such scope to be held in Tallin since the International Jazz Festival in 1967. VADIM YURCHENKOV

New Aussie Company

SYDNEY—J. Albert, music company here, has launched a division called Albert International Music (AIM) that will concentrate on the international record and music publishing interests.

The firm, headed by Ted Albert, chairman of the board and managing director, operates Albert Productions Records in Australia. Overseas, AIM will be the major company with Albert Productions and J. Albert Music as divisions.

Albert Productions has already placed records in the U.S. and elsewhere through master deals and Chris Gilbey, vice president of AIM, will be increasing this activity.



Marquee photo

BALLARD AWARDS—After a gig at London's Marquee Club, recorded for U.S. television, Russ Ballard, who starts a U.S. five-week tour June 1, was presented with three silver disks and a unique "gold sheet music award." The latter was for his composition "Back In The New York Groove" for sales of over two million units, the song being a big hit in the U.K. for the group Hello. Ballard's Marquee show will be syndicated in the U.S., along with a documentary on his recent work, to 1,000 radio stations. Picture shows (left to right): actor/producer Adam Faith; Ballard; writer/broadcaster Paul Gambaccini; and Ballard's manager John Stanley.

U.K. Wholesale Dollars Up But Album Unit Sales Down

• Continued from page 3

to \$123.1 million, despite the lower actual unit sales.

Singles unit sales showed a slight increase from 66.8 million (\$24.4 million) to 68.6 million (\$26.4 million).

Fourth quarter sales for albums in 1975 also dropped from 37 million units in the same period 12 months earlier to 27.5 million, though the monetary loss was only slight—\$42.1 million to \$41.2 million.

On the singles front, there were 19.6 million sold between October and December 1975, dropping from 20.8 million in the same period of

1974—\$8.4 million against \$7.5 million.

Total trade was \$81.1 million in the last quarter, compared with \$50.4 million during the third quarter, and against \$67.6 million in the last quarter of 1974.

There was a large increase in the sales of U.K.-manufactured cassettes. A total of 5.1 million were sold in the last quarter of 1975, representing \$11.3 million, compared with 3.9 million, or \$7.3 million, in the same period in 1974.

Cartridge sales fell from 1.4 million in 1974's last quarter to 818,000 in 1975. The overall drop in the 12 months period was from 4.3 million to 3.3 million.

EMI Retail Outlet To Fight Price-Cutting Chain Stores

• Continued from page 6

owns the HMV chain, the shops do run independently of the record company and have to make a profit. We have to find ways of fighting back against the multiples.

"We decided on television advertising to promote not so much the product as the image of the shop."

Kaupe adds that if the television spots brought the right results, the campaign could be extended to include all EMI shops. Some 12 stores in the Thames TV London area should anyway get some sort of spin-off from the promotion.

He says: "Despite the cut-price war, there is a place for the more specialist shops which also offer more personal service. I look for increased sales and profits and also feel we're doing something for the trade as a whole."

Ken Whitmarsh, manager of the Oxford Street store, says: "The aim is also to make people more aware of the size of the store. Some still think of it as it was 15 years ago. We're also doing in-store displays, based on the theme 'We've got the one you're looking for.' We want to project the image of the HMV store as being a friendly place to go."

Chappell in New Bond St., nearby, in addition to promoting its record and tape department on radio is scheduling personal appearances by artists such as Jimmy James, Diane Solomon, and Frankie Vaughan.

There will also be consumer com-

petitions at Chappell offering prizes of a \$500 music center and Elton John albums or cassettes. And customers buying four full-price records or tapes will be offered a fifth one free.

Greek Artist Gets Award

ATHENS—Vasilis Tsitsanis, composer, singer and bouzouki player, was presented here with a golden emblem of Emial for his 38 years in show business and a gold disk for his album "Tsitsanis," which sold 65,000 copies in Greece.

The presentation was made by Emial managing director Vas. Toumbakaris.

Obviously deeply moved, Tsitsanis said that at this important moment in his own career he had to remember old colleagues who had died and noted the government's duty to stand by widows and families hit by poverty.

He said: "I recorded my first songs some 38 years ago. I had many hard years. But I must thank the record company and journalists who helped me—and young artists who stand by me and my work as a composer."

Tsitsanis was 11 when he wrote his first song. He had only 45 days of violin instruction in high school. He had many hits but his "Cloudy Sunday" is a milestone in the history of

(Continued on page 65)

Union Snags Videodisk Deal

• Continued from page 1

formally concluded over the matter of music royalties.

Stan Hibbert, assistant general secretary of the Musicians' Union and secretary of the Videogram Rights Committee, formed jointly by the union, Equity and the Writers' Guild, says that under the provisions of the Performers' Protection Act, no extension of existing rights with respect to televised material could be allowed without the signed consent of the musicians concerned, or the union on their behalf.

An agreement had been made with London Weekend Television for the incorporation of existing material into videograms and Thames had requested similar terms, but in the absence of a reply had assumed there would be no objections. Therefore they had gone ahead with the sale to MCA.

Hibbert explains that at the time of Thames written application he had been in the hospital and unable to reply.

He discovered the deal had been made while participating at Billboard's IMIC-6 in Hawaii, during a presentation by Jack Findlater, president of MCA Disco-Vision.

Also due to be featured on videodisk, it was revealed, are some Glyndebourne opera recordings, made by Southern TV, featuring the London Philharmonic Orchestra which, according to Hibbert, are not covered by a music royalty either. Hibbert had further discussions with MCA in Los Angeles, following which he plans meetings with Thames TV representatives in London.

He says: "I expect there is no big profit factor involved so far as

Thames is concerned, but I think there is room for discussion and that agreement is probable. In the case of Southern TV there have been no discussions at all and we shall have to start from scratch."

International Turntable

Keith Peacock has been appointed label manager at EMI in London, responsible for Casablanca, Ariola-America, Fantasy and EMI International. He was previously press officer for the four labels.

Hugh Rees-Parnell, formerly assistant to L.G. Wood at EMI, has been appointed third party label manager, responsible for the Target and MAM labels.

Mike Thorne has joined the U.K. pop a&r department of EMI Records as studio liaison manager. He was previously editor of Studio Sound magazine. Thorne, 28, will be responsible for liaison with EMI's Abbey Road and Manchester Square studios, among other duties. He reports to Nick Mobbs, a&r manager of the U.K. pop division.

New marketing consultant to the record division of DJM in New York is Carmen Larosa. She reports directly to Stephen James, managing director, and is responsible for the exploitation of DJM Records and Transcontinent Record Sales, which distributes the label product.

Jeremy Ensor has joined CBS as national field scout for the a&r department in London. He was a musician in Principal Edwards' Magic Theatre and has worked as road manager for Manfred Mann's Earth Band, McGuinness Flint, Greenslade and Plainsong. He also produced two albums for Greenslade.

Terry Fenn, financial controller of the Larry Page group of companies has been appointed to the board of Penny Farthing Distributors and Penny Farthing Records. Fenn started with Page at Page One Records in 1968 and resigned when Page sold the company.

Cathi Gibson has joined Essex Music in London to work with David Barnes on general exploitation of the catalog and acquisition of new material. She previously worked for Big Jim Music, Chrysalis and April Music.

Robin Godfrey-Cass is the new promotion manager for Heath Levy Music. He previously looked after field promotion at ATV Music.

Royalty Bought By Smith Music

EDMONTON—Royalty Records of Canada Ltd. has been purchased by R. Harlan Smith Music Ltd. from Ben Healy Holdings Ltd. Healy ceased to be a director of the company May 4.

Royalty Records of Canada is incorporated in Alberta but was licensed to do business in Ontario in March of this year.

The officers of the company continue to be Jack Dubasz of Edmonton, president; R. Harlan Smith, vice president and director of a&r; and Ian F. Douglas, secretary treasurer and sales manager. Sales representative for the company is Ray Harper.

Over the next few months Royalty will release product by Russell Thornberry, Jimmy Arthur Orde, Chris Nielsen, R. Harlan Smith, Larry Gustafson, Glory-Anne Carriere, as well as an album entitled "14 Country Favourites, Volume III."

James Settles BPI Dispute

By PETER JONES

LONDON—At a meeting of the council of management of the British Phonographic Industry, DJM managing director Stephen James withdrew comments previously made by DJM representatives (Billboard, May 29).

The company had raised criticisms and arguments against the BPI 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.

James himself had asked that any funds due to DJM should go straight to the company from PPL and not be diverted. "The campaign would be a waste of money," he claimed.

Now, according to a statement released by the BPI, DJM Records accepts the resolution passed at the annual general meeting (May 5), though its abstention from voting on the resolution has been recorded, and confirms that the company will be financially supporting the industry's submission to the forthcoming Statutory Mechanical Royalty Rate Tribunal by payments otherwise due from PPL.

Dick James, father of Stephen and chairman of the company, has stated he regrets the unfortunate allegation of unconstitutional behavior in con-

nection with the statement made about BPI chairman L.G. Wood (Billboard, May 22). DJM Records confirms that it will remain a member of the BPI with Stephen James continuing as a member of the council of management.

Wood says: "I am very happy at the way in which this matter, which we all recognize as presenting serious difficulties, has been resolved within the BPI Council. I am particularly appreciative of the responsible attitude adopted by Stephen James and the whole matter is now closed."

Cracow High Is Poland's Music Source

By ROMAN WASCHKO

WARSAW—The most distinguished Polish school of music is the High School of Music in Cracow, set up by the Polish ministry of culture just after World War II. The syllabus for students provides both musical and general education.

The school, celebrating its 30th anniversary, gives professional training for future instrumentalists, conductors and singers. In the main, graduates of the school continue their musical education at universities.

Apart from the compulsory educational syllabus, the students have organized a symphonic orchestra, a choir, a chamber-music group and a series of small instrumental groups. And the school is in close contact with music schools throughout Europe, including Yugoslavia, Holland, the USSR, West Germany, Romania and Bulgaria.

The chamber group, All Antico, won first prize at the International Festival of Youth Orchestras in West Berlin in 1974, and appeared in Hamburg (West Germany) and Leipzig (East Germany) last year.

Apart from classical music, the school provides musical education for jazzmen and pop musicians. Some graduates well-known on the Polish jazz scene: Jan Byrczek, president of the International Jazz Federation; Roman Dylag, bassist; Andrzej Kurylewicz, composer, pianist and reedsman; Wojciech Karolak, composer and keyboard player; and Tomasz Stanko, trumpeter.

30 U.K. Cos. For Musexpo

NEW YORK—The number of U.K. firms participating in Musexpo '76 with government support has climbed to 30 from the initial 25 (Billboard, May 22), expo president Roddy Shashoua reports.

Among participants with closed office booths at the Sept. 8-11 event in New Orleans' Fairmont Hotel are United Artists (U.K.), Emerald Records, Orange Records, Immediate Records, Charly Records, Jet Records, Red Bus Records, Arcade Records Ltd., Shannon Distributors, Bluey Tunes Music Ltd., Eden Studios Music, P.C. Music, Homemade Music Ltd., Amphonic Ltd., Ashtree Holdings Ltd., Belsize Music Ltd., Black Sheep Music/Ben Findon Productions, Cuckoo Music Productions, Cyril Spencer Ltd., Duart Music, Heath Levy Music Co., Hush Productions Ltd., Kenmar Music Co., Music Farm Ltd., Panache Music Ltd., Summit Music Ltd., Valentine Music Group Ltd., and Wilson Editions/Eurobeat.

International Briefs

PARIS—An association to celebrate in 1977, the centenary of the phonograph has been set up in France. It comprises five different organizations, including record-player manufacturers, record companies and copyright protection agencies. Georges Auric, the French composer, is president.

The history of the phonograph is of particular interest in France as Edison and the French poet Charles Gros were working, independently, on the same type of invention and announced their achievements at almost the same time. Knowledge that a similar association has been set up in the U.S. has led to steps to unite the two groups.

ATHENS—The 15th Greek Song Festival, held in the 8,000-seater Palais des Sports during the International Fair of Thessaloniki (Sept. 16-17), will be over in just two days instead of the customary three. Twenty songs will be performed on the first day, then the most popular ten will be repeated the following day, performed twice by artists.

The best, or more popular, songs will be selected by committees in the 52 provinces of Greece, through the television transmission. There will also be a special jury whose work is to give prizes for best music, lyrics, performance and arrangement. And the audience at the Palais des Sports will vote for favorite performer from those taking part.

Meanwhile the International Fair of Thessaloniki, which organizes the

Greek Artist

• Continued from page 64

the "rebetika," or popular working-class kind of song.

Among those present at the ceremony were composers Mikis Theodorakis, Yiannis Markopoulos, Manos Loizos, Yiannis Spanos, Linos Kokotos, and singers Gregoris Bithikotsis and Vicky Moskoliou.

festival, has started discussions with the Balkan countries for the participation of Balkan music groups in the event this year.

PARIS—The third Albi Festival of Music (July 23-Aug. 12) is to include a second performance of "La Coquette Trompee," an 18th century comic opera by Antoine Dauvergne. This opera was performed at the second festival, held last year, and was recorded by Decca. Mstislav Rostropovitch is to play with the Ensemble Instrumental de France, and other eminent artists are to take part.

The difference between this festival and similar events is that it includes tuition courses given by professors from the Conservatoire. And another innovation is that students form duos, trios and quartets to play on street corners in the historic center of the city.

Mainly the idea is to enhance the basic love of music. But the public passing by, perhaps interested by the quality of the performances, stops to listen and sometimes makes the charitable gesture of tossing in a coin.

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NEW CANADIAN BUDGET POSED

Firms Cast Wary Eye On Profit Limitation Rules

• Continued from page 6

amount of government intervention in business which the regulations imply.

"It's become a bloody headache with all the different regulations and returns," says Cohen. "There's plenty of interference in Canada but I'm sure it's starting to apply all over the world."

As Cohen understands the new profit regulations, product markup must remain constant.

"The way I read it, at the end of the year, provided your markup is constant, your profits can be larger and it doesn't affect you," he says. "But you can't increase your profit margin. In other words, the consumer is going to receive the benefit of frozen prices on products."

"Supposing your gross markup last year was 33%. If you increase the volume of business but still have the same markup and have larger profits then your tax rate remains the same. If you increase your margin of profit to say, 37%, and show greater profit, you have to give back to the consumer the difference of 4% in the form of taxes."

While no one exactly quarrels with Cohen's reading of the regulations there is still some speculation, particularly among record industry people, as to how the controls will really be applied. This is particularly so because separate regulations have been promulgated for distributing and non-distributing or manufacturing companies. Because many record companies perform both functions there is some anxiety

as to what the board's stance will be on the issue.

As it is, the board only formed since October 1974, is currently monitoring two major labels, United Artists and RCA. The reason for this is that both are part of larger corporations which employ more than 500 persons in Canada.

Stan Kulin, UA's president in Canada, finds the entire process rather amusing.

"We're a relatively small operation in Canada but because we are part of the Transamerica Corp., we are being checked out. That means that we have their accountants here all the time trying to determine what our average profit has been for the four years we've been in business," Kulin says.

"The purpose is to make sure that this year we don't make more than 85% of our previous average profit. If we do then we have to pass the profit difference along to our distributor, Capitol Records, or else give it back to the government in additional taxation."

Kulin also comments on the board regulations which limit executives' wages. "Salaries are limited to a 10% increase which breaks down into an 8% basic increase and a 2% merit raise," he explains.

"The maximum salary raise is \$2,400 a year. But I'm sure if a person was really good at his job and warranted more than the allowable increase, he could resign and be rehired under a different job category and make more money."

Other executives, such as Jerry Lacoursiere, managing director of A&M Records of Canada, notes that the new regulations help in terms of increasing the tax-free amounts which can be put away in registered retirement plans and deferred profit sharing.

Most often repeated among those who have studied the new budget is the belief that these are but stopgap measure instituted by the government while waiting for the Canadian economy to catch up to the recovery now being experienced in the U.S.

Canadians Form Disco Pooling In Montreal

• Continued from page 44

turn envelope. If the response sheet is not filled in and returned to the center prior to the following week's mailing, the records are held until this requirement is fulfilled.

In the case of smaller record companies that are unable to supply enough promotional copies for a complete mailing to subscribing deejays, the records are distributed on a first-come first-serve basis based on the postmarked date of a deejays initial application.

In late April, a press conference was held at the Koutoubia Discotheque in Toronto attended by Zgarka and Cucuzzella as well as Jim Evans and John Edwards, the CRP representatives for Ottawa/Hull and Toronto. The meeting was held to explain the group's goals which include the expansion of the present mailing list of the reaction sheets from 600 to a possible 2500. It was also decided to service 50 more deejays in Toronto and western Canada.

The group recently received a gold record for its help in breaking Penny McLean's "Lady Bump" in Canada.

CANADIAN COMPANIES LOWER DISCOUNTS

Dealer Price Hikes Stir Gripping

By MARTY MELHUISE

TORONTO—A recent price increase on albums by MCA from \$7.29 to \$7.98 list on its major product and the raising of the price of LPs to dealers by just over 2% has retailer Larry Ellinson of the Toronto-based Round Records fuming.

"Instead of a dealer discount being 38% less 10% as it has been for years," contends Ellinson, "It is now 38% less 8%. Rackjobbers normally have a 10% better price than a dealer but this policy change creates a 12% spread in price from what a wholesaler would pay as compared to a dealer. Under the new price list, I'm paying \$4.16 for a \$7.29 list LP where I was paying \$4.07 before. It is the first time that I can remember that there has been more than a 10% spread between a wholesaler and retailer in Canada."

It is generally accepted that less than 10% of most record company's business is in direct sales to dealers.

"Maybe what they are trying to tell me is to start buying from a rackjobber as opposed to buying direct from the company," says Ellinson. "I've been buying direct from MCA for three years. I pay more by buying directly from them than if I bought from a rackjobber. MCA's making close to 50c more per LP by selling to me direct."

Ellinson feels so strongly about this that he is even considering a boycott of MCA product. "It's the only real retaliation I can make and I'm giving it serious consideration. I might also refuse to pay whatever money I owe them. There was no consultation before or after the price raise to determine how this would affect us."

The thing that concerns Ellinson is that his prices are going up 2% but the list price is remaining basically the same with a number of \$7.98 exceptions.

"The prices in my store are set by 30% off the list price," says Ellinson. "Anything less than that is a sale price."

"If I'm charging \$4.99 for a \$7.29 album now and my price goes up 10c an album, I'm still charging \$4.99. The only person losing on this whole deal is me. I can't pass the increase on to the customer and stay competitive in this city."

"The retail situation in Toronto has become quite different recently than it has been at any time in the past. Today I'm undercut in price by three stores on Yonge Street (Toronto's main street) and being matched by two others on the same street. The three undercutting me are all owned, directly or indirectly by record companies. Shoppers, which is owned by Sound 21, a rackjobber in Port Credit, in turn owned by Polydor; Mr. Sound, owned by Capitol, and Target Tape owned by Quality."

Ellinson's store is in an out of the way location downtown with cheap rent, small staff and low overhead which is part of the reason he can afford to get away with his low prices. Yet, many of the stores in the downtown area have high overheads and are still undercutting his prices.

There have been no significant increases by record companies in Canada for more than a year. On Feb. 26 of this year, London Records announced a price increase which basically made the list price of all LPs \$7.98 across the board. Discount percentages stayed roughly the same.

As of March 1, Polydor's prices

also went to \$7.98 across the board with discount percentages remaining at 38% and 10% to dealers.

Columbia Records made their increases effective May 15. The list price of LPs was not raised but discount percentages were altered.

In their policy statement Columbia indicates, "You will note that dealer cost price for pop LP product is necessary due to the continued climb in costs of record production and occurs only in the pop LP segment of our catalog. This revision will change your gross profit margin by approximately 3% and all LP product will now combine a gross profit margin of suggested list price less 40%."

Ellinson feels that that statement is in error.

"The new price list from Columbia is a flat 40% off the list price, but in my case, I get a 5% discount for being a volume retailer," says Ellinson. "Therefore my price is list less 40% less 5%. The prices from Columbia went up about two years ago along with Polydor. At that time Columbia changed their discount schedule from 38% less 10% to 38% less 5% across the board for dealers. Six or eight weeks after the increase, Columbia backed off and gave everybody an additional 3% discount so the prices became 38% less 5% less

3%. Then they announced a rebate for high volume so that prices became 38% less 5% less 3% less 5%. Including my discounts, I have been paying \$3.95 for a Columbia record, the cheapest company by far. With the new policy statement though, my price works out to \$4.37 less 5% which works out to approximately \$4.16, an increase in my cost of 20c an album. Because the list price is not changing, I'm forced to absorb that money."

"Last year, Columbia increased their volume discount by 5% to any account that bought \$12,000 worth of record and tapes over a year. The new policy statement increased that figure to \$20,000 over a year, but only for records. A lot of accounts then have lost that volume discount so they are paying an additional 40c an album with the list price remaining the same."

"I give Columbia credit for one thing. After the price increase, they did go out and survey rackjobbers and dealers to hear what they had to say."

Ellinson feels that if the same trend continues, prices will be forced up at the retail level. One industry source indicated that most rackjobbers are happy with this situation as they have been looking for an excuse to raise prices for quite a while.

Deja Vu In Capitol Deal

TORONTO—Deja Vu, a band put together and produced by well-known Canadian musician Skip Prokop, has just completed a tour with Joe Cocker which coincided with the release of its first album for Capitol Records, "A Song For Everyone."

The band, which is comprised of seven Canadian musicians, recently signed a recording contract with Capitol Records Inc. in the U.S. which is being referred to as "unprecedented" in the company's history considering the fact that the group is literally unknown with absolutely no live performances to its credit.

Deja Vu was brought to Capitol's attention by its manager Stan Poses and CAM Productions' Jimmy Jenner, who has produced such acts as Eric Carmen and Grand Funk Railroad. The album was produced by Skip Prokop, the former drummer for his own bands the Paupers and Lighthouse in Canada. Jimmy Jenner acted as executive producer. Deja Vu is handled exclusively by Greg McCutcheon of American Talent International for bookings. The band's tour manager is Grant Spence.

"Jimmy Jenner and I had talked a lot about working together at a production level," says Prokop. "I wasn't really interested in playing in a band again. About a year and a half ago he said, 'Why don't you put a group together and produce them?' He indicated that if I put a group together from scratch and took it to the top of the charts, I would gain credibility as a producer and start working at it full time, possibly taking some of the work load off him."

Prokop didn't have to look far for the musicians for the band. One of the acts that he had been working with in the past, Bob McBride, already had a band put together and Prokop approached them. After an initial hesitation, they decided to get

involved in the project. To front the band he looked for three singers and found them in the persons of Cal Dodd, Paul Gordon and Bob Bonnell.

Speaking of the deal with Capitol, Prokop states, "It's definitely an unprecedented deal especially for a group that hasn't had a track record. Nobody gets, to my knowledge, three or four million dollars up front but the deal we have is that we get an album budget and should the group get a hit, the next album is worth more and so on. It really gives the band an incentive to produce. It's a world deal over a five-year period and is a monster deal if it lasts that long."

"Capitol Records has committed thousands of dollars in promotion up front and we saw the first signs of that during our tour with Joe Cocker. We were supported by extensive radio, print and point of purchase promotion."

Canada
Executive
Turntable

Headly Westerfield, former promotion coordinator for Island Records in Canada, station manager at Radio Sheridan and writer for Record Week, the Canadian music trade paper, replaces Taylor at United Artists.

Cathy Hahn, formerly with Dixon-Propas and Island Records, has been appointed national promotion representative for Mel Shaw's Corner Store Records label. She will report directly to Shaw. Hahn, before entering the record industry, had been music director at CJAD in Montreal.

Paul Hann Will Score TV Series

EDMONTON—Paul Hann, signed to the Edmonton-based label Stony Plain Records, has been very active of late.

He was commissioned by Access Television North to write the music for their new 13-part series Broadfoot: The Prairie Years. Hosted by Canadian author Barry Broadfoot, the series will utilize 100% original music which will also be performed by Hann.

Hann and his current album "Another Tumbleweed" were the subject of a 30-minute television special done by the CBC in Edmonton and set for broadcast on July 6. Live performance footage was shot at the Hovel Coffee House in Edmonton, where Hann was performing. A Swedish Broadcasting Corporation crew headed up by producer Urban Lassen also took advantage of Hann's Hovel engagement to shoot some footage for a documentary they are compiling on the Canadian music scene.

Hann was in the studio in late April to provide guitar, banjo and vocal back-up on two tunes for Will Millar's first solo album "Make Believe Days." The recording was done at Tommy Banks' Century II Studios and produced by Holger Petersen. Millar's first recording venture outside of the Irish Rovers will be released by Stony Plain Records in July.

In July, Hann will appear at the Winnipeg Folk Festival.

Hann's music is published by Lands End Music (BMIC) and is represented by the Kicking Horse Music Company. Stony Plain Records is distributed in Canada by London Records.

Latin Scene

LOS ANGELES

Causing a wave of excitement in the Bay Area is Fania Records' film "Our Latin Thing," which premiered April 27 at the Metro II theater in San Francisco.

Since then, "Our Latin Thing" has literally been the talk of the town, not only on the streets but on many radio stations as well, which are eagerly playing the movie soundtrack.

May 1 was an exciting day for L.A.'s salsa fans as California Concerts ventured into its first salsa presentation with Ray Barretto, Mongo Santamaria, Luis Gasca, Willie Bobo, Cal Tjader and El Chicano. It was California Concerts' first salsa experience and the dance was extremely well promoted.

The proof was in the size of the crowd, which numbered over 4,000, an amount not seen too often at L.A. salsa affairs. While the dance can also be considered well planned in the aspect of the talent chosen, perhaps the only obstacle was the fact that it was done in the L.A. Convention Center, which is known to have unfavorable acoustics.

Camilo Azuquita has just returned to L.A. from Panama where he starred in the annual carnival. Previous to the carnival he had just finished the vocal track for Kako's new LP, soon to be released on Alegre Records, a subsidiary of Fania. It is also reported that Azuquita will be touring Mexico this year, something that not too many salsa artists have done in the past.

Popular Afro-Cuban conguero Mongo Santamaria is presently on tour covering the Southwestern U.S. with stops at many popular jazz clubs, where Mongo has his biggest following. However, Mongo is now going back to his roots, playing more typical Latin than usual. This is part of the promotion for his latest LP for Fania with Justo Betancourt. Mongo is very excited about this, since it is his first pure Latin LP in over 15 years.

GERALDO FEENEY

Stanley Steinhaus and Pepe Garcia Jr. have returned enthused from Phoenix where they finished recording new talent known as Los Marianos for the Latin International label. . . . Musart has reported continued success with its new group Los Felinos, which is getting good airplay with the single release "Morena De 15 Anos" (15-Year-Old Dark Girl). Also doing well on Musart is Tirso Paiz with two simultaneous radio hits "Sonando Contigo" (Dreaming Of You) and "Si Me Quisieras Un Poquito" (If You Loved Me Just a Little).

A couple of months ago Orfeon Records released an interesting single by Marina Dorell entitled "Como Esta Licenciado" (How Are You, Sir?) which has done well up to now in both sales and airplay. While Marina Dorell sings in this cut, Andres Garcia does a background as a man who is called at home by his mistress and speaks on the phone as if it were a business associate. Orfeon is now preparing release of another single by Tina Rosal entitled "Pero Doctor" (But Doctor), which will be the answer to the first single by the mistress. Cute gimmicks such as this always seem to do well in the West Coast Latin market, and Orfeon is confident that these two will be its hits of the year.

Radio KWKW in Pasadena has launched a publicity campaign to try to boost its listening audience, and so far, it seems to be paying off. KWKW has never believed in the conventional rating services, considering that it isn't possible to project audience estimates accurately. Instead, they have made their own marketing studies with the Spanish population in Los Angeles. After having determined precisely which segment of the Spanish market they want to reach, they have created a programming format they feel is most appealing to that particular portion of the Latin community. Pepe Rolon, program director, has collaborated well on the project, making a few changes in the format. Regarding their musical selection, Pepe has felt it would be better to go after a particular market than to try to compete with the other Spanish stations in the L.A. area.

NEW YORK

Eydie Gorme (Gala) sang one of the songs from her recent Spanish-language album "La Gorme" on the Johnny Carson show the other night giving the album a big plug. The song was "Quiereme Mucho" which is familiar to Anglo audiences as "Yours" but with a Latin disco arrangement. But a funny bit occurred with Eydie on the Carson show. An NBC censor apparently sought to prevent a freebee plug for the label and bleeped her mention of Gala. The next night, her husband, Steve Lawrence, was on the Carson show and explained that he didn't want their kids to think that Eydie had cursed on national tv saying that all Eydie had done was

mention that the song was from her new album on the Gala label. This time the censor left it in. Both Steve and Eydie have an interest in plugging the label since they own it in partnership with Coco Records which distributes the product.

Argentine singer-composer-comedian Chico Novarro (Microfon) in the U.S. to plug his latest album "Que Salga El Autor" containing his hit single "Y Como Haras?" Novarro's compositions include such well known Latin tunes as "El Ultimo Acto," "Debut Y Despedida," "Cuidado," "Nuestro Balance," "Adultos," "El Inventario" and a slew of others recorded by names such as Olga Guillot (Caytronics), Lissette (Borinquen) and Tito Rodriguez (T.R.).

The town is still buzzing over the Latin N.Y. Magazine awards show at the Beacon Theater. There was a vitality about the production which allowed for minor technical difficulties to be overlooked and the thrilling finale which had Eddie Palmieri (Coco), Tito Puente (Tico), Ray Barretto (Fania) and a host of other salsa stars on stage at the same time, knocked the people out. It was the first time since 1968 that the three heavyweights have played together. . . . Machito has just signed with Coco according to a source in Harvey Averde's office. . . . And, Harvey himself told us that his label will distribute the latest LP by Astor Piazzola, the Argentine born bandoleon player and composer. Piazzola's recent concert at Carnegie Hall under the auspices of the Argentine Ambassador to the U.S. was the highlight of his U.S. tour.

Just received copy of Henry Armeteris' music monthly, La Gaceta, which gives full rundown of what is happening on the West Coast Latin music scene. An interesting item concerns his efforts to get an international conference on Latin music under way. If enough labels get behind the effort it could turn out to be one of the most effective forums in the business.

RUDY GARCIA

TEXAS

Fama recording artists Los Tigres Del Norte will be featured in two movies currently under production in the Rio Grande Valley of Texas. Both films are based on two of Los Tigres' hit singles for Fama, entitled "Contrabando Y Traicion," and "La Banda del Carro Rojo." Bookings have been good for Los Tigres on the strength of these two singles. The group is produced and managed by Art Walker and Ron Sporenhle out of San Jose and L.A., California. . . . Another conjunto making ripples on the Texas scene goes by the name of Los Cadetes de Linares. They have two albums out on the Ramex label. Their rendition of a corrido titled "Los Dos Amigos" has earned them ample airplay over radio stations across the state.

La Caravana Chicana, organized by Nano Ramirez Jr. at Falcon, has been getting good response in its tour across the state. It will also be going out of state during the summer, according to Ramirez. Possible stops for the caravan of top Texas bands are Chicago, Los Angeles, Albuquerque, and other popular spots along the midwest, southwest, and West Coast. Featured performers on this troupe are Carlos Guzman, Sunny Ozuna, Tortilla Factory, Augustine Ramirez, Los Fabulosos Cuatro and others. . . . Radio station KOPY in Alice, formerly billed as the Gentle Giant of Country Music, has gone full-time Spanish. During the first weeks of operation under its new format, the staff included Joe Lozano, Joe Cisneros, Jorge Guillen, and Armando Pena. Meanwhile in Houston, Henry Pena's TV Show "Henry Pena Y Las Estrellas" is now a regular feature on Channel 26. A recent guest on Pena's show was Jimmy Edward, who sang some of his songs from his GCP album titled "Memories." Edward is currently on an out-of-state tour that will include Chicago and Michigan. Upon his return, Edward will be planning his future releases on GCP. Pena, who is Edward's business manager, has been kept busy trying to keep up with booking demand for Edward on the strength of his current Top 40 single and his recent appearance on several tv specials. Other stations which have added Edward's "Memories" to their playlist are: WOAI, KBUC, and KKYX in San Antonio. It is interesting to note that while the single could be classified as Top 40, it is being played over some country music stations as well.

Sunny & the Sunliners has a new album out titled "Siempre" on Key-Loc. Sunny and his manager, Johnny Zaragosa, are currently reviewing plans for more national and international exposure for the group. As part of this plan, Key-Loc will soon be releasing a repackage LP of Sunny's old hits. Sunny has made the national Top 40 charts before with such hits as "Talk To Me" and "Golly Gee."

LUPE SILVA

Peerless Mexico Restaffing

By MARV FISHER

MEXICO CITY—It's only the beginning for the revitalization of one of the oldest existing labels in this country. The staff restructuring which has been going on for the past few weeks are but the first moves.

Peerless De Mexico, headed by the Klincworth family for more than three decades since its founding in the early 1940's, is bringing in some new blood, new ideas and taking a new look at the international product to meet the challenge of competition in what is being recognized as one of the fastest growing music markets in the world.

One of the initial steps in this direction is bringing into the fold all-around talent executive Salvador Arreguin. For the past several years he was program director on a couple of the Federal Districts key AM radio stations; prior to that, he was affiliated with other major labels. He is joined in the new realignment by public relations director Guillermo Ariaga, another industry veteran, and attorney Octavio Rubio who will head up the new department of exportation.

"We are setting our sights on more international things," states Arreguin, "which so far have not been distributed in our market." The major foreign product handled presently by Peerless includes London and all of its subsidiary labels plus a couple of others like Tel-Dec and Predisa.

As far as exports are concerned, Rubio is being assigned to do as much promotion outside of Mexico as possible. "There is still plenty of room for our product in other countries," adds Arreguin. "Besides, it is in line with the growing thinking here of concentrating more on turning out hit records that would be acceptable in other nations."

That is being looked for in terms of import product that can be classified into two categories—the rhythm and what they are saying in the song and just the straight sound. Arreguin points out that in the past year Los Terricolas, a Venezuelan combo distributed by Gamma, hit with the prior. He sees a definite buildup of sound with the hustle entries. "Nobody understands the later—but they sure dig what they hear," the new talent executive continues.

"The important thing is that we cannot stand pat," says Ariaga. "Everything cannot rely on the re-releases of a Podro Infante—or from the international side, product from a Tom Jones or Engelbert Humperdinck. By August we'll be moving in a direction of more international lines for the future."

Another key to hyping more business for Peerless lies within the regional areas. "A concentration of efforts in developing local talent in places like Tijuana, Guadalajara, Monterrey and Merida can easily

generate plenty of activity and public response for us in those places," continues Arreguin. "And out of our attempts, we could find out that Mexico does in a way have its own 'Nashville.'"

"I really don't feel that we have to keep such locales confined with their own indigenous sound," the veteran music executive points out. "Most of them have 4-track studios, which is okay to sustain their commercial values. We're not out to change that quality," he opines. "Just by developing them with our own ideas and promotion, we could come up with national hits."

Another theory of Arreguin and Ariaga is that most of the people in the business are overly concerned with what happens only in the Federal District. "Of course, we won't al-

ter our thinking to ignore it entirely—but we will shift or add concentration to the places we believe will be fruitful for us," they emphasize.

Peerless will continue with originals and cover sides from such big selling artists as Los Babys and Las Piernas during the revitalization period. Ditto for the international repertoire from London and the others. "But watch out for us comes the end of the year," they warn.

Alejandro Saldivar, general manager of the label who has been with Peerless for 25 years, has basically been a conservative thinker in supervising the company's fortunes. But apparently there has been a liberalization of his thinking leading to more expenditures and providing a more competitive look in the future.

Billboard SPECIAL SURVEY For Week Ending 6/5/76

Billboard Special Survey Hot Latin LPs™

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IN PUERTO RICO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480	8	ORCH. HARLOW Ed Judo Maravillosos, Fania JM00490
2	RAUL MARRERO Apt. #2, Mericana 1035	9	JULIO IGLESIAS El Amor, Alhambra 23
3	LA CORPORACION LATINA Liego Pa Quedarse, Lamp 503	10	IRIS CHACON Borinquen 1298
4	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	11	NYDIA CARO Nydia Caro, Alhambra Als-144
5	LA PANDILLA La Pandilla, Alhambra 4007	12	PACHECO El Maestro, Fania JM00485
6	YOLANDITA MONGE Floreciendo, Coco CLP-123	13	CAMILO SESTO Amor Libre, Pronto 1013
7	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	14	RICARDO RAY & BOBBY CRUZ 10 Aniversario, Vaya 36
		15	BOBBY VALENTINE Va A La Carcel, Bronco 1001

IN NEW YORK

1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480	8	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400
2	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	9	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
3	YOLANDITA MONGE Floreciendo, Coco CLP-123	10	ROBERTO TORRES Alto Nuevo Salsoul-Sal-4107
4	PACHECO El Maestro, Fania JM00485	11	ORCH. HARLOW El Judo Maravillosos, Fania JM00490
5	TIPICA NOVEL With A Touch of Brass, TR-116XCP	12	ROBERTO CARLOS Quiero Verte A Me Lado, Caytronics 1439
6	CAMILO SESTO Amor Libre, Pronto Pts. 1013	13	SALSOUL ORQ. Salsoul Orchestra SZS-5501
7	BOBBY RODRIQUEZ Lead Me To That Beautiful Band, XVS-43	14	PUPI Y Su Charanga, Vaya XVS-40
		15	MORRIS ALBERT Dime, Audio Latino 4085

Free Concert In L.A.

LOS ANGELES—Rudy Macias and his 10-piece orchestra performs Sunday (6) at the Pilgrimage Theater here as a free presentation by Musicians' Union Local 47 in conjunction with the Los Angeles Dept. of Parks and Recreation and the Performing Arts Commission.

Macias has kept the Latin sound alive in L.A. for over 25 years, and the nucleus of his present band was his quintet during the 50s. The orchestra features Blas Vasquez, owner of the Club Virginia's, on flute, and Blas' brother Frank on bass. This will be the eighth of a series of 10 Sunday afternoon free concerts.

INTERNATIONAL

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week Last Week

- 1 1 FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)
- 2 2 NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)
- 3 14 COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)
- 4 11 MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)
- 5 6 MORE MORE MORE—Andrae True Connection (Buddah)—Buddah (Gregg Diamond)
- 6 5 ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)
- 7 16 SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)
- 8 7 FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)
- 9 17 LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti)
- 10 15 LOVE HANGOVER—Diana Ross (Tamla Motown)—J.C. 'ete London (Hal Davis)
- 11 21 DEVIL WOMAN—*Cliff Richard (EMI)—Chappell/Robinson/Sparke (Bruce Welch)
- 12 19 I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery
- 13 9 JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)
- 14 4 CAN'T HELP FALLING IN LOVE—Stylistics (Avco)—Carlin (Hugo/Luigi)
- 15 10 S'S SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kennedy Young)
- 16 8 SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)
- 17 26 REGGAE LIKE IT USED TO BE—*Paul Nichols (RSO)—April/Rio Cartel (C. Neil)
- 18 24 MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)
- 19 12 GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly Prod.)
- 20 29 THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy)
- 21 3 SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
- 22 33 SHOW ME THE WAY—*Peter Frampton (A&M)—Rondon (Peter Frampton)
- 23 25 SHAKE IT DOWN—*Nud (Private Stock)—Evolution/Island (Pip Williams)
- 24 35 REQUIEM—*Slik (Bell)—Martin/Coultter (Bill Martin/Phil Coultter)
- 25 45 HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
- 26 30 I'LL GO WHERE YOUR MUSIC TAKES ME—*Jimmy James & The Vagabonds (Pye)—Subbidu/Chappell (Biddu)
- 27 18 FALLEN ANGEL—Frankie Valli (Private Stock)—Big Secret (Bob Gaudio)
- 28 38 JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)
- 29 37 THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)
- 30 31 SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin
- 31 28 LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu)
- 32 20 LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade)
- 33 27 DISCO LADY—Johnny Taylor (CBS)—Screen Gems/Columbia (Don Davis)
- 34 40 FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Capricorn)—Carlin (Alan Blazek/Bill Szymczyk)
- 35 41 LET'S MAKE A BABY—Billy Paul (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
- 36 22 DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes)
- 37 44 TVC 15—*David Bowie (RCA)—Bewlay Bros./Chrysalis/Mainman (David Bowie/Harry Maslin)
- 38 13 CONVOY GB—Laurie Lingo & The Dipsticks (State)—Chappell (Bickerton/Wadding)
- 39 49 THE WANDERER—Dion (Philips)—Schwartz (Glen Stuart)
- 40 36 THE WINKLE MAN—*Judge Dread (Cactus)—Alted/Warner Bros. (Alted Prod.)
- 41 — YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud/Tom Sellers)
- 42 — DAWN—*Flintlock (Pinnacle)—Areea (Mike Holoway Senior)

- 43 43 HURT—Elvis Presley (RCA)—Big Three
- 44 — YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers)
- 45 — COULD IT BE MAGIC—Donna Summer (GTO)—Kamiazzi (Pete Bellotte/Giorgio Moroder)
- 46 50 THE TWO OF US—*Mac & Katie Kissoon (Slate)—Ladysmith Music (Bickerton/Waddington)
- 47 — YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)
- 48 — THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)
- 49 — TROCADERO—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 50 — PARTY TIME—Fatback band (Polydor)—Clita/Intersong (Fatback Band)

LPs

- 1 1 GREATEST HITS—Abba (Epic)
- 2 9 LIVE IN LONDON—John Denver (RCA)
- 3 3 INSTRUMENTAL GOLD—Various Artists (Warwick)
- 4 7 HIT MACHINE—Various Artists (K-Tel)
- 5 4 WINGS AT THE SPEED OF SOUND (Parlophone)
- 6 2 BLACK & BLUE—Rolling Stones (Rolling Stones)
- 7 12 JUKE BOX JIVE—Various Artists (K-Tel)
- 8 19 A TOUCH OF COUNTRY—Various Artists (Topaz)
- 9 14 THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)
- 10 5 ROCK FOLLIES (Island)
- 11 11 ROYAL SCAN—Steely Dan (ABC)
- 12 18 WHO LOVES YOU—Four Seasons (Warner Bros.)
- 13 8 PRESENCE—Led Zeppelin (Swan Song)
- 14 16 DIANA ROSS (Tamla Motown)
- 15 17 HOW DARE YOU—10C.C. (Mercury)
- 16 15 SOME OF MY POEMS & SONGS—Pam Ayres (Galaxy)
- 17 13 LOVE, LIFE & FEELINGS—Shirley Bassey (United Artists)
- 18 24 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
- 19 6 HERE & THERE: LIVE IN LONDON & NEW YORK—Elton John (DJM)
- 20 10 GREATEST HITS—Eagles (Asylum)
- 21 21 NO EARTHLY CONNECTION—Rick Wakeman (A&M)
- 22 38 PAT BOONE ORIGINALS (ABC)
- 23 25 BREAKAWAY—Gallagher & Lyle (A&M)
- 24 — I'M NEARLY FAMOUS—Cliff Richard (EMI)
- 25 29 TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE—Jethro Tull (Chrysalis)
- 26 36 REACH FOR THE SKY—Sutherland Bros. & Quiver (CBS)
- 27 30 A TRICK OF THE TAIL—Genesis (Charisma)
- 28 35 TUBULAR BELLS—Mike Oldfield (Virgin)
- 29 23 DESIRE—Bob Dylan (CBS)
- 30 26 RASTAMAN VIBRATION—Bob Marley & the Wailers (Island)
- 31 — FRAMPTON COMES ALIVE—Peter Frampton (A&M)
- 32 40 I WANT YOU—Marvin Gaye (Tamla Motown)
- 33 20 LOVE & KISSES FROM BROTHERHOOD OF MAN (Pye)
- 34 27 THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER (EMI)
- 35 39 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
- 36 42 24 ORIGINAL HITS—Drifters (Atlantic)
- 37 — DESTROYER—Kiss (Casablanca)
- 38 — BLUE FOR YOU—Status Quo (Vertigo)
- 39 33 AMIGOS—Santana (CBS)
- 40 37 CRY TOUGH—Nils Lofgren (A&M)
- 41 — TROCADERO—Showaddywaddy (Bell)
- 42 22 DOUBLY DEVINE—Sydney Devine (Philips)
- 43 48 ROLLED GOLD—Rolling Stones (Decca)
- 44 — BRASS CONSTRUCTION (United Artists)
- 45 28 THE BEST OF JOHN DENVER (RCA)
- 46 — JAIL BREAK—Thin Lizzy (Vertigo)
- 47 — ALL AMERICAN ALIEN BOY—Ian Hunter (CBS)
- 48 — STATION TO STATION—David Bowie (RCA)
- 49 — GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)
- 50 — COME ON OVER—Olivia Newton-John (EMI)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- 1 1 FERNANDO—Abba (Polydor)—Union/Oktave/SMV

- 2 ROCKY—Frank Farian (Hansa/Ariola)—Intro/UEP
- 3 MISSISSIPPI—Pussycat (EMI)—Roba Music
- 4 SAVE YOUR KISSES FOR ME—Brotherhood of Man (Pye/Ariola)—Arends
- 5 GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell
- 6 A GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell
- 7 SCHMIDTCHEN SCHLEICHER—*Nico Haak (Philips)—Hanseatic/Intersong
- 8 GEORGIE—Pussycat (EMI)—Roba Music
- 9 1-2-3-4... FIRE!—*Silver Convention (Jupiter/Ariola)—Meridian-Siegel/Butterfly
- 10 I LOVE TO LOVE—Tina Charles (CBS)—Finger
- 11 YOU SEXY THING—Hot Chocolate (RAK/EMI)—Melodie der Welt
- 12 EIN SCHOENER TAG—*Lena Valaitis (Ariola)—Young/Intro
- 13 ICH LIEBE DAS LEBEN—*Vicky Leandros (Philips)—Samos/Intersong
- 14 GET UP AND BOOGIE—*Silver Convention (Jupiter/Ariola)—Meridian-Siegel/Butterfly
- 15 CHARLEY BROWN—Two Man Sound (Warner)—Montana

LPs

- 1 POP EXPRESS—Various Artists (K-Tel)
- 2 WIM THOELKE PRAESSENTIERT: DER GROSSE PREIS—Various Artists (Ariola)
- 3 HIT-EXPLOSION—Various Artists (Arcade)
- 4 SUPER 20—NEU '76—Various Artists (Ariola)
- 5 DAS VIERTE PROGRAMME—Otto (Ruessi/EMI)
- 6 GREATEST HITS—Simon & Garfunkel (CBS)
- 7 TROUBLE—Sailor (Epic)
- 8 GALAXO GANG—Udo Lindenberg & Das Panikorchester (Telefunken)
- 9 MUSIK-BOX—Various Artists (K-Tel)
- 10 THE BEST OF ABBA—Abba (Polydor)

FRANCE

(Courtesy Groupement D'Interet Economique de l'Edition Phonographique et Audiovisuelle)
*Denotes local origin
SINGLES

- 1 SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Vogue)
- 2 UN PRINCE EN EXIL—*Sheila Carrere
- 3 JOLIE MILADY—*Frederic Francois (Vogue)
- 4 LE PRINTEMPS—*Michel Fugain (RCA)
- 5 FERNANDO—ABBA (Vogue)
- 6 ALLEZ LES VERTS—*Les Supporters (Philips)
- 7 AVANT DE NOUS DIRE ADIEU—*Jeane Manson (CBS)
- 8 MA MELODIE D'AMOUR—*Mireille Mathieu (Philips)
- 9 CINDY—*C. Jerome (Discodis)
- 10 1-2-3—*Catherine Ferry (Barclay)
- 11 LA CEGGAL E LA FORMI—*Pierre Pechin (Barclay)
- 12 REQUIEM POUR UN FOUR—*Johnny Hallyday (Philips)
- 13 SORROW—*Mort Shuman (Philips)
- 14 LA BEBETE—*Annie Cordy (CBS)
- 15 T'AIMER ENCORE UNE FOIS—*Romina Power & Al Bano (Carrere)

ITALY

(Courtesy Germano Ruscitto)
LP's

- 1 LA BATTERIA, IL CONTRABASSO—Lucio Battisti (Numero Uno—RCA)
- 2 BUFALO BILL—Francesco De Gregori (RCA)
- 3 AMIGOS—Santana (CBS—MM)
- 4 DESIRE—Bob Dylan (CBS—MM)
- 5 WISH YOU WERE HERE—Pink Floyd (Harvest—EMI)
- 6 A TRICK OF THE TAIL—Genesis (Phonogram)
- 7 LA MINA—Mina (PDU—EMI)
- 8 LET THE MUSIC PLAY—Barry White (Phonogram)
- 9 LOVE TO LOVE YOU BABY—Donna Summer (Durium)
- 10 MINA CANTA LUCIO—Mina (PDU—EMI)
- 11 XXIA RACCOLTA—Fausto Papetti (Durium)
- 12 SANDOKAN—Oliver Onions (RCA)
- 13 SILVER CONVENTION—Silver Convention (Durium)
- 14 ABBA—Abba (Dig—it—MM)
- 15 ARIA PULITA—Luciano Rossi (Ariston)

AUSTRALIA

(Courtesy Radio 2SM)
*Denotes local origin
As Of 5/21/76
SINGLES

- 1 FERNANDO—Abba (RCA) (Mogull)
- 2 ROCK ME—Abba (RCA) (Mogull)
- 3 DECEMBER 1963 (Oh What A Night)—Four Seasons (Warner Bros.) (Warner Bros.)
- 4 I HATE THE MUSIC—*John Paul Young (Alb) (Albert)
- 5 BOHEMIAN RHAPSODY—Queen (Elektra) (Castle)
- 6 A GLASS OF CHAMPAGNE—Sailor (Epic) (Control)
- 7 I LOVE TO LOVE (But My Baby Loves To Dance)—Tina Charles (CBS) (Castle)

- 8 LONELY NIGHT (Angel Face)—Captain & Tennille (A&M) (Warner Bros.)
- 9 CITY LIGHTS—David Essex (CBS) (April)
- 10 OLD SID—*Daryl Braithwaite (Infinity) (R.D.M.)
- 11 RING RING—Abba (RCA) (Polar)
- 12 YOU SEXY THING—Hot Chocolate (RAK) (Mickie Most)
- 13 ALL BY MYSELF—Eric Carmen (Arista) (C.A.M.)
- 14 IT SHOULD HAVE BEEN ME—Yvonne Fair (Tama) (Castle)
- 15 LOVE ME LIKE I LOVE YOU—Bay City Rollers (Bell) (Festival)
- 16 LADY BUMP—Penny McLean (Image) (NS)
- 17 DARKTOWN STRUTTERS BALL—*Ted Mulry Gant (Ab) (Alan)
- 18 WE DO IT—R. & J. Stone (RCA) (Rondor)
- 19 LOVE HURTS—Jim Capaldi (Island) (Island); Nazareth (Vertigo) (Acuff)
- 20 HOLLYWOOD SEVEN—*Jon English (Polydor) (Essex)

ISRAEL

(Courtesy Israel Broadcasting Service)
As Of 5/16/76
SINGLES

- 1 DONNE UN PEU DE TOI—Mike Brant (WIP)
- 2 GIRLES, GIRLES, GIRLES—Sailor (Epic)
- 3 SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye)
- 4 FERNANDO—Abba (Polar)
- 5 SILLY LOVE SONGS—Wings (Capitol)
- 6 PINBALL WIZARD—Elton John (DJM)
- 7 GET UP AND BOOGIE—Silver Convention (Jupiter)
- 8 I LOVE TO LOVE—Tina Charles (CBS)
- 9 I'M MANDY, FLY ME—10cc (Mercury)
- 10 DISCO CONNECTION—Isaac Hayes (ABC)
- 11 1,2,3—Catherine Ferry (Barclay)
- 12 HONKY TONK TRAIN BLUES—Keith Emerson (Manticore)
- 13 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)
- 14 YOU DON'T HAVE TO SAY YOU LOVE ME—Guys & Dolls (Magnet)
- 15 STRANGE MAGIC—Electric Light Orchestra (Jet)
- 16 MOVIN'—Brass Construction (UA)
- 17 FALLING APART AT THE SEAMS—Marmalade (EMI)
- 18 YOU SEE THE TROUBLE WITH ME—Barry White (20th Century)
- 19 ET SI TU N'EXISTALS PAS—Joe Dassin (CBS)
- 20 SARA SMILE—Daryl Hall & John Oates (RCA)

HOLLAND

(Courtesy Stichting Nederlandse top 40)
SINGLES

- 1 BARETTA'S THEME—Sammy Davis Jr. (Philips)
- 2 SWEET LOVE—Ferrari (Negram)
- 3 YOU'RE THE REASON WHY—The Rubettes (Polydor)
- 4 COULD IT BE MAGIC—Donna Summer (Groovy)
- 5 MUSIC—John Miles (Decca)
- 6 HIT THE ROAD JACK—Stampeders (Philips)
- 7 A GLASS OF CHAMPAGNE—Sailor (Epic)
- 8 FOOL TO CRY—Rolling Stones (COC)
- 9 002 345 709 (THAT'S MY NUMBER)—Trinity (Philips)
- 10 THIS MELODY—Julien Clero (EMI Bovema)

MEXICO

(Courtesy Radio Mil)
SINGLES

- 1 DOLANNES MELODIE—Jean Claude Boreilly (Gamma)
- 2 NOMAS CONTIGO—Mario Quintero (Orfeon)
- 3 CARMENZA—Emir Boscan y Los Tomasinos (RCA)
- 4 FALSO AMOR—Los Bukis (Melody)
- 5 VOLVERE—Diego Verdague (Melody)—Sta Face (Gamma)
- 6 ESA PARED—Leo Dan (CBS)
- 7 JAMAS—Camilo Sesto (Ariola)
- 8 ALL BY MYSELF—Eric Carmen (Capitol)
- 9 LADY BUMP—Penny McLean (Atco)
- 10 COMO TE EXTRANO—Rev. de Emiliano Zapata (Melody)
- 11 CARNAVALITO—Roberto Carlos (CBS)
- 12 YA ENCONTRARON A CAMELIA—Los Tigres del Norte (Gamma)
- 13 TE QUIERO DIESTE—Rigo Tovar (Melody)
- 14 MORENA DE 15 ANOS—Los Felinos (Musart)
- 15 QUIERO—Julio Iglesias (Alhambra)

FINLAND

*Denotes local origin
SINGLES

- 1 SAVE YOUR KISSES FOR ME—Brotherhood of Man (Pye)
- 2 KUUSAMO—*Danny (Delta)
- 3 OH BABY DOLL—*Hurriganes (Love)
- 4 AFRICA—Exodus (Ariola)
- 5 NOSTALGIA—Francis Goya (Polydor)
- 6 AMIGO CHARLY BROWN—Benny (Ariola)

- 7 PUMP PUMP—*Fredri and the Friends (Finnlevy)
- 8 KANKAAN KAUNIS KATRIINA—*Pekka Himanka (Rondox)
- 9 I WANNA GO—Orso-Maria Guerinni (Musica)
- 10 FERNANDO—Abba (Polar) LPs

This Week

- 1 FINNHITS III—*Various Artists (Finnlevy)
- 2 UNOHTUMATTOMAT—*Olavi Virta (Finnlevy)
- 3 GREATEST HITS—Abba (Polar)
- 4 A NIGHT AT THE OPERA—Queen (EMI)
- 5 COUNTRY EXPRESS—*Country Express (EMI)
- 6 PENTHOUSE TAPES—Alex Harvey Band (Vertigo)
- 7 TROUBLE—Sailor (CBS)
- 8 PRESENCE—Led Zeppelin (Swan Song)
- 9 DESIRE—Bob Dylan (CBS)
- 10 TUNEEET—*Kisu (EMI)

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
SINGLE

- 1 FLY, ROBIN, FLY—Silver Convention (Belter) (Belter)
- 2 SAVE YOUR KISSES FOR ME—Brotherhood of Man (Belter) (Armonico-Clippers)
- 3 SABADO POR LA TARDE (Spanish)—Claudio Baglioni (RCA) (RCA)
- 4 HURRICANE—Bob Dylan (CBS) (April Music)
- 5 VOLARE—Al Martino (EMI) (Curci)
- 6 BOHEMIAN RHAPSODY—Queen (EMI) (Ego Musical)
- 7 AMORE GRANDE, AMORE LIBERO—II Guardiano dil Faro (RCA) (RCA)
- 8 BYE BYE FRAELIEM—*Micky (Ariola) (RCA)
- 9 LOVE TO LOVE YOU BABY—Donna Summer (Ariola) (Ariola)
- 10 PARA QUE NO ME OLVIDES—*Lorenzo Santamaria (EMI) (Ego Musical) LPs

This Week

- 1 DESIRE—Bob Dylan (CBS)
- 2 BARCELONA, GENER DE 1.976—*Lluís Llach (Movieplay)
- 3 HORSES—Patti Smith (EMI)
- 4 WISH YOU WERE HERE—Pink Floyd (EMI)
- 5 A NIGHT AT THE OPERA—Queen (EMI)
- 6 JESUCRISTO SUPERSTAR—*Version Teatral Espanola con Camilo Sesto (Ariola)
- 7 FLY, ROBIN, FLY—Silver Convention (Belter)
- 8 TOMMY—Banda Original Pelioula (Polydor)
- 9 CONEY ISLAND BABY—Lou Reed (RCA)
- 10 CLOCKWORK ORANGE—Banda Original Pelioula (Hispanovox)

BELGIUM

(Courtesy HUMO)
As Of 5/27/76
SINGLES

- 1 BARETTA THEME—Sammy Davis Jr. (Philips)
- 2 SAVE YOUR KISSES FOR ME—Brotherhood of Man (Vogue)
- 3 MUSIC—John Miles (Decca)
- 4 SWEET LOVE—Ferrari (Negram)
- 5 FERNANDO—Abba (Vogue)
- 6 THAT'S MY NUMBER—Trinity (Philips)
- 7 DONA CARMELLA—Will Tura (Topkapi)
- 8 IN DULCI JUBILO—Mike Oldfield (Barclay)
- 9 YOU'RE THE REASON WHY—Rubettes (State Rec.)
- 10 COULD IT BE MAGIC—Donna Summer (Basart) LPs

This Week

- 1 SAVE YOUR KISSES FOR ME—Brotherhood of Man (Vogue)
- 2 WILL IN NASHVILLE—Will Tura (Topkapi)
- 3 LOVE TRILOGY—Donna Summer (Basart)
- 4 BLACK & BLUE—Rolling Stones (EMI)
- 5 REBEL—John Miles (Decca)

DENMARK

(Courtesy Denmark Radio)
As Of 5/16/76

This Week

- 1 SAVE YOUR KISSES FOR ME
- 2 CHRISTIANIA (LP)
- 3 FERNANDO
- 4 GAS 5 (LP)
- 5 MAELK & VIN (LP)
- 6 1-2-3
- 7 I LOVE TO LOVE
- 8 A LITTLE BIT MORE (LP)
- 9 I LOVE TO LOVE (LP)
- 10 MY LITTLE WORLD
- 11 MASKE KU VI (LP)
- 12 LOVE AND KISSES (LP)
- 13 GREATEST HITS (LP)
- 14 SPEED OF SOUND (LP)
- 15 HEJ SOSTER (LP)
- 16 A NIGHT AT THE OPERA (LP)
- 17 NO VOCALS (LP)
- 18 PARTY 11 (LP)
- 19 ABBA (LP)
- 20 MISSISSIPPI

House C'right Action

• Continued from page 1

the Administration of Justice, was not so sure.

He rejected the 4 cent ceiling, but went along with an amendment which raises the Senate bill's 2½ cent rate to the 2¼ cent figure.

Reps. Edward Pattison (D-N.Y.) and Charles Railsback (R-Ill.) worked out an amendment to make the per-minute play .6 of a cent in the House bill, as against the ½ cent per-minute rate in S.22.

The discussion of the lost record performance royalty by subcommittee members was generally sympathetic to the principle of a performance royalty for copyrighted recording as creative works.

They voted an amendment calling for an 18-month study and report by the Register of Copyrights to Congress by Jan. 3, 1978, on record royalty.

The survey will include the views of all segments of the entertainment industry, and a comparison with European record royalty treatment.

The broadcast lobby has effectively kept the record royalty out of Senate passed revision bills.

But chairman Kastenmeier and a majority of the subcommittee members expect some future Congress to legislate record royalty to give performers and musicians a share in the commercial use of their recorded performances.

Language changes in the record copyright section (114) and the compulsory licensing section (115) of the bill would tighten antipiracy wording.

The House includes the Senate bill reminder that a compulsory license can only be used to make a new recording—not to duplicate another's recording already made.

This was an approach tried by unauthorized duplicators, but put down in four U.S. Appeals Court decisions.

The compulsory licensing section allows the owner of the original recording to grant permission to duplicate it (with mechanical royalties going to a music copyright owner).

This section, the House subcommittee notes explicitly, protects all copyrighted recordings (made on or after Feb. 15, 1972) and earlier pre-1972 recordings from duplication under a compulsory licensing of the music.

However, the House subcommittee wording adds that the original owner can only give permission to duplicate his recording, if it was made legitimately. It must be a copyrighted recording, or one made un-

Merch Directors

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retail levels. Close contact will be kept with store managers, and marketing aids will be provided for these managers.

Regional merchandising directors will report directly to Grieff, who will report to Jerry Moss, A&M president, on their progress and effectiveness.

Concord Label Grows

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and two on the piano in order to give the consumer his money's worth."

Jefferson's regular engineer, Phil Edwards, is a bassist and flutist who has perfect pitch, which Jefferson feels gives him an advantage.

Jefferson's recording philosophy is similar to Norman Granz's (Pablo) in that he doesn't feel that genuine musicians need a dozen takes and fancy overdubbing to get the job done.

der a valid compulsory license, or by negotiation with the owner of the music.

In both the Senate and House bills, the record copyright section notes that anyone can make "sound-alikes" or "mirror records" under compulsory license, which do not actually duplicate any sound from an original recording.

The old argument over how mechanical royalty should apply to records "manufactured" or "manufactured and distributed" brought some new wording. The House subcommittee prefers the words "made and distributed." The change would extend liability to anyone involved in the "physical" manufacture of infringing disks and tapes, made under a compulsory license, as well as to those who ordered them to be made.

The meaning of "distributed" was spelled out to cover those compulsory licensed records the distributor "voluntarily and permanently" has relinquished. This requires royalty also on records used as premiums, promos and freebies. Payment on the total number of records distributed would be made on a current monthly basis.

Mechanical royalty credit would be given on the return when they are actually returned to the manufacturer—unless they are again put out for cut-price sale to the public.

No problems arose about the \$8 per year per jukebox performance royalty rate carried in the Senate bill. But the definition of a jukebox was expanded to include one activated not only by coins, but also by currency, tokens or other monetary units or their equivalents.

Big problems will arise when the subcommittee gets to the public broadcast compulsory license for nondramatic music and literary works, bitterly opposed by music and book publishers. The first hearing on the PBS issue is scheduled for Friday (4).

Club Harlem Offering Names

ATLANTIC CITY, N.J.—Club Harlem, for decades the top show-caser for the name performers has lined up an impressive array of acts for the coming summer season which gets under way June 25-27 with Betty Wright and the Sygns of Tymes. They return again on June 30 through July 5.

Following are the Dynamic Superiors, July 7-11; the Manhattans, July 14-18; Donald Byrd and the Blackbyrds, July 21-25; Millie Jackson, Aug. 4-8; the Staple Singers, Aug. 13-15; James Brown Show, Aug. 18-22; Joe Simon, Aug. 24-29; with the season's closing show headed by the Blue Notes featuring Theodore Prendergast, Sept. 1-6.

As usual, Club Harlem will surround the headliners with supporting acts, with instrumental and vocal units offered in the club's lounge.

He notes that his live LPs like "The Hanna-Fontana Band," are mastered in the same order as the performance: "There were no overdubs or cuts—oh, yeah, we had to clean up a little conversation here and there, but that's about all."

Concord Jazz records are packaged in well-designed full-color jackets with full liner notes by professional jazz columnists. Pressings are consistently high quality.

Davis Cuts Premiums

• Continued from page 1

with more than 300 national radio spots on NBC and on CBS. In addition, national tv spots are also scheduled.

"I did about 15 distributor parties for Amana last year," says Davis, who is on the road some 250 days a year. "These were not product showings, but straight parties. One feature of the show was a 12-minute bi-centennial medley we had just put together.

"The people from Amana liked the medley and asked if there was a record of it. I told them it was pretty hard to get radio play or jukebox play on a 12-minute cut, and the only real way it made sense for me to cut a number like that was on a premium album. So they said fine, let's do an album and use it as an Amana promotion piece."

Davis then went into a Nashville studio, cut an album of new material, had everything okayed by RCA and gave it to Amana. They provided the cover art and they handle the distribution through their own network of distributors.

"This will not hurt my record sales in the least," Davis feels. "We are appealing here to an entirely new buyer, one who in all probability does not frequent record stores very often. So it's non-competitive with my RCA material and is potentially even a help. We hope that consumers picking up this LP will be motivated to look for other Danny Davis RCA LPs in the future."

Amana, besides supporting the set with tv and radio commercials, is also providing posters, ad mats and displays to all of its retailers.

Does Davis feel an LP for \$1 will hurt his credibility? "On the contrary," he says. "I like to think of this the same way I did when I was an RCA staff producer. Camden was then RCA's budget line, and I had trouble convincing some artists to release product on Camden.

"But these kinds of albums are impulse buys, they open up a new market and people are exposed to talent they might otherwise miss. Hopefully they want other product later on."

Davis says the initial success of the current LP opens the door to other premium sets. He also points out that this is proof that a premium need not be a compilation of a number of name artists. He adds that premium LPs need not necessarily be connected with holidays such as Christmas as they traditionally have been in the past.

Sound Waves

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work, and that in general, recording studio techniques may often be used to advantage in the broadcast studio. In Australia, Thirkell notes that sometimes 16 or 24-track programs are mixed live to a mono broadcast system.

Moderator Lindauer asked the panelists to address themselves to the future of broadcast audio, and it was brought out that one of the most pressing problems to be solved involves the antiquated equipment and attitudes of the telephone company. One participant noted that it is often impossible to make in-service tests on the system, and that distortion in the phone company's land lines is often excessive. Although satellite facilities besides the Bell System are available, the lines to and

U.S. Sales Hit \$2.6 Billion

• Continued from page 1

were placed at 282 million units sold, as compared to 1974's 276 million figure. In dollars, 1975 reportedly produced \$1.485 billion, as compared to 1974's \$1.356 billion.

Number of singles sold in 1975 was estimated at 164 million units, a dramatic 40-million unit drop from a 204 million mark the previous year.

Throw in 1973's 228 million unit sales figure on singles and the picture drawn is one of serious decline over the three years.

Dollarwise, singles in 1975 accounted for \$183 million, as compared to the \$194 million total the previous year. Once again, dollars given are estimated in terms of suggested list price.

Averaging out singles units sold and estimated dollar totals for both years produces a \$1.12 list per disk in 1975 and a 95 cents list per disk in 1974. Albums average out at \$5.26 per disk in 1975 and \$5.91 in 1974.

Dealer Signs Customers

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there is a lot of loose talent floating around Philadelphia who frequent his outlets because the shops are known in the area for having noted recording acts on hand.

Autograph sessions are a major part of the shops' advertising campaigns, and striving talent enjoys mingling with well known acts, says James.

Acts who have held autograph sessions at the shops include the Spinners, Smokey Robinson, Grover Washington, Norman Connors, Brothers Johnson, Melba Moore, Stylistics and others.

During these sessions, James announces that he is looking to sign acts for Sahara.

With Marion Wimbush, he has also formed Cactus Enterprises Inc.,

Queen Success

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George Steele, E/A marketing vice president, says. "This tour, single and merchandising campaign got Queen featured on the racks for the first time. We are now seeing the same sales pattern in catalog sales and tape that developed with the Eagles."

E/A is placing AM radio spots for Queen's new single, "You're My Best Friend," which is breaking faster than any of Queen's previous singles. Despite its six-minute length, "Bohemian Rhapsody" is still on the Hot 100 after 23 weeks.

In terms of tape unit sales, 8-tracks led the way, rising from 96.7 million units sold in 1974 (\$549.2 million) to 100.2 million in 1975 (\$583 million). Cassettes also climbed, from 15.3 million units in 1974 (\$87.2 million) to the 16.4 million mark (\$98.8 million).

While 4-channel disk information was not available, quadraphonic tapes marketed declined from 1.4 million units in 1974 (\$11.3 million) to 1.1 million units in 1975 (\$8.2 million).

Reel-to-reel tape sales fell from 500,000 units in 1974 (\$2.5 million) to 400,000 units in 1975 (\$2 million).

The \$692 million tape sales total is an increase from the previous year's mark to \$650 million. Average per tape sold each year was \$5.70 and \$5.86, 1974 and 1975, respectively.

In compiling its figures, the RIAA investigates the returns situation to net things off, and also projects increments for the non-member portion of the industry.

a management/production/recording firm. Neo Experience is the first act signed to the firm.

James is in the process of searching for a distribution deal. "Distributors are now looking for albums as opposed to singles." The Neo Experience's first release is the single "Human."

James points out that the group is currently in Sigma Sound Studio in Philadelphia recording an LP with Norman Harris and Ron Kersey arranging. James and Kersey are producing the session.

James feels that since more customers are coming into the shops, his chances of signing talent are better than ever.

He contends the increase in customers is due directly to the economy shifting and the top quality level of product.

The outlets are r&b, jazz and gospel oriented and he says that although 1975 was the worst year saleswise since he opened his first shop in 1968, all three music categories have increased substantially since the first of this year.

He feels that jazz sales have increased because of the new musical arrangements aimed at the youth market, and he gives the same explanation for the rise in gospel sales.

James is stocking more albums than singles, because, he says, "Teens are into more music, and singles sales are down."

On the other hand, he notes that 8-track tape sales are steadily increasing. He claims that 35% of his overall business is now going to tape, while cassettes have never seemed to catch on.

WHERE IS ?

ANDIRA

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 6/5/76

Number of LPs reviewed this week **46** Last week **68**

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Pop

DAVID BOWIE—Changes One, RCA APL1-1732. Collection of Bowie's best, both in the single vein as well as his most popular cuts over the years. Runs from the rock oriented material he first began to break through on a mass level with the disco oriented cuts he has enjoyed such success with in recent months. One cut released only as a single in this country also included, the decadent British hit, "John, I'm Only Dancing." Kind of LP that should receive some disco programming as a result of artist's recent acceptance in that area, as well as strong radio response. Solid, hard rockers still show as artist's best work.

Best cuts: "Space Oddity," "John, I'm Only Dancing," "Changes," "Jean Genie," "Rebel Rebel," "Fame," "Suffragette City."

Dealers: Artist has developed into a genuine superstar over the past few years.

CHRIS HILLMAN—Slipin' Away, Asylum 7E-1067. Nice, pretty country rock from the former Byrd, Burrito, Souther, Hillman, Furay member is a collection of easy, mid-tempo rockers that showcase a soft pleasant voice and an excellent collection of songs. Hillman is a better than average singer, but it is the songs that grab first notice here. With help on instruments and vocals from Donnie Dacus, Jim Gordon, Al Perkins, George Terry, Alby Galuten, Steve Cropper, Duck Dunn, Russ Kunkel, Rick Roberts, Tim Schmit and Herb Pederson. LP does not fall into the typical laid back country rock style so many artists get trapped in, showing a great deal of energy. Credit due to producers Ron and Howard Albert.

Best cuts: "Step On Out," "Slipin' Out," "Take It On The Run," "Love Is The Sweetest Amnesty," "Midnight Again," "Take Me In Your Lifeboat."

Dealers: Hillman now on the road and getting fine reviews.

THE KINKS—Greatest, Celluloid Heroes, RCA APL1-1743. Best of the Kinks' RCA material, focusing in on the last five years or so. Includes several classic cuts, mainly from the early days on the label. Rollicking Ray Davies humor coupled with some of his more poignant material makes for a solid, representative package, and a set that becomes a good companion to the several hits packages available on Reprise that showcase the 1964-1969 period of the group. Includes one cut previously released only as a single.

Best cuts: "Sitting In My Hotel," "Muswell Hillbilly," "Celluloid Heroes," "20th Century Man," "One Of The Survivors," "Skin And Bone."

Dealers: Kinks have a dozen years of fans and continue to sell more units each time out.

BLUE OYSTER CULT—Agents Of Fortune, Columbia PC 34164. Change of pace for the heavy metal kings, as they sound a bit like the early Byrds with strong harmonies and good, melodic guitars on at least part of the LP. Dual lead vocals, more finesse in the arrangements and straight rock in a quiet vein are highlights, though there is plenty of the old raucous sound for veteran fans. Patti Smith as a guest on one cut helps the band keep some of its old feel. By and large the new approach is a pleasing and successful one.

Best cuts: "(Don't Fear) The Reaper," "The Revenge Of Vera Gemini" (with Smith), "Morning Final," "Debbie Denise."

Dealers: Group usually hits the road during the summer.

JOHNNY AND EDGAR WINTER—Together, Blue Sky PZ 34033 (CBS). LP of oldies cut live will probably reach the top half of the charts based on the names involved, though most of the covers don't really stand up well next to the originals. Good guitar work from Johnny, sax work from Edgar and strong guitar work from Rick Derringer and piano from Dan Hartman as the two brothers bring their bands together. Sam & Dave, the Righteous Brothers, Jimmy Reed and Shirley & Lee among the acts covered. Good for younger fans who don't remember the originals.

Best cuts: "Harlem Shuffle," "Soul Man," "Rock & Roll Medley," "Mercy, Mercy."

Dealers: Stock in bins of both artists.



Country

EDDIE RABBITT—Rocky Mountain Music, Elektra 7E-1065. Long known as one of Nashville's best songwriters, Rabbitt has emerged as a salable singing talent with his smash "Drinkin' My Baby (Off My Mind)" and follows it with this well-balanced group of songs he wrote or co-wrote. Though several of the songs are straight country, others lean toward the progressive and pop areas. Rabbitt's soft yet convincing style sounds best on such tender ballads as "I Don't Wanna Make Love" and "There's Someone She Lies To (To Lay Here With Me)." Credit David Malloy with a first-rate production job that gives the LP a pleasing pace between the uptempo and slower numbers and judicious use of the background voices. Includes his latest single, the title song.

Best cuts: "Do You Right Tonight," "Rocky Mountain Music," "I Don't Wanna Make Love (With Anyone But You)," "I Just Got To Have You," "Ain't I Something," "There's Someone She Lies To (To Lay Here With Me)," "Drinkin' My Baby (Off My Mind)."

Dealers: Rabbitt's recent singles success should bolster his LP sales.

RAY PRICE—The Best Of Ray Price, Columbia KC-34160. Price has racked up an incredible string of country, pop and easy listening hits—and 10 of them are contained in this greatest hits package. A moody and soulful album, this includes his giant Kristofferson hit "For The Good Times," his classic rendering of "Danny Boy" and newer material such as "She's Got To Be A Saint" and "You're The Best Thing That Ever Happened To Me." Not much uptempo material here. . . it's slow and soft. A solid collection of songs with variety achieved, not by pace, but by selection of material. Produced mainly by Don Law, this captures some of the finest moments in Price's recording career.

Best cuts: "For The Good Times," "You're The Best Thing That Ever Happened To Me," "Danny Boy," "I Won't Mention It Again," "She's Got To Be A Saint," "Night Life."

Dealers: Should be a strong seller since it's a Who's Who of Price's hits.

KATY MOFFATT—Katy, Columbia KC-34172. Moffatt, her producer—Billy Sherrill, and the right piece of material for a major hit haven't come together yet, but this album indicates the latent talent is there. Katy walks the thin line between folk and country, but Sherrill's use of plenty of steel leans her toward the country side. The song's heavy with piano and strings—like "Easy Come, Easy Go"—seem the best route for chart success. No less than four piano players and four drummers worked these sessions as Sherrill tries to launch the career of Moffatt from Ebbets Field, Denver, to the country and pop charts. "Another Magic Moment In Show Biz" sounds contrived vocally. The heartfelt ballads like her past single "I Can Almost See Houston From Here" seem to be her strength as a singer.

Best cuts: "I Can't Sleep," "Ninety Miles An Hour (Down A Dead-End Street)," "Easy Come, Easy Go," "I Can Almost See Houston From Here."

Dealers: A hit single would do wonders for this package.



Soul

TAVARES—Sky High, Capitol ST-11533. Five brothers go to work with producer Freddie Perren (who has had No. 1 singles and LPs recently with the Sylvers and Miracles) and come up with a good assortment of rockers and ballads designed around the group's intricate singing styles. Brothers seem most at home with complicated vocal arrangements, handling each cut differently and working skillfully within the strong Perren production and rhythm arrangements. Several lead vocalists work well. Ballads good, but uptempo material generally is more effective and works as a better outlet for the quintet's vocal dexterity. Expect some pop crossover.

Best cuts: "The Mighty Power Of Love," "Heaven Must Be Missing An Angel," "Ridin' High," "Bein' With You," "Don't Take Away The Music."

Dealers: Group a factor on soul charts for past three years.

THE STYLISTICS—Fabulous, H&L HL-69013. Group, with its falsetto lead vocals, lush string backgrounds and easy going melodies is probably the best exponent of slick soul. Well done as always, but the steady falsetto vocals (two cuts out of that vein, handled by Airrian Love, work well), tend to create a feeling of sameness. Arrangements from Van McCoy or Horace Ott generally creative, almost supper clubbish, and Hugo & Luigi's production is its usual good job. Mix between ballads and easy rockers works, but group might do well to alternate lead voices a bit more frequently.

Best cuts: "Can't Help Falling In Love," "It's So Good," "I Will Love You Always," "You Ought To Stay With Me," "Sixteen Bars."

Dealers: Group has loyal following.



First Time Around

ANGELO—Fantasy F-9507. Strong effort from singer/songwriter who fits perfectly into today's laid back format while still retaining a good deal of energy. With some of the finest of the Los Angeles musicians helping out (Jim Gordon, Lee Ritenour) and backing vocals from the likes of Carl Wilson, Angelo moves through a set of what is essentially goodtime music that fits into the rock category but also should receive MOR acceptance. Moody music, good production and arrangements from the artist and powerfully expressive vocals. One of the brighter new faces of the year.

Best cuts: "Hurly Burly," "My Sails Are Full," "All going Down Together," "I'll Sing This Song About You," "Goodbye Bluesome Lady."

Dealers: Expect heavy Fantasy support.

THE ANDREA TRUE CONNECTION—More, More, More, Buddah BDS 5670. Strong disco set from the lady who scored so well with the title cut. Good arrangements from Greg Diamond, who also handles drums on the package and far better vocals than one might expect from lady who many felt was cashing in on her film background and using a disco single as a gimmick. True has a better than average voice and works either as a shouter or in a softer vein, and Diamond has come up with a package that avoids the slickness of so much New York disco while still sounding funky and professional.

Best cuts: "Party Line," "Keep It Up Longer," "Fill Me Up (Heart To Heart)," "More, More, More."

Dealers: Single is a huge national hit.



Jazz

McCOY TYNER—Fly With The Wind, Milestone M-9067 (Fantasy). This is an expansive setting for pianist Tyner; there's a string section, harpist and guest soloist/sidemen to add additional lustre to his own distinctively dynamic playing. Not only is the sound beautiful, but the music has a freshness and openness about it. Tyner's attack is solid and firm and his playing ripples with intensity. Ron Carter plays outstanding acoustic bass to give a midground pulse to the five selections. Hubert Law's flutes are given ample space for expression and this instrument adds a contrasting tone to Tyner's harsher pianistics. Billy Cobham's drumming is reliant and always crisp and rockish.

Best cuts: "Fly With The Wind" (an excellent large-scale all inclusive production), "Salvatore De Samba," "Beyond The Sun" (a slow, expansive fresh air type of song).

Dealers: Tyner is a pianist of this era and has been given mucho press coverage so jazz buffs know he is among this year's "in crowd."

MICHAL URBANIAK—Body English, Arista AL 4086. After several experimental jazz LPs on Columbia, Urbaniak has settled back into a jazz-funk theme with some exceptional back-up from his group, Funk Factory. Urbaniak still plays a variety of instruments (including violin, violin synthesizer and lyricon) and his sound on this LP is very contemporary with the feel of Weather Report and Herbie Hancock. Another fine as-

pect of this LP is its crystal clarity. Expect heavy r&b airplay, as well as jazz.

Best cuts: "New York Polka," "Zad," "Sevenish," "Body English," "Lyricon," "Zomar Land" (incredible cut that is unfortunately far too short). Urbaniak and his wife Ursula Dudziak are very well known in the jazz market but will need some push effectively crossover.

KEITH JARRETT—Mysteries, ABC-Impulse ASD 9315 (ABC). Not only is the listener given Jarrett's volatile piano playing, but he/she receives a jolt of energy from Dewey Redman's aggressive, dramatic tenor sax playing. Redman's presence changes the tone of this supposedly piano-led small group. Redman adds a bristling ingredient to the ensemble and he comes close to over-shadowing Jarrett. Nonetheless, the pianist has enough drive in his own playing to keep his position as "headliner" on this project. Two of modern music's key rhythm players are present here: bassist Charlie Haden and drummer Paul Motian, and they are understanding of the sharp bursts and expletives which Redman and Jarrett hurl at them.

Best cuts: "Flame," "Mysteries," "Rotation."

Dealers: Jarrett is a well respected young pianist who shifts from mood to mood with each new LP.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

Billboard's Recommended LPs

pop

ANGEL—Helluva Band, Casablanca NBLP 7028. Heavy metal quintet with a twist—synthesizers, melotrons, string ensemble and keyboards join bass, drums and guitars in a wall of sound format. Some straight ahead rock, some spacey material, some raw vocals punctuating the instrumental work. Instrumental material a step ahead of most bands in this genre, thanks primarily to Greg Guffria on synthesizers, etc. Group getting strong FM play around country. **Best cuts:** "The Fortune," "Dr. Ice," "Mirrors."

THE FLYING BURRITO BROTHERS—Airborne, Columbia PC 34222. Countryish rock, often leaning a bit more toward straight country, works well thanks to good harmony vocals and strong steel guitar from Sneaky Pete Kleinow and generally capable instrumentals. Several good lead singers. **Best cuts:** "Waitin' For Love To Begin," "Northbound Bus," "Linda Lu," "She's A Sailor" (written by and featuring Stevie Wonder on piano).

THE SUPER DISCO BAND—Pi Kappa, PKS 4000 (Buddah). Strong mix of funky and slick disco instrumentals with an occasional vocal chorus tossed in. Excellent production and arrangements from Paul Keyser (particularly the horn arrangements) on set made with some of New York's top musicians. One of the better overall disco sets, with tracks remarkably clean. **Best cuts:** "Fire And Passion," "A Song For You," "Clear Water."

WAYNE NEWTON—Tomorrow, Chelsea CH 512. Newton goes a bit contemporary on set of easy rockers produced by John Madera. Usual good Newton stylizing goes well with contemporary arrangements and material from Roy Orbison (a fine arrangement of "In Dreams"), the Bee Gees, Elton John & Bernie Taupin, Mike Settle, Phil Everly and Larry Weiss. Musicians also in the more contemporary vein, include Steve Cropper, Ben Benay, Leland Sklar, Hal Blaine and Lee Ritenour. Not rock, but not MOR either. **Best cuts:** "Hungry Years" (currently on the Hot 100), "In Dreams," "Run To Me," "I'd Build A Bridge."

SYNERGY—Sequencer, Passport PPSD 98014 (ABC). Synergy is Larry Fast on a variety of Moogs and a score of other more esoteric electronic instruments producing all the sounds of a full orchestra. Classical, relaxing feel runs throughout, as Fast creates what are probably the best and most commercial of the current electronic sounds. Longer cuts impressive, but the shorter ones are most viable. **Best cuts:** "Classical Gas," "Cybersports," "Chateau."

AL WILSON—I've Got A Feeling, Playboy PB 410. Though he's had a number of soul hits, Wilson fits more accurately into the pop/MOR classification. Artist has a good voice that works well over the easy disco, string filled arrangements and the production of Marc Gordon. Jazzy feel to several of the cuts, a Caribbean feel on another. Mostly mid-tempo, with a few ballads. Expect heavy MOR play. Good all around performance. **Best cuts:** "I've Got A Feeling," "How's Your Love Life" (sounds a bit like Bill Withers here), "Differently," "You Did It For Me."

THE TROGGS—The Trogg Tapes, Private Stock PB 2008. Basic, raunchy, sex oriented stuff that is typical Troggs and is loved by the group's strong cult of fans. Simple instrumentation and Reg Presley's archetypical rock lead vocals keep the group from jumping on any trend bandwagons. Lots of fun. **Best cuts:** "Gonna Make You" (remake of an old cut), "A Different Me," "Rollin' Stone," "After Me." (Group is back with old producer Larry Page).

DIGA RHYTHM BAND—Round RX-LA600/RX-110 (United Artists). Interesting, skillful set dominated by marimbas, vibes,

congas, bongos, tablas, timbales and several more esoteric percussion instruments. Some Jerry Garcia guitar, but overall, the package produced by ex-Grateful Dead drummer Mickey Hart (who also plays here) is a fine example of the kind of music that can be created through the use of percussion. Moods include Caribbean, Latin, Indian, jazz and a number of others. Relaxing, melodic music. **Best cuts:** "Magnificent Sevens," "Tal Mala," "Happiness Is Drumming."

BEN SIDRAN—Free In America, Arista AL 4081. Sidran's first on this label is another finely constructed effort displaying his genius from many sides. Besides being an accomplished jazz pianist, he stands out on this effort as a fine composer-singer and interpreter of other people's material (Louis Prima, J.J. Cale, Billy Joel). This album is a mix of jazz (with trumpeter Woody Shaw, The Breaker Bros., David Newman), rock (with fellow former Steve Miller Band member Curley Cooke on guitar) and various other elements. **Best cuts:** It's important to listen to all of the cuts before choosing the best.

SHIRLEY MacLAINE—Live At The Palace, Columbia PC 34223. Track to artist's highly praised New York live show is a good example of MacLaine's skill as a singer and stylist. Good production from Cy Coleman and Ted Macero and arrangements from Coleman. **Best cuts:** "Remember Me," "She's A Star (La Chanteuse A Ving Ans)."

JIM NABORS—Old Time Religion, Ranwood R-8157. Nabors has a steady core of fans and his religious LPs have always sold well. Primarily traditional hymns here, with good Snuff Garrett production and good backing vocal arrangements. Slower cuts work best. **Best cuts:** "My God And I," "Church In The Wildwood," "Sweet Hour Of Prayer."

NORMAN BLAKE—Whiskey Before Breakfast, Rounder 02144. Superb acoustical guitarist handles a series of country and folksy sounding songs, both instrumentally and vocally. Second guitarist Clarence Collins adds to fullness of sound. Most material uptempo. Wide variety of sounds on LP. **Best cuts:** "Under the Double Eagle," "The Girl I Left In Sunny Tennessee," "Church St. Blues," "Fiddler's Dram/Whiskey Before Breakfast."

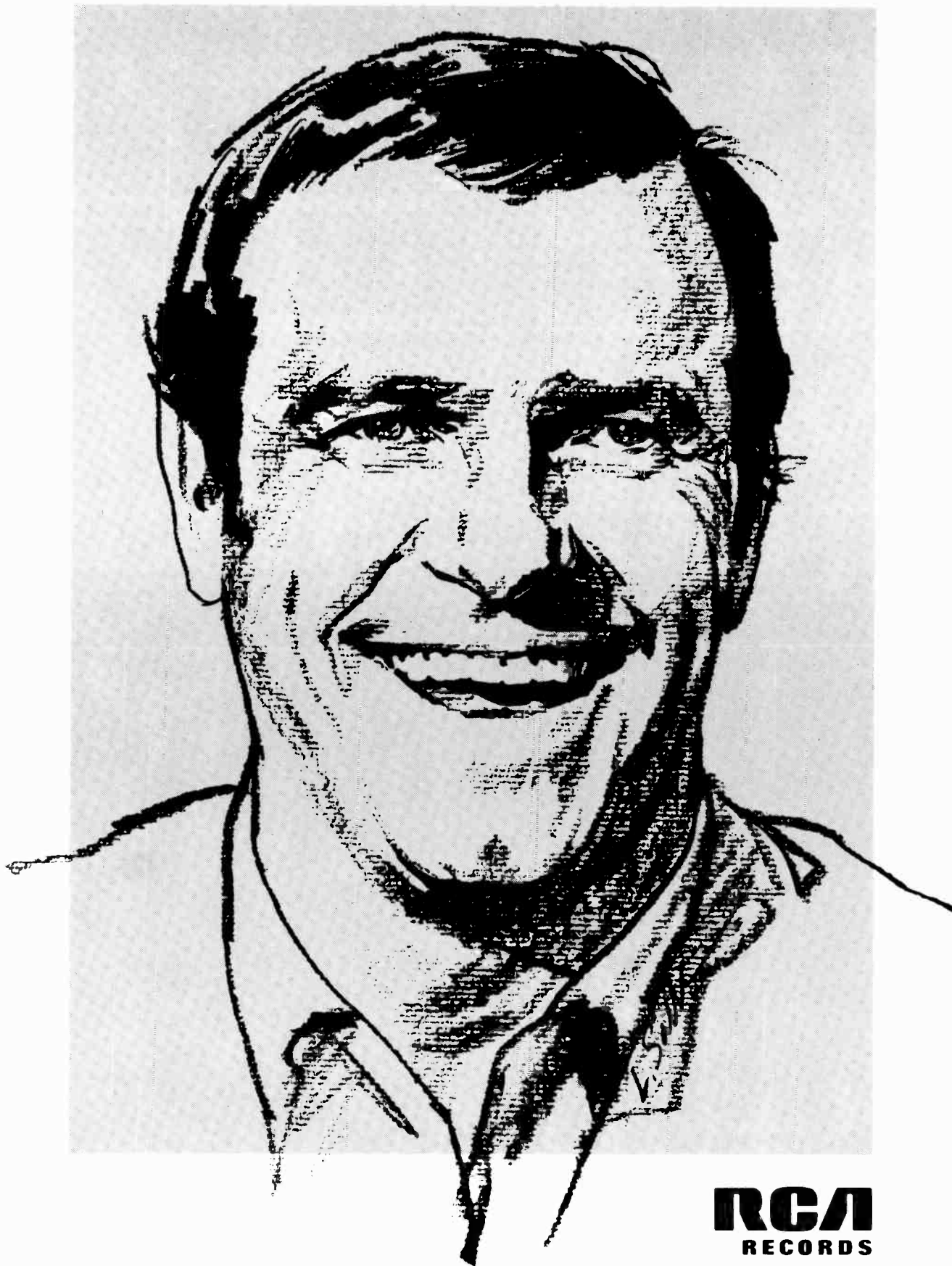
LLOYD GREEN—Ten Shades Of Green, Mid-Land MD-LG-10009. One of music's premiere steel guitarists runs through a set of pop and country favorites with help from Dave Kirby, Johnny Gimble, Charlie McCoy, Bobby Thompson and others. Steel dominates on these countryish arrangements that should appeal to all fans of this instrument. **Best cuts:** "Today I Started Loving You Again," "Blue Eyes Crying In The Rain," "Amazing Grace." Expect strong MOR reaction to LP.

KARLHEINZ STOCKHAUSEN—Ceylon/Bird Of Passage, Chrysalis CHR 1110. (Warner Bros.). Stockhausen, the best-known pioneer of electronic classical music, decided to try reaching a younger audience by giving this LP to the label that puts out Jethro Tull, Procul Harum, and Robin Trower, rather than his long-term label DGG. Fans of avant-garde rock are likely to get off on Stockhausen's free-form synthesizer and semi-improvised music which has influenced the likes of Pink Floyd and Mahavishnu. Each of the title pieces takes one side of the LP. "Ceylon" was influenced by Hindu temple music while "Bird Of Passage" might not be out of place on a recent Miles Davis album.

ELLY STONE—The New Legend Of The Ancient Mariner Or The Spirit Of 76 & Other Tales, EEBEE 001. Stone, a veteran of "Jacques Brel Is Alive And Well And Living In Paris," has scored herself an exceptional triumph on this LP. Accompanied by top New York studio musicians. Many of the lyrics she sings are by Eric Blau and very distinctive. Her vocal style is akin, at various times, to Judy Collins. A big beautiful voice. **Best cuts:** "Goodbye My Friends" (good single potential),

(Continued on page 74)

*Welcome back,
Eddy!*



RCA
RECORDS

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EDDY'S NEW SINGLE:
"COWBOY"

PB-10701

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Ron Fraser & Harry Shannon

Published by

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Billboard's
Billboard SPECIAL SURVEY For Week Ending 5/29/76

Number of singles reviewed
this week **95** Last week **127**

Top Single Picks

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CARPENTERS—I Need To Be In Love (3:25); producer: Richard Carpenter; writers: R. Carpenter-J. Bettis-A. Hammond; publishers: Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP. A&M 1828. Extremely pretty ballad in the vein of some of the duo's bigger early hits. Powerful Karen Carpenter vocals that build and soften several times during the song are one highlight, with the skilled melodic production of Richard Carpenter is another. Lush, string filled sound works well with strong love song.

CARLY SIMON—It Keeps You Runnin' (3:56); producer: Ted Templeman; writer: Michael McDonald; publisher: Tauripin Tunes, ASCAP. Elektra 45323. First Simon single in some time is an interesting mid-tempo rocker with heavy use of bass and drums and good solo guitar running throughout song. Vocals are in the usually powerful Simon style, with title acting as good hook. Jazzy feel also present.

THE BEATLES—Got To Get You Into My Life (2:27); producer: not listed; writers: J. Lennon-P. McCartney; publisher: MacLen. BMI. Capitol 4274. Beatles' revival going on at the moment should give push to this rocker from a decade ago. Excellent Paul McCartney vocals, clever use of horns and a song that was never a single but received strong exposure in the past. Included on Capitol's upcoming "Rock 'N' Roll Music" double LP.

recommended

CHEECH & CHONG—Framed (2:40); producer: Lou Alder; writers: Jerry Lieber-Mike Stroller-Thomas Chong-Richard Marin; publishers: Quintet/Freddy Biensstock. BMI. Ode 66124 (A&M).

STEVE MARRIOTT—Star In My Life (3:30); producers: Kenny Kerner & Richie Wise; writers: Marriott-Wallace; publishers: Almo/Mardee. ASCAP. A&M 1825.

SONS OF CHAMPLIN—Hold On (3:01); producer: Keith Olsen; writers: B. Champlin-L. Allan; publisher: JSH, ASCAP. Ariola America 7627.

DISCO TEX & THE SEX-O-LETES—Dancin' Kid (3:25); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound of Nolan/Chelsea. BMI. Chelsea 3045.

MICHELLE PHILLIPS—No Love Today (3:05); producer: Jerry Moss; writers: Roger Nichols-Wil Jennings; publishers: Irving/Fox Fanfare, BMI/Almo/20th Century. ASCAP. A&M 1824.

KINGFISH—Hypnotize (2:35); producer: Denny Diante; writers: Torbert/Kelly; publisher: Good Grazin', ASCAP. Round XW794 (U.A.).

BUDDY MILES—Where You Gonna Run To Lady (3:05); producers: Buddy Miles. Ben Schultz & Kelly Kotera; writers: B. Miles & B. Schultz; publisher: Miles Ahead, ASCAP. Casa-blanca 859.

JOHN DAVIDSON—Everytime I Sing A Love Song (2:47); producer: Dick Glasser; writers: Gloria Sklerov-Plyllis Molinary; publisher: Peso, BMI. 20th Century 2293.

PAUL JABARA—Dance (Part 1) (3:48); producers: Ron Dante & Joe Still; writer: Paul Jabara; publisher: Irving, BMI. A&M 1823.

BILLY VERA—Back Door Man (2:55); producers: Ted Darrell & Billy Vera; writer: Billy Vera; publishers: Piedmont/Vera Cruz, ASCAP. Midland International JH-10639 (RCA).

DEJA VU—Dance (3:27); producer: Skip Prokop; writer: David Bacha; publishers: C.A.M.-U.S.A., BMI. Capitol 4277.

THREE DOG NIGHT—Everybody Is A Masterpiece (3:05); producer: Bob Monaco; writers: G. Clinton/R. Reichg; publisher: W. B. Music, ASCAP. ABC 12192.

JOHN VALENTI—Anything You Want (3:16); producer: Bob Cullen; writers: Valenti-Spinazola; publisher: Minta, BMI. Ariola America 7625.

KENNY RANKIN—Creepin' (2:49); producers: Michael Stewart & Yvonne Rankin; writer: Stevie Wonder; publishers: Black Bull/Jobete, ASCAP. Little David 733 (Atlantic).



DON WILLIAMS—Say It Again (2:56); producer: Don Williams; writer: Bob McDill; publishers: Hall-Clement, BMI. ABC/Dot DOA-17631. Williams takes his time-proven formula of a mellow ballad, laid-back vocal and soft guitar licks, and applies it to a Bob McDill song pulled from his "Harmony" LP. Coming off a string of hits, Williams enchains his cross-over chances with this smoothly sung ballad.

EDDY ARNOLD—Cowboy (3:10); producer: Owen Bradley; writers: Ron Fraser-Harry Shannon; publishers: Welbeck, ASCAP/Sweco, BMI. RCA PB-10701. A dramatic new direction in the career of Hall of Fame singer Eddy Arnold occurs as he returns to the label of his past hits. Hall of Fame producer Owen Bradley produces his first non-MCA act in years with outstanding results. Brilliant piece of material about an imaginary cowboy is performed to perfection by Arnold.

BILLIE JO SPEARS—Misty Blue (2:36); producer: Larry Butler; writer: Bob Montgomery; publisher: Talmont, BMI. United Artists UA-XW813-Y. Larry Butler directs Billie Jo toward's more sophisticated sound as Bill Justis adds some tasteful string arrangements on this throaty ballad cover of Dorothy Moore's pop/soul hit.

MEL STREET—I Met A Friend Of Yours Today (3:09); producer: Dick Heard; writers: Bob McDill-Wayland Holyfield; publishers: Hall-Clement/Maple Hill/Vogue, BMI. GRT 057. Street sticks to his hard-country delivery in this song with some strong recitation. Effective use of guitars bolsters this tale of love gone awry.

NAT STUCKEY—The Way He's Treated You (3:42); producer: David Barnes; writer: Gary Jackson Price; publisher: Contention, SESAC. MCA 40568. Nat's MCA releases have been fresher than most of his past product, and he continues his career resurgence with this slow-building song with plenty of piano and spirited vocals.

DOTTIE WEST—If I'm A Fool For Loving You (2:11); producer: Chips Moman; writer: Stanley Kesler; publishers: Drury Lane/Beckie, BMI. RCA PB-10699. Excellent choral keyboard work augment Dottie's convincing delivery along with on-the-mark string arrangements by Mike Leech. The song is slow in tempo and the Chips Moman production builds beautifully.

recommended

OAK RIDGE BOYS—Family Reunion (2:30); producer: David Malley; writer: David Allan Coe; publisher: David Allan Coe, BMI. Columbia 3-10349.

DON GIBSON AND SUE THOMPSON—Let's Get Together (2:36); producer: Wesley Rose; writers: J. Abbott-C. Stewart; publishers: Acuff-Rose, BMI. Hickory H-373.

ROY DRUSKY—The Battle For Daddy's Soul (2:39); producer: Audie Ashworth; writers: M. Howard-J. Wolverton; publisher: A Gee Jay, ASCAP. Capitol P-4281.

RED STEAGALL—Truck Drivin' Man (2:28); producer: Glenn Sutton; writer: T. Pell; publishers: Belinda/Elvis Presley, BMI. ABC/Dot DOA-17634.

JEANNE PRUETT—It Doesn't Hurt To Ask (2:35); producer: Walter Haynes; writers: Jerry Foster-Bill Rice; publishers: Jack & Bill, ASCAP. MCA 40569.

RONNIE MILSAP—Crying (3:13); producer: Dan Penn; writers: Roy Orbison-Joe Melson; publishers: Acuff-Rose, BMI. Warner Brothers WBS-8218.

SHARON LEIGHTON—If All Of Life Was Like A Song (2:33); producer: Sharon Leighton; writer: Ron Snyder; publishers: Lamont/Bowie, BMI. Jan Mar Records IRDA-2016-A.

Billboard's Recommended LPs

• Continued from page 70

"The New Legend of the Ancient Mariner." "In This Bar On MacDougald Street." "The Middle Class."

MORRIS ALBERT—RCA APL1 1496 Package fairly evenly divided between pretty ballads along the "Feelings" line and rockers, with the ballads turning out well and the rockers generally less effective. Lyrics and melodic vocals are Albert's high spots. **Best cuts:** "Memories," "Summer In Paris," "Father."

DOC WATSON—Doc And The Boys, United Artists UA-LA601-G. Usual excellent mix of country, blues and bluegrass from one of the best, both instrumentally and vocally. Musicians include Merle Watson, Johnny Gimble, Chuck Cochran and Garth Fundis and Allen Reynolds on vocals. Side two cut live. **Best cuts:** "Cypress Grove Blues," "I Can't Help But Wonder (Where I'm Bound)," "Spikedriver Blues," "Tennessee Stud."

BLUE MITCHELL—Funktion Junction, RCA APL1-1493. Vet eran jazz trumpet man and flugelhorn player comes up with a smooth, professional set of disco and jazzy soul. Mitchell stays in the spotlight throughout without making it a solo set. **Best cuts:** "AM FM Blues," "Then Came You" (with good chorus singing), "Delilah."

SHAW—Discover Me, London Phase 4 SP 44256. British or chestra leader covers old songs in a booming disco format. Strong use of strings and backup vocals. **Best cuts:** "More," "Bubbling Brown Sugar," "The Entertainer."

PETER PAN—Songs From The Original Soundtrack, Disney-land 1206. With original movie set for re release next month, this set of songs from the movie should see its usual sales spurt. Fun for two generations.

MILLS BROTHERS—Golden Anniversary, Ranwood R-8152 50 years in the business and the three are still among the best harmonizers around. Not a greatest hits but some great standards. **Best cuts:** "Sawdust Heart," "Dinah," "Daisies Never Tell," "Daddy's Little Girl."

MAHALIA JACKSON—How I Got Over, Columbia KC 34023 Radio and tv broadcasts of 1954 and 1963 from the lady who may have been the finest gospel singer of our time, with several cuts never released on record before. Powerfully expres-

sive and beautiful performances. **Best cuts:** "How I Got Over," "How Many Times," "When They Ring The Golden Bell."

THAT'S ENTERTAINMENT PART 2—MGM MG-1-5301. Sound-track to the sequel to the top motion picture is another fine collection of famous sons and stars. All cuts excellent.

HOWARD HUGHES PRESS CONFERENCE—Mark 56 280 Recording of 1972 conference in which Hughes denied Clifford Irving hoax should satisfy a certain amount of the curious.

soul

DON COVAY—Travelin' In Heavy Traffic, Philadelphia International PZ 33958 (CBS). One of the more under-rated talents in pop and soul, both as a writer and performer, returns to the record scene after an absence of several years with a set of easy disco material that does not sound a great deal like his earlier efforts. **Best cuts:** are those that let him show off his unique singing style, but these are too infrequent. Covay is too good an artist to get caught up in trends and cliches, yet that is what he seems to have done here. **Best cuts:** "Swet (And You Shall Be Rewarded)," "No Tell Motel," "You Owe It To Your Body."

PEOPLE'S CHOICE—We Got The Rhythm, TSOP PZ 34124 (CBS). Good soul/disco set, with side one focusing on raucous, funky disco material and side two taking an easier, string filled, almost jazz flavored road. The quieter cuts are generally more effective, offering a somewhat different sound from the disco world is used to. Good Gamble-Huff production. **Best cuts:** "Here We Go Again," "Movin' In All Directions," "Opus-De-Funk," "A Mellow Mood."

FORCE OF NATURE—Unemployment Blues, Philadelphia International PZ 34123 (CBS). Good solid set covering soft soul, disco and even a few cuts in the Funkadelic vein. Good vocals, an instrumental and an Ohio Players styled cut. Ten man group gets good James Bishop production, with versatility the key here. **Best cuts:** "If You Decide," "Creativity," "Unemployment Blues," "Freeze."

G. C. CAMERON—Motown M6-855S1 One time lead voice of

the Spinners comes up with a solid set of disco, standard soul rockers and ballads. One cut featuring distinctive Stevie Wonder styled harmonica works well, as do the cuts giving Cameron full chance to showcase his excellent voice. Good backup singing and good production from Cameron, Hal Davis and a number of others. Big, full productions. **Best cuts:** "Dream Lady," "If I Ever Lose This Heaven," "Share Your Life (Let Me In)."

THE ORIGINALS—Communique, Gordy S6 74651 (Motown). Good production from Frank Wilson and Michael B. Sutton and excellent vocals, especially on the ballads, highlights set from veteran soul group. Some cuts danceable, but disco formula is avoided. Best material, however, shows in the ballads where several lead voices get a chance. Styles vary from cut to cut, but capable lead singing and good harmonies are a constant. Production big but controlled. **Best cuts:** "Touch," "Mr. Troublemaker," "Count Me Out," "Bring Me Together."

MOTOWN MAGIC DISCO MACHINE VOL. II—Motown M6-857S1. Mix of funky and smooth disco tracks, probably, as with the first volume, tracks cut some time ago that simply never had the vocals added. Producers include William Goldstein, Terry Woodford, Clayton Ivey, Larry Brown, George Gordy, Reynard Miner and Hal Davis. **Best cuts:** "Midnight Rhapsody," "Bend A Little," "Second Avenue."

PAT LUNDY—The Lady Has Arrived, Pyramid, PY 9001 An excellent offering. Lundy's voice shapes up as a real find, with the goodies spread between soulful funky, pop and jazz oriented material. Amazingly, she handles it all well. Radio should be well pleased with this one, as there's more than enough to go around for any format. Arrangements and production match the artist's singing skills. **Best cuts:** "One On One," "Strong Lovin' Man," "Let's Get Down To Business," "Baby Don't You Let Me Down," "An't No Pity In The Naked City."

CHICAGO GANGSTERS—Gangster Love, Gold Plate GP 1012. The material here is funky and solid and should have good appeal to black radio. Performances are commercially up to par. **Best cuts:** "Gangster Love," "Oh The Way, I'm At Your Mercy," "Michigan Avenue."



recommended

THE SOUL CHILDREN—If You Move I'll Fall (3:18); producer: Don Davis; writers: J. Dean-W. Wooten; publisher: Groovesville, BMI. Epic 8-50236 (CBS).

VAN MCCOY—Party (3:22); producer: Van McCoy; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. H&L 4670.

MAJOR HARRIS—It's Got To Be Magic (3:29); producer: Bobby Eli; writers: Bobby Eli-Terry Collins; publisher: Friday's Child, BMI. Atlantic 45-3336.

BILLY PAUL—People Power (3:10); producers: Kenneth Gamble & Leon Huff; writers: J. Whitehead-G. McFadden-V. Carstarphen; publisher: Mighty Three, BMI. Philadelphia International 3593 (CBS).

SINS OF SATAN—Dance And Free Your Mind (Part 1) (3:27); producer: Jimmy Roach; writer: J. Roach; publishers: Perks/Jibaro, BMI. Buddah 526.

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

MILLIE JACKSON—Bad Risk (4:26); producers: Millie Jackson & Bard Shapiro; writers: B. Clements-P. Mitchell; publisher: Muscle Shoals, BMI. Spring 164 (Polydor).

THE UNEXPECTED—Time Consumer (3:02); producer: Buzz Cason; writers: B. Cason-D. Penn; publishers: Buzz Cason, ASCAP/Dan Penn, BMI. Sound Stage 7 ZS8 1517 (CBS).

BILL BRANTLEY—Grandaddy (Loves To Share) (3:16); producer: John Richbourg; writer: W. Brantley-J. Slay; publisher: Three Cheers, ASCAP. Sound Stage 7 1519 (Monument/CBS).

PEOPLE'S CHOICE—Here We Go Again (3:25); producers: Kenneth Gamble & Leon Huff; writer: L. Huff; publisher: Mighty Three, BMI. TSOP 4781 (CBS).

THE FATBACK BAND—Party Time (3:40); producers: The Fatback Band; writers: L. Smith-G. Thomas-D. Gibson; publishers: Clita/Sambo, BMI. Spring 165 (Polydor).

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.

jazz

STAN GETZ—The Best Of Two Worlds Featuring Joao Gilberto, Columbia PC 33703 The bossa nova is given a first class calling card by these two players who helped give it international acceptance in 1961. Gilberto's finely exploitive soft voice singing Portuguese is a blended element with Getz's warm and mellow tenor sax. Superb relaxed rhythm support from a number of top N.Y. sidemen add a flowing dimension to Getz's cascading solos. Producer Teo Macero's inclusion of several solos, each a bit different, by Getz of the same piece of music on "Ligia" produces an exciting experience. **Best cuts:** "Ligia," "Aguas De Marco," "Eu Vim Da Bahia," "Joao Marcello."

DAVID LIEBMAN/RICHARD BEIRACH—Forgotten Fantasies, Horizon SP 709 (A&M). It's great to get an LP again with 20 minutes of music on one side. Side two here has 23 minutes. And it's good to hear two musicians who work so beautifully together. Lieberman's saxophones and Beirach's acoustic piano are perfectly integrated and in unity. The playing is intense but warm and this is a much better LP from Lieberman than his debut Horizon LP. **Best cuts:** "October 10th," "Forgotten Fantasies," "Troubled Peace."

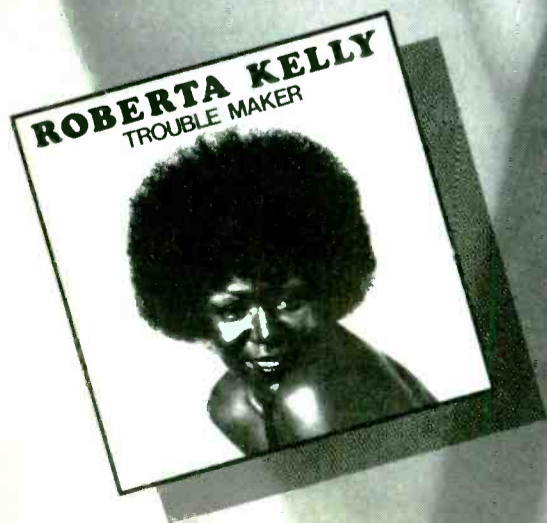
LAURINDO ALMEIDA—Latin Guitar, Dobre DR 100. Delicate, acoustic guitar work from one of the true masters of unamplified playing who crosses the worlds of classical, pop and jazz playing. This is the first LP on his own label out of L.A. and the music involves pianist Mike Lang and drummer Chuck Flores. The mood is relaxed and sometimes sensuous. The emphasis is on Brazilian tempos and moods. Producer Ray Lawrence has fashioned a tight, well played LP. **Best cuts:** "Mozart In Samba Motion," "Garoto," "Songs From Black Orpheus," "Brazilian Popular Suite."

THE REVOLUTIONARY ENSEMBLE—The People's Republic, Horizon SP 708 (A&M). This is a bizarre LP, so proceed with caution. The music is avant-garde but the virtuoso playing of violinist Leroy Jenkins and upright bassist Srone, are electrifying. They make magnificent music and sounds in this program of free form jazz which somehow doesn't sound as off-beat as other avant garde groups. Drummer Jerome Cooper is the lone weak link in the trio. **Best cuts:** "New York," "Trio For Trio," "Ponderous Planets."

TROUBLE MAKER ROBERTA KELLY

OCLP-5005

LAST TIME VINCE ALETTI CALLED US,
IT WAS TO RAVE ABOUT DONNA SUMMER...
VINCE WAS RIGHT! WE THINK HE'S RIGHT AGAIN.



DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

Stunner of the Week: "Trouble Maker," the title cut from **Roberta Kelly's** debut album on Oasis, produced by the team who transformed **Donna Summer**, **Giorgio Moroder** and **Pete Bellotte**. Like Summer (who contributes backgrounds here), Kelly is an American living in Germany who's had a substantial European success prior to her first American release, and if "Trouble Maker," at 8:48, isn't quite the tour de force "Love to Love You Baby" was, it more than makes up for what it lacks in minutes and seconds with an incredible, smoothly soaring drive and grace. The song combines the spirit of '60s girl group nastiness ("Trouble maker, stop spreadin' all those bad lies/Trouble maker, 'cause you ain't gettin' my guy"—lines that could have come from "Keep Your Hands Off My Baby") with the delicious, violin-laced production that has become the trademark of German-made disco music. The singing is vibrant, the break is superb and full of pounding drums and the overused word on the New York disco scene, but it's the right word here. There are four other cuts on the Kelly album, three of them over six minutes, two of them excellent disco material: "Love Power" and "The Family."

Billboard HOT 100

Chart Bound

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NEED TO BE IN LOVE—Carpenters (A&M 6828) IT KEEPS YOU RUNNIN—Carly Simon (Elektra 45323) GOT TO GET YOU INTO MY LIFE—Beattles (Capitol 4274) FRAMED—Cheech & Chong [Ode 66124 (A&M)] SEE TOP SINGLE PICKS REVIEWS, page 74

Main chart table with columns for rank, week, title, artist, producer, label, and distributor. Includes 100 numbered rows and a 'NEW ENTRY' column on the right.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Upward increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymout Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

Hot 100 A-Z (Publisher-Licensee) index table with columns for song title, publisher, and licensee. Lists songs from A to Z.

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.

Diana... ...you're the greatest!



"Love Hangover" is #1*!
(M 1392)
It's your fourth #1 record on the
Hot 100 Chart - the greatest
achievement by a female singer
since Billboard started the charts
in 1940. Plus your "Diana Ross"
album is #7* and heading straight
(M6-861S1)
to the top!



Motown Records

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE										
			ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE				CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL			
★	2	5	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	●					36	36	42	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●						★	81	2	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	●							
★	1	9	WINGS AT THE SPEED OF SOUND Capitol SW 11525	▲					37	37	12	GENESIS A Trick Of The Tail Atco SD 36 129	●						72	78	31	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	●							
	3	3	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	▲					38	32	13	JOHNNIE TAYLOR Eargasm Columbia PC 33951	●						★	85	9	HEART Dreamboat Annie Mushroom MRS 5005	●							
	4	5	MARVIN GAYE I Want You Tamla 16 342 S1 (Motown)	●					39	39	6	SEALS & CROFTS Get Closer Warner Bros. BS 2907	●						★	84	4	TRAMMPS Where The Happy People Go Atlantic SD 18172	●							
★	6	3	ELTON JOHN Here And There MCA 2197	●					★	50	8	THIN LIZZY Jailbreak Mercury SRM-1 1081 (Phonogram)	●						75	75	9	LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA)	●							
	6	7	FLEETWOOD MAC Warner Bros. BS 2225	●					★	49	6	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	●						76	40	17	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	●							
★	8	14	DIANA ROSS Motown M6-861 S1	●					42	26	29	BLACKBYRDS City Life Fantasy F 9490	●						★	87	4	JOE COCKER Stingray A&M SP 4574	●							
	8	4	PETER DINKELBAUGH Frankie Goes To Hollywood A&M SP 3703	▲					★	53	6	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	●						★	90	52	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	●							
	9	10	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	●					44	27	12	OLIVIA NEWTON-JOHN Come On Over MCA 2186	●						★	98	4	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW" Warner Bros. BS 2941	●							
★	12	9	SANTANA Amigos Columbia PC 33576	●					45	45	29	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●						★	100	4	TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	●							
★	13	6	AMERICA Hideaway Warner Bros. BS 2932	●					★	56	4	CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	●						★	92	9	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1 1256	●							
	12	9	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	●					47	47	35	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	●						82	86	30	ERIC CARMEN Arista AL 4057	●							
★	15	16	PARLIAMENT MotherShip Connection Casablanca NBLP 7022	●					48	48	6	HARRY CHAPIN Greatest Stories Live Elektra 7E 2009	●						★	83	41	9	OUTLAWS Lady In Waiting Arista AL 4070	●						
★	23	4	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	●					★	69	2	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11516	●						★	103	5	FIREFALL Atlantic SD 18174	●							
★	19	8	GEORGE BENSON Breezin' Warner Bros. BS 2919	●					50	52	44	AEROSMITH Columbia PC 32005	●						85	79	18	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1 1321	●							
	16	17	BOZ SCAGGS Silk Degrees Columbia PC 33920	●					51	54	29	TED NUGENT Epic PE 33692 (Columbia)	●						★	96	4	JOHN SEBASTIAN Welcome Back Warner/Reprise MS 2249	●							
★	25	2	AEROSMITH Rocks Columbia PC 34165	●					★	62	4	STEPHEN STILLS Illegal Stills Columbia PC 34148	●						★	97	2	MAXINE NIGHTINGALE Right Back Where We Started From United Artists UA 1A526-G	●							
	18	16	QUEEN A Night At The Opera Elektra 7E 1053	●					★	63	10	LEE OSKAR United Artists UA 1A594-G	●						★	99	59	AEROSMITH Toys In The Attic Columbia PC 33479	●							
★	21	9	SILVER CONVENTION Midland International BKL1 1369 (RCA)	●					★	64	6	THE MANHATTANS Columbia PC 33820	●						89	91	182	LED ZEPPELIN (IV) Atlantic SD 7208	●							
	20	20	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	●					★	65	3	J. GEILS BAND Blow Your Face Off Atlantic SD 2 507	●						★	110	3	JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	●							
	21	22	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	●					57	33	12	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	●						91	42	8	WEATHER REPORT Black Market Columbia PC 34099	●							
	22	11	BRASS CONSTRUCTION United Artists UA LA 545-G	●					★	58	58	17	SYLVERS Showcase Capitol ST 11465	●					★	117	3	RAMSEY LEWIS Salongo Columbia PC 34173	●							
	23	14	EAGLES Their Greatest Hits 1971-1975 Asylum 7E 1052	▲					★	83	2	B.T. EXPRESS Energy To Burn Columbia PC 34178	●						93	93	12	BAY CITY ROLLERS Rock N' Roll Love Letter Arista AL 4071	●							
	24	24	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	●					60	60	10	DONNY & MARIE OSMOND Donny & Marie. Featuring Songs From Their Television Show Kulob PD 6068 (Polydor)	●						94	94	27	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●							
	25	18	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	●					61	61	9	RUSH 2112 Mercury SRM-1 1079 (Phonogram)	●						★	105	41	NATALIE COLE Inseparable Capitol ST 11429	●							
★	30	35	DARYL HALL & JOHN OATES RCA APL1 1144	●					62	59	27	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●						★	123	3	CRUSADERS Those Southern Knights ABC/Blue Thumb BTSD 6024	●							
	27	29	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	●					★	73	4	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	●						★	107	5	JOHN DAVID SOUTHER Black Rose Asylum 7E 1059	●							
★	70	2	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Columbia/Epic)	●					64	44	11	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	●						98	88	28	THE SALSOU ORCHESTRA Salsoul SZS 5501	●							
	29	31	TEMPTATIONS Wings Of Love Gordy G6 971 S1 (Motown)	●					65	55	33	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA 1A546-G	●						99	89	10	NEKTAR Recycled Passport PPSD 9811 (ABC)	●							
★	38	3	STEELY DAN The Royal Scam ABC ABCD 931	●					66	46	11	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	●						100	101	16	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	●							
★	43	2	NATALIE COLE Natalie Capitol ST 11517	●					67	67	17	HENRY GROSS Release Lifesong LS 6002	●						101	51	33	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	●							
	32	34	NILS LOFGREN Cry Tough A&M SP 4573	●					68	68	12	KOOL & THE GANG Love & Understanding De Lite DEP 2018 (PIP)	●						102	82	20	EMMYLOU HARRIS Elite Hotel Warner/Reprise MS 2236	●							
	33	28	KISS Destroyer Casablanca NBLP 7025	●					★	80	4	TUBES Young And Rich A&M SP 4580	●						★	121	4	BEST OF ROD STEWART Mercury SRM 2 7507	●							
★	71	2	JETHRO TULL Too Old To Rock 'N' Roll. Too Young To Die Chrysalis CHR 1111 (Warner Bros.)	●					70	74	4	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE No Earthly Connection A&M SP 4583	●						104	72	13	LAURA NYRO Smile Columbia PC 33912	●							
	35	35	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	●									●						105	57	18	DAVID BOWIE Station To Station RCA APL1-1327	●							

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



...and on...and on...and on



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					REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					REEL TO REEL																										
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE																											
122	6	6	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97				138	118	27	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98																									
107	77	20	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98	7.98	7.98				139	129	50	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97				171	165	30	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98													
108	111	4	DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98		7.98				140	140	28	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97				172	175	3	JOHN MILES Rebel London PS 669	6.98		7.95		7.95													
109	109	14	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95				141	141	28	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98				173	173	9	MAC DAVIS Forever Lovers Columbia PC 34105	6.98	7.98	7.98		7.98													
110	114	12	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98		6.98				142	137	36	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95				174	185	2	CHET ATKINS & LES PAUL Chester & Lester RCA APL1-1167	6.98		7.95		7.95													
111	115	5	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97				143	NEW ENTRY	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98		7.98				175	178	4	STEVE GOODMAN Words We Can Dance To Elektra 7E-1060	6.98		7.97		7.97														
112	116	7	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95				144	144	31	COMMODORES Movin' On Motown M6-848 S1	6.98		7.98		7.98				176	186	3	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97													
113	108	131	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				145	NEW ENTRY	PATRICK MORAZ Atlantic SD 18175	6.98		7.97		7.97				177	NEW ENTRY	THE BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	10.98	12.98		12.98																
124	3	3	TOWER OF POWER Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97				146	146	25	STYX Equinox A&M SP 4559	6.98		7.98		7.98				178	174	25	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98													
125	2	2	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95				147	147	16	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98	7.98	7.98			179	NEW ENTRY	THE BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	10.98	12.98		12.98																
116	76	8	ELVIS PRESLEY The Sun Sessions RCA APM1-1675	6.98		7.95		7.95				148	171	2	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95			180	NEW ENTRY	AMAZING RHYTHM ACES Too Stuffed To Jump ABC ABCD 940	6.98		7.95		7.95															
117	102	35	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98				149	153	4	ROY BUCHANAN A Street Called Straight Atlantic SD 18170	6.98		7.97		7.97				181	NEW ENTRY	ATLANTA RHYTHM SECTION Red Tape Polydor PD-1-6060	6.98		7.98		7.98														
130	68	68	THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98	13.98	13.98						150	154	14	SMOKEY ROBINSON Smokey's Family Robinson Tama T6-341 S1 (Motown)	6.98		7.98		7.98				182	182	19	EDDIE KENDRICKS He's A Friend Tama T6-343 S1 (Motown)	6.98		7.98		7.98													
119	119	13	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95		7.95				151	142	36	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98				183	NEW ENTRY	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE RCA APL1-1506	6.98		7.95		7.95														
120	120	44	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98				152	NEW ENTRY	BILLY JOEL Turnstiles Columbia PC 33848	6.98		7.98		7.98				184	NEW ENTRY	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95															
152	2	2	STARLAND VOCAL BAND Windsong BH11-1351	6.98		7.95		7.95				153	164	77	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98				185	187	3	IAN HUNTER All American Alien Boy Columbia PC 34142	6.98		7.98		7.98													
122	112	47	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95				154	NEW ENTRY	CAMEL Moonmadness Janus JXS 7024	6.94		7.95		7.95				186	NEW ENTRY	DONOVAN Slow Down World Epic PE 33945 (Columbia)	6.98		7.98		7.98															
123	104	28	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98				155	160	10	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95		7.95				187	NEW ENTRY	MAHOGANY RUSH IV Columbia PC 34190	6.98		7.98		7.98														
124	95	13	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98				156	156	30	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97				188	NEW ENTRY	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	6.98		7.98		7.98														
125	106	18	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98		7.98				157	155	70	DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95		7.95				189	197	24	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95													
126	126	14	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98		7.98				158	NEW ENTRY	RENAISSANCE Live @ Carnegie Hall Sire SASY 3902-2 (ABC)	9.98	10.95	10.95						190	190	2	COKE ESCOVEDO Comin' At Ya Mercury SRM-1-1085 (Phonogram)	6.98		7.95		7.95														
127	127	9	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97				159	159	16	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98				191	191	3	GRAM PARSONS/FLYING BURRITO BROTHERS Sleepless Nights A&M SP 4578	6.98		7.98		7.98													
124	NEW ENTRY	NEW ENTRY	BLACKMORE'S RAINBOW Rainbow Rising Oyster OY 1-1601 (Polydor)	6.98		7.98		7.98				160	163	3	CATE BROS. Asylum 7E 1050	6.98		7.97		7.97				192	188	14	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98		7.98		7.98													
139	6	6	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98				161	151	14	CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98				193	194	5	WILLIE NELSON Live RCA APL1-1487	6.98		7.95		7.95													
130	113	6	GLEN CAMPBELL Bloodline Capitol ST 11516	6.98		7.98		7.98				162	162	15	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98	7.98	7.98	7.98				194	196	270	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98													
131	135	52	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98				163	170	77	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98				195	NEW ENTRY	MONTY PYTHON LIVE AT CITY CENTER Arista AL 4073	6.98		7.98		7.98														
132	132	17	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98				164	161	64	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98		7.98				196	NEW ENTRY	SONS OF CHAMPLIN A Circle Filled With Love Ariola America ST 50007 (Capitol)	6.98		7.98																
133	133	6	MICHAEL PINDER The Promise Threshold THS 18 (London)	6.98		7.95		7.95				165	145	5	MELBA MOORE This Is It Buddah BDS 5657	6.98		7.95						197	NEW ENTRY	WILLIE NELSON Phases & Stages Atlantic SD 7291	6.98		7.97		7.97														
134	134	12	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98		7.98				166	166	20	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98		7.97		7.97				198	NEW ENTRY	THE RAMONES Sire SASD 7520 (ABC)	6.98																		
135	131	8	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98				167	177	4	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95				199	198	45	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98													
136	136	81	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				168	148	50	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97																									

STANLEY TURRENTINE

Stanley Turrentine's newest album has pretty songs (like "Stairway to Heaven" and Eric Carmen's "All by Myself"); soulful songs (like Jimmy Cliff's "Many Rivers to Cross" and Gamble-Huff's "Hope That We Can Be Together Soon"); strong new material (like "Everybody Come on Out" by Wade Marcus, and "There Is a Place," by Stanley's young daughter).

It has a heavy supporting cast, including Joe Sample, Harvey Mason, Lee Ritenour, Paul Jackson, Bill Summers, and Craig McMullen; it has powerful string and horn charts arranged and conducted by Wade Marcus. It's produced by Orrin Keepnews and Stanley Turrentine. It has it. It's a winner.



Everybody Come On Out

Fantasy F 9508



Labels Sought For Summer Disk Dates

NEW YORK—Sponsorship of a number of free disk-concert nights in Brooklyn's Prospect Park this summer are being offered to labels.

The pitch being made is that the labels can use the 2½-hour events to expose product locally.

According to a spokesman for Assemblyman Joseph Ferris, whose office is helping coordinate the Tuesday and Thursday evening affairs, basis for turning the park's outdoor bandshell into an outdoor discotheque is to provide entertainment for neighborhood teens, as well as adults, and help keep things "cool" during the hot months.

The series is scheduled to begin June 15 and will run through September if full sponsorship can be found, explains the spokesperson. He says that the local Lincoln Savings Bank has already agreed to support several of the dates.

Sponsorship cost is \$325. In the case of label involvement product enough for programming would also be needed.

A supporting label will have only its product played nights sponsored and will have approval over which records are played.

Distribution of the funds involved are: \$60 for three unemployed teenage helpers to unload and set up the sound equipment (they get \$20 apiece), \$40 for the DJ, \$200 for equipment rental and \$25 for use of a truck.

Among the labels contacted so far, continues the spokesman, are Warner Bros., A&M, Atlantic, MCA, Capitol, Motown, CBS, Arista, Mercury and RCA. He says that several have expressed interest and that final word from them is expected shortly.

Melveen Leed Cops 3 Nani Awards

By WAYNE HARADA

HONOLULU—Melveen Leed, who will be the first Hawaiian entertainer to perform at Nashville's "Grand Ole Opry" in July, has swept the first Nani Awards, Hawaii's answer to the Grammy.

Leed, a regular entertainer at the Surfriider Hotel's Niumalu Room, copped three Nani statuettes Sunday (23) for best album (1974-75), best Hapa-Haole album (English lyrics), and best vocal performance by a female (for her "Hawaiian Country" album).

She is a Lehua Records artist who will be making her Opry debut in mid-July.

She has been invited to perform one song on the Opry between July 11 and 17. During her Nashville visit, she also may do some recording work.

The Nani—created by and awarded by the Hawaiian Music Award Academy—is limited to "Hawaiian music" competitors, with emphasis on ancient, traditional, and hapa-haole (Hawaiian and English lyrics) songs.

The other winners: best single—"Hawaiian Cowboy," by Sol K. Bright, Kolapa; best traditional album (Hawaiian Lyrics)—"Ia Oe E Ka La Helu, Ekaha Vol. 1," by Palani Vaughan, Nakahili; best vocal performance by a male—"Hawaii's Golden Voice," by Eddie Kekaula, Kekaula Productions; best new song—"Hanalei Moon," by composer Bob Nelson.

Also: best new artist—Keola and Kapono Beamer, Music of Polynesia and Tantalus; best vocal performance by a duo or group—"Koni Au," by the South Point Hawaiians, Paradise; best instrumental—"Byrd In Hawaii," by Jerry Byrd, Maple; best arrangement—Benny Kalama, for "Alfred Apaka Favorites"; best engineered recording—Bob Lang, for "Songs Of The Golden People"; "Hall Of Fame" awards were made to Webley Edwards and Al Kealoha for their "Hawaii Calls" recordings, and to Jack de Mello for his work with Music of Polynesia.

Beatles Get Top Promo

• Continued from page 6

Accounts will be provided with the film and rear screen projectors through Capitol's district sales managers. The film, originally made for Geraldo Rivera's "Goodnight America" tv show, will be serviced simultaneously with the LPs release.

Capitol has also purchased some 110 miles of clothesline for retail display. Lines will be run across the ceilings of retail outlets, with hanging cards showing cover photos of every Beatle LP, collectively and individually.

Other features of the campaign include three posters—an 18 by 48-inch poster showing every Beatle and individual Beatle LP in four color; an 18 by 24-inch poster showcasing the new LP; and an 18 by 24-inch poster including a montage of Beatles shots.

Banners are available for stores without a great deal of wall space, as is a mobile with the cover of the new LP.

In the area of television, a 30-second spot on the new LP and a 60-second spot showcasing the new LP plus the catalog are set to begin some

10 days to two weeks after the set's June 14 release.

Three radio spots are also set, including 30 and 60-second spots on the new album and a 60-second catalog spot.

"The concept of the whole campaign," says Davis, "is to use the new album as a leader and showcase all our Beatle and individual Beatle catalog at the same time. We feel the in-store tv in particular will be effective. We tried the tv in one of the new Peaches stores in St. Louis, showing spots for four new LPs, and there was a marked upswing in sales on that product. We also saw customers stand and watch the entire presentation.

"The Beatles are nostalgia to some, but we can't forget that the group is basically a new group to others," he adds. "There is a whole new generation that missed that initial excitement."

Dennis White, vice president for sales at Capitol, says he has been contacting accounts regarding the campaign and has received strong and enthusiastic reaction so far. "Most have promised full support," White says.

Inside Track

Indictments naming a number of DJs in the government's probe of the industry are imminent. A Newark-based federal Grand Jury has already handed down the charges, and it's expected that they'll be served within the next week to 10 days, according to a source close to the scene.

* * *

Isn't Atlantic Records hot on the trail of making a Rolling Stones/Swan Song label deal with another of the world's topmost rock groups?

Peter Fonda has signed with Warner Bros. Records and will release a soundtrack album of "Outlaw Blues" in which he acts and sings a jailbreaker who becomes a top recording artist. . . . Charley Pride grossed a whopping \$474,600 from a 13-date tour this spring. Eleven of the shows were in Canada, promoted by Jack Roberts of Seattle.

Wings added third concerts at the Los Angeles Forum (June 23) and Chicago Stadium (Memorial Day). . . . Mike Maitland, MCA Records president, and MCA associates Sal Chiantia in music publishing and John Findlater in videodisk named vice presidents of parent company MCA Inc.

* * *

Contrary to rumors, Return to Forever will remain intact as a group. Chick Corea is moving to the West Coast. Stanley Clarke is planning a solo fall tour. Al DiMeola is in Europe with Stevie Winwood and Lennie White is recording. The band takes to the road again in six months with proposed additional brass personnel.

* * *

"An Evening Of Diana Ross" will be presented by promoter Danny O'Donovan at New York's Palace Theatre, for a two-week run beginning June 14. Bookings for the date were handled by Mike Martinou of Gemini Artists, who plans to book other Ross engagements in the fall. . . . The Bee Gees' entire summer tour has been cancelled. . . . Exxon has donated \$10,000 as a challenge grant to Jazzmobile, the outdoor mobile jazz concerts featuring various artists and directed by pianist Billy Taylor. . . . The new Atlantic Records' Sylvia Syms LP, produced by Nesuha Ertegun and Ilhan Mimaroglu, was premiered at a party given by the label. Syms is touring this summer in the road company of "Funny Girl."

On Monday (7) the music and performing arts lodge of the B'nai B'rith will present a panel discussion on advertising. Featured speakers will be Tom Dellacorte of RCA Records and Joel Barowka of the Music Agency. . . . New York promoter Clarence Brown presents his second super soul show at Shea Stadium, July 24, this time featuring War, Graham Central Station, Ohio Players, Kool and the Gang and the Parliament-Funkadelic. . . . Paul Carman and Paul Isaacs are no longer with the Tremeloes. . . . On Sunday (6) Melissa Manchester headlines the "Concert For Sharing" in Minneapolis, a project to raise food supplies for the Twin-City Area.

* * *

Al Green makes his Broadway bow Thursday (3) for a four-day, seven-performance run at the Uris. . . . The sixth annual N.Y. Museum of Modern Art Summer garden fest begins Friday (4) with 32 concerts planned in all areas of music. . . . Producers Chuck Jackson and Marvin Yancy have been on the r&b charts for almost 18 months with songs by Natalie Cole, the Impressions, the Tymes, Aretha Franklin and the Notations.

* * *

The Bottom Line branches out once again, when it brings classical harmonica artist Larry Adler and folk singer Theodore Bikel into the club Friday and Saturday (4-5). . . . Danny Kalb, formerly of the Blues Project, hits the stage June 25 at Cami Hall in New York, after several

AFM Members Ratify TV Terms

• Continued from page 3

man confirms. "We have agreed on contract language which will recognize that these electronic devices may not be used in a manner to displace sections of traditional musical instruments, while at the same time recognizing that they may be used creatively to produce unusual sounds." AFM president Hal Davis explains. However, under the new agreement they may be used only with prior approval of Davis' office.

On the touchy issue of incomplete record tracks (any band or single tune), the contract recognizes that consent of the AFM must be obtained before they can be used. If permission is given, the agreement for the first time guarantees to tv musicians a two-hour call payment for each incomplete track used, and

also assures tv wage payments to the recording musicians. Initial track will be \$46.50, up to \$50 May 1, 1977; added tracks \$23.25 each, to \$25 in 1977.

The experimental one-year prerecording structure, used primarily on weekly variety shows and specials, is designed to solve the heretofore unpoliceable problem of regulating and keeping track of prerecordings.

Now a producer will notify the local union before the first call and pay \$90 per hour with a guaranteed minimum call of three hours for a half-hour show (\$270), six hours for an hour show (\$540) and nine hours for a 90-minute show (\$810).

In the wage area, rehearsal rates go from an existing \$21 to \$23.25/hour retroactive to May 1, and to \$25 May 1, 1977. For a half-hour variety show with two hours rehearsal, cur-

years away from the limelight. . . . Benny Goodman hosts a PBS-TV special on American Music, June 16. . . . Amherst Records has signed an exclusive publishing and distribution agreement with August Moon Productions, which owns several labels. These include Soul International, Golden Triangle and Century 21. . . . Olivia Newton-John has been asked by the Australian government to record a song honoring America on its bicentennial. . . . Kenny Rogers is on his first tour since disbanding the First Edition. He's on a 12-city jaunt with the Captain & Tennille. . . . Monti Rock III leaves for a three-month European tour. . . . The third season of Rockefeller Center's popular music series begins June 16 with Max Kaminsky. Future attractions in this New York complex include Max Morath, Ellis Larkins, Helen Humes, Richard Sudhalter with Bucky Pizzarelli, Oscar Brand, the Country Gentlemen and Roy Eldridge.

Loudon Wainwright III and his wife Kate McGarrigle, also a recording artist, have their second child, Martha Gabrielle. . . . Songwriter Roger Nichols wed Valerie Douglas in their Missoula, Montana hometown. . . . The Carpenters' first ABC-TV special will be a Christmas show.

* * *

CBS is set to debut an Encore Collection series of LPs as a follow to its Collector series of reissued jazz, big band, etc. disks from the past. It's understood that the Encore series will kick off with 12 titles.

* * *

Skeeter Davis close to deal with Phonogram/Mercury? She hasn't had a label since leaving RCA, but Pete Drake recently inked her to a production contract. . . . Another distaff country star, Sunday Sharpe, should be signing with Playboy Records shortly. . . . Mentor-producer Chuck Neese is guiding his group Tennessee Pull-eybone toward a major label with contract negotiations now down to the fine print.

* * *

Boogie woogie piano ace Sammy Price will be joined by seven other jazz greats at Crawdaddy restaurant's birthday party in Manhattan Thursday (10). The entire concert will be held outdoors beginning at noon and feature free jambalaya in celebration of the New Orleans-style restaurant's first birthday. Joining Price in concert will be trumpeter Doc Cheatham, drummers Jo Jones and Miles Matthews, bassist Arvell Shaw, tenor saxophonists Buddy Tate and Paul Quinichetta, and clarinetist Scoville Brown. In anticipation of the large lunchtime crowds, the entire street will be closed to traffic, according to a Crawdaddy spokesman.

* * *

Natalie Cole co-hosts the "Third Annual Ebony Music Awards" with Marvin Gaye, for tv syndication by Merv Griffin Productions. . . . Bob Seger, a Detroit hero, headlines at that area's 80,000-seat Pontiac Stadium June 26. . . . Van Morrison has left Northern California after nine years U.S. residency and will return to England, where he's working on a new album.

Rod Stewart scored the two winning goals in a 7-5 soccer victory by WEA Records of Holland over Radio Veronica. . . . Harry Chapin played a Univ. of Illinois benefit for retarded children the same day he did an Oklahoma City concert. . . . Neil Sedaka and Edie Adams, real-life cousins, dueted on the "Ting" Tonight Show.

Manhattan Transfer debuts as headliners at Harrah's Reno June 16. . . . Orson Welles adds radio spots for 20th's Alan Parsons LP of Edgar Allan Poe, to his Rich Wakeman spots. . . . L.A. Jets, new RCA act, gave some hats to their fave Dodgers at the ballgame.

rent rate of \$80.50 goes to \$86.60 retroactive to May 1, and to \$90 on May 1, 1977, with similar increases applying to other types of programs of varying lengths and frequencies.

The new agreement calls for employer contributions to the AFM-employer pension/welfare fund to rise to 8% from 7%, and contributions to the health/welfare plan to \$2.50 from \$2 per day, to a maximum of \$12.50 per week.

Shadybrook Promo

• Continued from page 14

a single is not a lot to have left over. The Mystic Moods is a big LP act: a hit single would be rare.

"And we'll be giving away free singles in every market where we have singles left over."

JOHN TRAVOLTA. THE BOY WHO SOLD AMERICA.

N.Y.'s been sold! L.A.'s been sold! The Travolta Phenomenon has taken the nation by storm! In Chicago, over 25,000 cheering fans packed parking lots just to catch a glimpse of their new found hero. At personal appearances in N.Y., Pittsburgh, Cleveland and New Jersey, thousands more mobbed sidewalks and storefronts screaming his name. Everywhere he went, everyone wanted to take John home. And most did.

At a shopping mall in New Jersey, 2,000 copies of "JOHN TRAVOLTA", John's debut album for Midland International Records, moved out in just 1 hour! In just 14 days national sales figures on the album soared to over 100,000 units. Plus, John's hit single "LET HER IN" has already topped the 100,000 mark and is bulletted in all three trades!

John Travolta, the country's new boy wonder. Selling product, personality, and the American public.

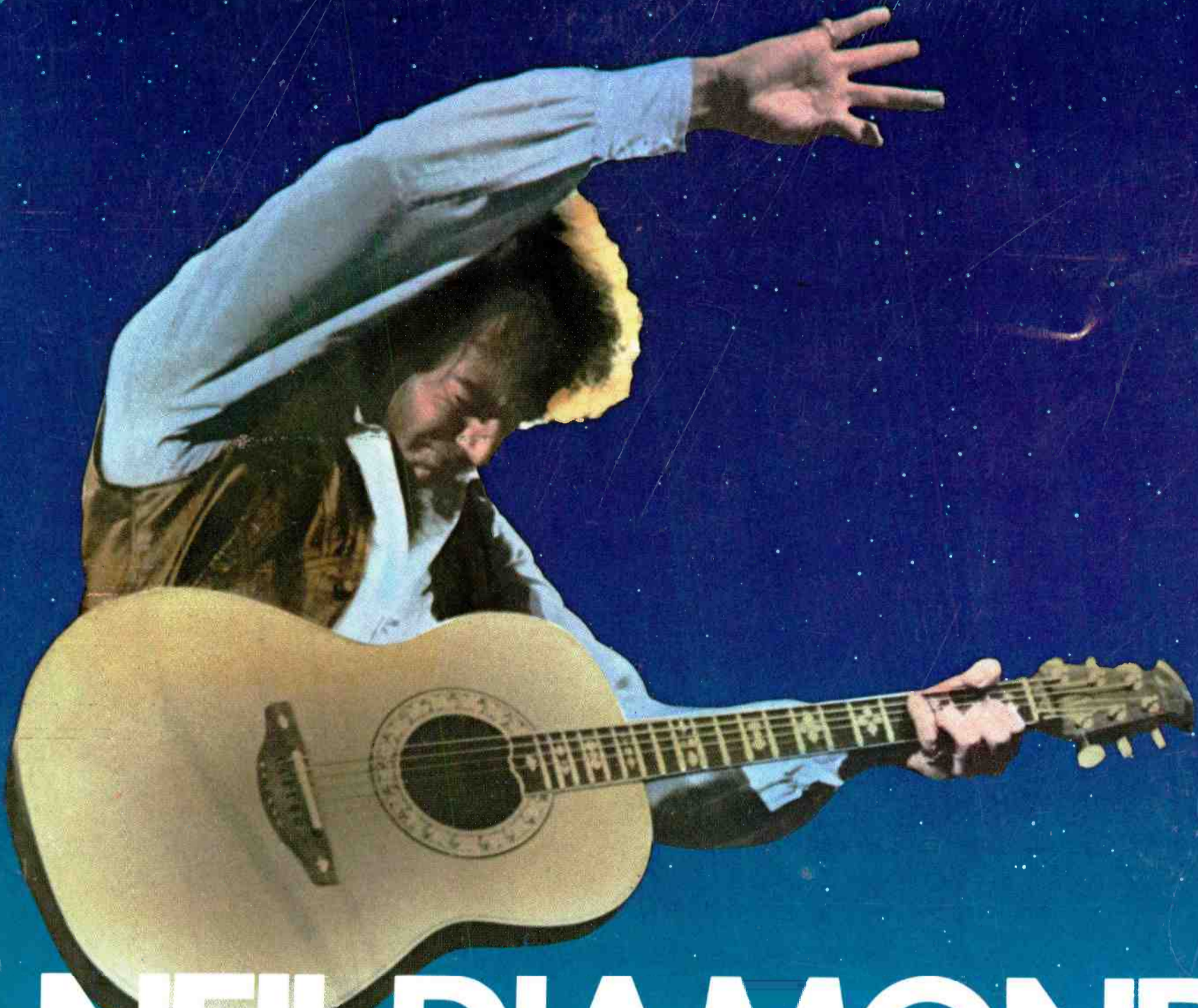
Midland International Records
The Mouse That Roars



Distributed by RCA Records

Featuring the hit single,
"LET HER IN" MB-10623





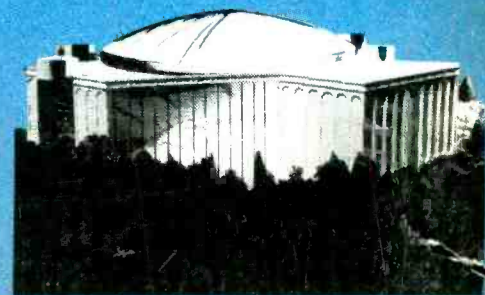
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