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YEAR

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U.K. 'Home Piracy' Stealing 20% Of \$?

By CHRIS WHITE

LONDON—A call for action to control unauthorized duplicating onto blank tape has been made here by Laurie Krieger, chairman of the Gramophone Record Retailers Committee, who claims that record dealers are losing up to 20% of business to amateur recorders.

He also hits out at the Mechanical Copyright Protection Society (MCPS) for condoning the private recording of records by issuing a special license.

Describing the problem of unauthorized duplicating onto blank tape as "one of the most important factors in preventing the industry dealing with inflation," Krieger says that sales managers approaching him to sell blank tape through his Harloquin record shop chain had claimed market research showed that the blank tape market is now measured in millions of units.

"Something has to be done about the huge amount of business we are losing to blank tape, and I think that we would be taking at least 20% more money across the counter if it

were possible to ban this product," he adds.

Krieger says that while he realizes this was not possible, he takes the greatest exception to the MCPS condoning the private copying of records people had bought through normal retail channels, by giving it

(Continued on page 41)

U.K. Court Enjoins Creole 'Hustle' 45

By RUDY GARCIA

NEW YORK—A British court has enjoined the Creole label from distributing its hit single "Let's Do The Latin Hustle" which is currently riding high on the pop charts there. The action was taken in response to a legal challenge by the Friends & Co. label, a New York-based firm which claims the Creole disk used a basic music track taken directly from the Friends & Co. album cut of the same name by Eddie Drennon and B.B.S. Unlimited.

"Let's Do The Latin Hustle" was

(Continued on page 11)

15 Nations Represented At IMIC-6

LOS ANGELES—Broad international representation will characterize Billboard's sixth International Music Industry Conference when it meets May 6-10 at the Royal Hawaiian Hotel in Honolulu.

With registrations still coming in, already 15 countries will be represented at next month's IMIC-6. In addition to registrants from the U.S., there will be industry spokesmen from Germany, France, Japan, Brazil, Holland, Sweden, Venezuela, South Africa, Hong Kong, Mexico, the Philippines, Canada, the U.K. and El Salvador.

Between 500 and 600 registrants are expected at the conference, which will mix sessions on vital industry topics with social activities.

The agenda for IMIC-6 includes a wide scope of topics, ranging from the right to audit, talent management and touring artists, to the print business, the European economic community, piracy, foreign licensing—an agenda which will prove to

(Continued on page 8)

100 Mil Records A Year Predicted For Canada in '91

By MARTIN MELHUISE

TORONTO—Within 15 years the Canadian demand for records will be close to 100 million units annually, based on more than 96%—9.3 of the estimated 9.7 million

households in the country—owning record-playing equipment by 1991 and purchasing an average 10.7 disks a year.

Prerecorded tapes will probably continue to hold 30% of the market, with an estimated 37 million 8-tracks and cassettes shipped by 1991.

These imposing figures that bode well for the Dominion's music industry come from a recent report by the Ontario Ministry of Industry and Tourism, prepared by Peter Klopchic, chief economist of its industry research branch.

"Households with record-playing equipment are assumed to be the buyers of records," Klopchic contends, "and if the present trend continues these figures are of extreme importance in measuring the present and future Canadian record market."

"It is estimated that by the year 1991, there will be 9.7 million house-

(Continued on page 52)

RCA Vidisk 5-Year Plan

By STEPHEN TRAIMAN

NEW YORK—An RCA Videodisk Club, distribution through traditional music rackjobber channels and "demand shopping" for players and disks nationwide are all in the "five-year plan" of Dick Sonnenfeldt, RCA staff vice president, SelectaVision videodisk operations.

Though confirming that "nothing will happen in 1976" as far as the launch of the home videodisk mar-

(Continued on page 42)



Canadian singer/actor/musician PETER PRINGLE has written music for Anne Murray, Mary Travers and the films *Taking Off* and *Selling Out*. His first album, *Peter Pringle*, was produced by Brian Ahern and features Mason Williams, Little Feat's Bill Payne and Loggins & Messina's Jon Clarke. *Peter Pringle* (MS 2243) is out now on Reprise records.

(Advertisement)

Trade Well Prepared For Effects Of Truckers' Strike

Pop Chrysalis To Get Stockhausen Classics

By NAT FREEDLAND

LOS ANGELES—Karlheinz Stockhausen, the "father" of classical electronic music, has signed a two-album deal with all-pop Chrysalis Records in order to try reaching a wider contemporary audience. DG, the label for which the German composer regularly records, has okayed the merchandising experiment.

Stockhausen's electronic effects with white noise, synthesizers and tape editing has strongly influenced many highly popular avant-garde rock groups such as Pink Floyd and Emerson, Lake & Palmer. England

(Continued on page 11)

LOS ANGELES—The strike by the Teamsters Union, which ties up commercial trucking, will not affect the record/tape industry seriously for possibly another two weeks, a random survey at press time indicates.

Distributors and big users report that labels have stockpiled inventory for that period and more in most cases. United Parcel Service, which provides 70% of trucking service between distributors and sub-distributor to retail locations, is not on strike. UPS will handle some larger shipments broken down to the maximum size carried by that carrier during the strike.

In addition, singles will now be shipped by air, according to pressing plants. Some suppliers are already blueprinting air container shipments, such as those used by Nehi to

(Continued on page 66)



YANKEE REGGAE (7E-1057) is the debut Asylum album from the Berkeley-based band THE SHAKERS, and as the album title tells you, they play reggae music... yankee reggae. Songs of love, songs to make you happy, songs to get you on your feet and dancing. As THE SHAKERS themselves say, "We're adapting reggae music to our own needs, and the biggest need is to get you off." And that they do. So get ready for a treat. Get ready for something new and delightful.

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EMI's New Ear Label Will Boost Its European Talent

By BOB KIRSCH

LOS ANGELES—EMI is now ready to move full speed ahead with its European Artist & Repertoire division (E.A.R.) and label, aimed to accelerate continental European artists' growth into international stars.

The division will release product on its own EAR label as well as helping all European EMI affiliates in continental Europe with production,

promotion, matching producers, arrangers and artists, merchandising, distribution and other facets of the record business.

The division was formed, according to Theo Roos, EMI Holland international head, to coordinate EMI musical activity on the Continent and to develop pan-European talent. Another aim is to make the Continent a creative world force in the same sense as the U.S. and England.

"In the last few years," says Roos, "a lot of European artists, such as the George Baker Selection, Shocking Blue, Tee Set, Focus, Golden Earring, Mouth & MacNeal, Abbam Blue Swede and a number of German groups have hit it big on a worldwide basis. Like American and British product, European product is now making a name for itself.

"Because it now appears that we are becoming one big world market, it was decided to launch an organi-

(Continued on page 6)

Radio Shack Tees a CB Song Search

By RADCLIFFE JOE

NEW YORK—Inspired by the phenomenal popularity of Citizens Band equipment which it pioneered 15 years ago, Radio Shack has launched a nationwide search for the most original CB song, and is offering recording contracts and more than \$100,000 in prizes.

The contest is open to any U.S. or Canadian resident, and entries will be judged on the basis of their originality, musical quality and lyric content. Radio Shack authorities emphasize that elaborate or professional instrumentation, and special vocal arrangements and production will have no bearing on the judging.

Beyond these stipulations and the ruling that no entrant may submit compositions that have been previously recorded, published, printed, or offered for distribution in any part of the world, the contest is virtually restriction-free.

(Continued on page 41)

Newport: Kid Jazz

NEW YORK—In its continuing search for originality in this year's Newport Jazz Festival, promoter George Wein has teamed with jazz promoter Jack Kleinsinger to produce a series of children's jazz concerts featuring such personalities as Clark Terry, John "Bucky" Pizzacelli, Dick Wellstood, Panama Francis, Phil Bodner, PeeWee Ellis, Vic Dickinson, Major Holly, and Danny Gottlieb.

Highlight of the series, which will be held at N.Y.U.'s Loeb Student Center on July 2, will be Clark Terry leading the young audience on an "authentic" New Orleans jazz funeral march.

The two-part series will also feature "Tubby The Tuba" meeting a Dixieland band. This concert will feature Major Holly on tuba along with Francis, Bodner, Dickinson, Ellis and Gottlieb. It will be conducted by George Kleinsinger, composer of the "Tubby The Tuba" score.

The joint Wein/Kleinsinger production will also sponsor a concert featuring Dewey Redman, Milford Graves and the Revolutionary Art Ensemble. This is scheduled for July 1, and will also be held at the Loeb Student Center.

30 Days For Fred Rector In Tax Case

LOS ANGELES—Fred Rector, independent national r&b record promotion executive, was sentenced last week to 30 days in a jail-type institution and Federal District Judge Malcom Lucas suspended the remainder of his two-year imprisonment sentence following his conviction on two counts of tardy filing of 1972 and 1973 income tax returns and a third count of willfully understating his income on the returns (Billboard, March 13).

Rector's attorney, Matt N. Long, said his client will appeal the conviction. Rector had been found guilty by a jury March 4.

Rector, whose tax prosecution grew out of the Newark grand jury investigation of the record/tape industry, received a 10-day stay of execution of sentence and was placed on a three-year probation by Judge Lucas.

The IRS accused Rector of filing a 1972 return declaring approximately \$90,000. The government charged he grossed \$126,668 that year. He filed a tax return for approximately \$120,000 the following year; the government charged he grossed approximately \$240,000.

When the criminal aspects of the Rector case are completed, the IRS will send a representative to meet with Rector and/or his representative for an audit or Rector's taxes to determine his delinquency.

Pre-Recorded Cassettes Big Plus In U.K. Sales

By REX ANDERSON & BRIAN MULLIGAN

LONDON—Britain's record industry, regarded by many observers as being traditionally recession proof, has come to the end of a five-year book period, during which the value of records sold has increased nearly three times.

Figures released this week by the BPI show that in climbing to total

(Continued on page 8)

CONEY ISLE DISCO RIDE: \$20G 'BUMP'

By STEPHEN TRAIMAN

NEW YORK—As an alternative to the traditional Manhattan disco club scene, how about the opportunity to break a new disk on a classy Coney Island bumper car ride outfitted with a \$20,000 sound and light system that averages 7,000-plus kids and teens per week year-round?

Peter Buxbaum, a long-time audiophile who has operated the Eldorado Scooter Ride the last three years at the long-time Brooklyn funspot, is banking that sum on getting labels to consider this new concept.

Hiring Disco Scene of Hampton, (Continued on page 32)

Showcase In Hyannis Bow

By JIM FISHEL

NEW YORK—A traveling regional talent showcase, Music Fair '76, bows Sunday (4) in Hyannis, Mass., with more than 20 New England area talent agencies in attendance as well as talent buyers from niteries, hotels, clubs and restaurants.

More than 100 acts will be showcased during the five-day event at the Sheraton Regal, and its promoter plans to continue the fair in several other regions, beginning in Baltimore, June 14. Registrants pay a \$175 fee and acts are free.

According to Jack Herbert, organizer, the entertainment buyers' talent showcase and trade show will last

(Continued on page 25)

Brunswick Bosses Denied New Trials

NEWARK—The motions for new trials filed by various executives of the Brunswick Record Corp., who were recently convicted of numerous counts of mail and wire fraud in Federal court here, were denied by Judge Frederick Lacey and sentencing is still set for April 12.

Label chief Nat Tarnopol, who still faces income tax evasion charges in U.S. District Court in New York, had a hearing on his motion for a new trial March 29 before Judge Lacey who had presided over the seven-week trial which led to Tarnopol's conviction.

In effect, a portion of the motion stipulating the reasons why the new trial should be granted would have had Lacey overruling himself. Early in the trial proceedings, Lacey had held that the defendants, of which there were six (four were convicted), could not call record distributors as witnesses if their sole purpose was to describe the mechanics of the indus-

try. The motion for a new trial claimed this was an error on the part of the judge.

Similar motions were denied the other three defendants.

The Brunswick case was just one of many resulting from a nationwide investigation of the recording industry spearheaded by the U.S. attorney's office here.

In a related matter, in Philadelphia, the trial of Kenny Gamble and Leon Huff on charges of payola and other violations was postponed for a week. It was scheduled to start April 1. However, U.S. District Court Judge J. William Ditter was still presiding over another case and put off the start of the Gamble-Huff trial until sometime during the week of April 5, a firm date still to be set.

Gamble, Huff, former partner Ben Krass and four Philadelphia promotion men have been charged with conspiracy, mail fraud, income tax evasion, bribery and violation of the Federal payola statute.

Wolfman Jack Howls Up a \$1.1 Mil Suit Over Tour

LOS ANGELES—Howl Productions, which represents Wolfman Jack, is suing George A. Angle and Doris Jeanne Stocks of American International Associates seeking approximately \$1,140,000 in alleged delinquency and damages over an aborted 1975 concert tour.

The plaintiff alleges in Superior court here that Wolfman's reputation was marred \$1 million worth when the tour, slated for 30 concerts in the midyear, closed after five gigs.

The "I Saw Radio Fun 'n Romance With Wolfman Jack" package was allegedly contracted by the defendants, who agreed to pay Wolfman \$5,000 per concert. Pleading reports they paid him \$45,000, leaving a \$105,000 balance. In addition, Howl Productions enumerates \$22,180.46 which it claims it expended for tour expense, promotion and advertising, still due it. It asks the court to determine further damages from 1) a Co-

(Continued on page 8)

Self-Help Agreed At NAIRD Meet

By JIM MELANSON

NEW YORK—Agreement on the need for greater cooperation between NAIRD (National Assn. of Independent Record Distributors and Manufacturers) members for broader market product acceptance was reached at the organization's annual convention, held in Washington, D.C. March 26-28.

The first tangible sign of mutual self-help planned will come via a

general catalog listing of key disks from each NAIRD label which will be sent to retailers throughout the country.

Financing of the project will come from the association's general funds. Target date for the project is early summer.

The move will not bypass the NAIRD distributor, as several of the indie distributors attending the con-

fab played key roles in drafting the proposal.

The distributors will be playing active roles in channeling catalogs to retailers, and, in the case of direct mailings from a central location, in following up to solicit business.

Co-operation is also hoped for on the radio front between manufac-

(Continued on page 66)

BILLBOARD SURVEY

What Constructive Recommendations Do You Have To Possibly Improve Future NARM Conventions?

Tosh Hori, Tosh's One-Stop, Seattle: "Hold the separate retailer, rack and distribution meetings at different times. Many of us have more than one interest. We would like to attend these other meetings. NARM should consider regional training seminars for newcomers to our industry."

Pete Senoff, Motown Records, Los Angeles: "I would like more readership surveys, particularly demographic areas discussing who buys what and why. I would like to see more of the program applied to labels. I don't feel the panels reflect the large number of label people there. I'd like to hear more about regional trends from people from that area of the country. A wider variety of live entertainment during the convention would let these important people see what they are selling."

Ron Schaefer, Piks Dist., Cleveland: "Make it easier to immediately schedule your one-on-one meetings. Get the room registration list of attendees out the opening day of the convention. Try to let us see an agenda ahead of time. Joe Simone discussed with us the indie distributor meeting, so we were better prepared. Maybe the hotel could pre-assign room numbers to accelerate our knowing where to reach our suppliers and make appointments."

Paul David, Stark Record Service, N. Canton, O.: "Make the experts' panel even larger. Bring in more outside experts. Get qualified persons from the giant industries to advise us on these panels. The mall developer this year gave us insight on how they look at us as leasees. NARM somehow might get us to send in possible questions before the convention, so the moderator could select

(Continued on page 12)

Automation: One Station In 7 Falls In

LOS ANGELES—One out of every seven radio stations in the U.S. is automated, featuring a vast range of programming formats created by any one of around two dozen radio syndication firms. In addition, a considerable number of other radio stations are automated, but create their own programming. An estimated 15% of all the 7,245 U.S. radio stations are automated with syndicated programming on the air. And, if you consider only the viable, separately programmed stations (realizing that many AM-FM combinations still simulcast programming), there may actually be 25% of all U.S. radio stations automated.

And automation is "coming on like a freight train," according to

(Continued on page 13)

Hearings On Copyright Revision Markup Resume In D.C. April 7

By MILDRED HALL

WASHINGTON—Markup hearings on copyright revision resume this week (April 7) by the Kastenmeier subcommittee on Courts, Civil Liberties and the Administration of Justice.

The month-long hiatus in the subcommittee markup sessions (the last one was held March 3) has raised speculation about the revision bill's race against time, in a congressional session interrupted by holiday recesses (Easter and July 4), major party conventions, and an election-year target date of Oct. 2 for adjournment.

Passage is assured, spokesmen for both Senate and House agree. The House subcommittee is not expected to make any major changes in the Senate-passed revision bill S.22, during the section-by-section markup. But controversies are still putting heavy pressure by lobbyists on Chairman Robert W. Kastenmeier (D., Wis.) and the six members.

Last-ditch fights are continuing on the issues of mechanical royalty rate for recording music; the Mathias amendment providing compulsory licensing of nondramatic liter-

ary and musical works for Public Broadcasting; the cable tv royalty; the library photocopying and the Fair Use sections of the bill.

The jukebox interests will try hard to gain exemption in the House from review of its proposed \$8 per year per box music fee, by the Copyright Royalty Tribunal set up in the bill. Even if they win a House vote on this, the exemption is given very little chance with Senate members of a conference committee. Votes against the exemption from review were decisive in both the Senate Judiciary Committee and the February 19 floor vote on S.22.

The record performance royalty, once a major controversy, was deleted from the Senate revision bill in the 1974 floor vote, and never restored to the revision action in either house. The right of copyrighted recordings to collect performance fees from broadcast play and other commercial use, languishes in separate Senate and House bills, S.1111 and H.R. 5345.

But broadcasters are obviously taking no chances on record royalty survival in any form. At the recent broadcaster convention, NAB president Vincent Wasilewski sounded the battle cry against the payment of fees to "rich" record producers and performers, who would divide the royalty under terms of the duplicate record royalty bill.

Timetable estimates for passage of a copyright revision bill seem to put it late in the summer. On the House side, the bill must clear the Kastenmeier subcommittee, the full House Judiciary committee and the House Rules committee, before a floor vote, possibly in July.

The GOP convention will take up part of August, and the reconciling of House and Senate versions by conference committee, plus final votes of both Houses, will have to beat the hoped-for adjournment date in October.



WEA B. V. photo

WEA 'WEDDING'—Ringo Starr, left, and Atlantic chairman Ahmet Ertegun cut "Welcome To Atlantic" cake at recent signing of former Beatle to WEA B.V./Holland in Amsterdam, giving Atlantic rights to U.S.-Canada distribution (Billboard, March 20). Bevy of Dutch admirers looks on.

Oscars Spur Labels To New Exploitation

By PAUL GREIN

LOS ANGELES—The labels whose product won Oscars at the 48th annual Academy Awards here March 29 are planning to capitalize on the prestige and exposure.

Involved labels plan to put stickers on all newly-shipped albums designating them as Academy Award-winners, to expand in-store displays, to take ads in trade and consumer publications, and to re-service records to radio.

ABC is re-releasing Keith Carradine's single of "I'm Easy," selected best original song. The cut was originally put out July 11. "Since Monday we've already had orders for 75,000 copies of the single. Carradine sang his own composition. That's got to help him even more. There's no other place a singer can get that kind of an audience, ABC Records' Don England says.

Warner Bros. is going all out on the "Barry Lyndon" soundtrack, which was chosen the best original song score and adaptation. According to Larry Marks, head of music for Warner Bros. motion pictures and television, the Oscar has brought a resurgence of interest in the film. "We've already had calls from people who missed the first screening of the film, so we're going to have additional screenings for those people, in and out of the industry, who might support the album. As for the soundtrack, we'll continue to promote it both classically and in the pop field." The "Barry Lyndon" soundtrack is currently holding at No. 136 in its ninth week on the LP chart, but this doesn't concern Marks. "The scores to Stanley Kubrick's last two pic-

tures—'2001' and 'A Clockwork Orange'—were both very slow builders, but they both eventually went over 1 million units."

"Jaws" was the winner in the best original score division, giving John Williams his second Oscar.

"Jaws," a top 30 album last September, is the most commercially successful of this year's winners. In fact, the soundtrack is nearing gold certification, according to Rick Frio, vice president of marketing for MCA.

"No one is going to run out and buy the album just because it won an Oscar," says Frio. "What the Oscar will do is get people to go back and see the movie again, and this time they'll see how important the music is to the suspense of the film. It will also help keep the soundtrack up front and on display at the retail level."

Though the "One Flew Over The Cuckoo's Nest" score lost to "Jaws" in the music competition, the fact that "Cuckoo's Nest" made the most convincing sweep of key Academy Awards since 1934 is bound to help its sales.

Dave Marshall, national promotion director for Fantasy, says: "The single, 'Theme from One Flew Over The Cuckoo's Nest,' has been out for six to eight weeks, but this should make it take off. And the album has already done more than 100,000 units, which is pretty good prior to the Oscars. The film itself is extending its showings, and the Jack Nicholson poster which comes with the LP is very popular."

The enormous success with which

(Continued on page 6)

Executive Turntable



HARRINGTON



ABRAMSON



RAGUSA

Artie Mogull becomes president of United Artists Records, effective immediately. Mogull replaces Al Teller, who resigned.

★ ★ ★

Stan Lewerke named to Motown's newly created position of director of album promotion, upped from West Coast regional promotion director.

Bob Harrington appointed director of merchandising at RCA. He was previously vice president of GRC Records. Also at RCA, Mike Abramson, formerly director of product merchandising, upped to newly created position of director of marketing products.

★ ★ ★

Bob Sherwood named director of national promotion at CBS Records. Also at CBS, Ina Marra to associate director of local advertising material and Bob Gordon to associate director of point of purchase material. At CBS Records International, Louis Ragusa named director of music publishing. He previously ran his own management firm.

★ ★ ★

Mark Hartley named vice president of national promotion and marketing for Caribou Records. He was most recently involved in product management for Epic in Los Angeles.

Paul Lovelace named to newly created post of national country promotion and sales manager for Elektra/Asylum in Nashville. He was most recently national promotion director for 20th Century Records in Los Angeles.

Derry Johnson and Alvin Thomas named to newly created posts as regional special projects coordinators for A&M. Thomas will headquarter in Chicago, and was formerly national promotion director for Holland, Dozier & Holland. Johnson, who will work out of Atlanta, was formerly in charge of returns at Together Distributors.

★ ★ ★

Frank M. Edmonson Jr. named assistant director of artists & repertoire for Myrrh Records. He formerly did promotion work for the label.

Gary Katz to Warner Bros. as a producer. Katz was most recently associated with ABC Records, where he produced Steely Dan, Dirk Hamilton and others.

★ ★ ★

Les Reid exits Ovation/Black Jazz, where he was promotion and sales manager.

★ ★ ★

James M. Hollon named sales supervisor of the professional recording and broadcast markets at the magnetic audio/video products division of the 3M Co. Carl Yankowski appointed product manager for Memorex's audio division. John H. Sarles Jr. named vice president of finance for Schaak Electronics.

Uttal Emphasis To LPs; 20-24 In '76

NEW YORK—"You can expect 20-24 albums a year from Private Stock now, says Larry Uttal, label president, expanding on his NARM announcement that the company had switched product emphasis from singles to LPs.

"Like Bell years ago, the time has come to turn Private Stock's image around, away from the image of just being a singles label and, hopefully, toward another plateau," offers Uttal.

Foundation for the move, he continues, is the 65 singles released since late 1974, when the company was formed, and their combined 5-6 million units sold figure.

Vegas Shows On As Strike Ends

LAS VEGAS—Major showrooms and 11 hotel casinos here, closed three weeks by a strike (Billboard, April 3), reopened Monday (29) after the 22,000-member culinary union signed its agreement.

Musicians in Local 369, 600 of whom work the 14 Strip hotels, voted Friday (26) 388 to 55 to accept a six-day-week scale hike from its present \$350 base to \$388 in the fourth-year of the pact. Still pending as of Friday (2) is a contract approval vote by some 250 stagehands.

While Uttal talks of creating an LP image for Private Stock, it's not that the company is starting from scratch, as already it has 10-plus albums on the market. Their combined sales total is close to one million, says Uttal.

He explains that the LPs released to date were generated from hit singles, where those to come will be marketed first solely as long-playing disks. "If we can lift a single, great," says Uttal, "but the main thrust is to sell the album."

Along these lines, the label's field promotional staff has been upped to nine persons, and Uttal says that he's prepared a six-figure budget to market the seven LPs showcased at the NARM confab.

Artists represented in the package include Jose Feliciano, the Stampeaders, the Troggs, DCA Experience, Natural Gas, David Soul and Black Watch Band. A number of the LPs have already shipped, while the last in this first batch should come late next month.

Uttal emphasizes that he remains committed to indie distribution, and won't be shopping for a branch distribution deal along with any new image.

As for artist signings, he says, "We are not racing after new artists, but we're definitely open to new signings."

(Continued on page 6)

In This Issue

CAMPUS.....	27
CLASSICAL.....	59
COUNTRY.....	37
DISCOS.....	32
INTERNATIONAL.....	47
JUKEBOX.....	31
LATIN.....	50
MARKETPLACE.....	30, 31
RADIO.....	13
SOUL.....	22
SOUND BUSINESS.....	29
TALENT.....	25
TAPE/AUDIO/VIDEO.....	41
FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	14
Studio Track.....	29
Disco Action.....	32
Inside Track.....	66
CHARTS	
Boxoffice.....	28
Bubbling Under	
Hot 100/Top LPs.....	15
Soul LPs.....	23
Hot Soul Singles.....	22
Hot Country Singles.....	38
Hot Country LPs.....	40
Hot Latin LPs.....	50
Hits of the World.....	58
Hot 100.....	60
Jazz.....	24
Top 50 Easy Listening.....	59
Rack Singles/LPs Best Sellers.....	15
Top LPs.....	62, 64
RECORD REVIEWS	
Singles Radio Action.....	16, 17
Album Radio Action.....	20
Album Reviews.....	63
Singles Reviews.....	65



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Vol. 88 No. 15

CB Combo Look For 30% Share

LAS VEGAS — Traditional autostereo suppliers and even a few CB-only manufacturers are expanding their product offerings of combination CB/car stereo units to capture what looms now as a potentially large and profitable market for them in the next few years.

The major areas of growth are seen as in-dash CB/FM, CB/cassette, and CB/8-track as these configurations are expected to ride the incredible Citizen's Band juggernaut now sweeping the nation. It's estimated that CB will swell into a \$1.5-billion plus industry in 1976

and that CB/car stereo units may in the space of two years start accounting for 30-50% of the total CB market.

Such established autostereo firms as J.I.L., Boman, X-tal, Kraco, Audiovax, Craig, Medallion and Metro Sound either introduced or announced plans to introduce more combination units here at the three-day PC-76, the Personal Communications Two-Way Radio Show sponsored by the Citizen's Radio Section, Communications Divisions of EIA.

The Show, this burgeoning industry's first, which ran March 30-April

1 at the Convention Center, featured 220 exhibitors and was attended by an overflow crowd in excess of 8,000 distributors and retailers. In fact, PC-76 proved such an overwhelming success, according to John Sodolski, vice president, EIA, that PC-77 has been slated for a three-day run at the same site next February.

Recording celebrity C.W. McCall appeared to promote Midland products, who have signed a one-year contract deal with the Polydor artist for national radio-tv sports. McCall,

(Continued on page 41)

EMI's New Ear Label Boosts Talent

• Continued from page 3

zation to help European artists grow into international names. We feel EAR can help Europe become a world market like the U.S. and Britain."

EAR is headquartered in Holland and will have its own management team and responsibilities. Each EMI label in each European nation can bring forward artists they feel might have a wider appeal than to only one nationality. One example is an artist named Harpo, who has enjoyed major hits in Sweden singing in Swedish, and is now enjoying success all over Europe singing in English. EAR helps promote Harpo on an international basis, offers career direction if requested, sees that the artist's product is released simultaneously in various countries and helps in production. Harpo remains signed to EMI Sweden.

Drake-Chenault Wins a Judgment From Radio Firm

LOS ANGELES — Drake-Chenault Enterprises, a radio programming service here, received a judgment by default against Community Broadcasters, for whom they programmed WWJO-FM, Peoria, Ill. The court has ordered the defendant to pay \$26,645.46 plus \$3,826.58 in interest and approximately \$1,300 in attorney's fees and court costs.

The plaintiff originally contracted with Community Broadcasters Jan. 20, 1971, agreeing to pay \$500 per month the first year and \$1,000 monthly the second year for the American Independent Radio Inc., Las Vegas, Nev., Solid Gold Rock 'n Roll Service. Upon contract renewal in May 1973, the rate was adjusted to \$800 per month.

NARM Exhibits: A Gamut Of Profit Builders Seen

By STEPHEN TRAIMAN

HOLLYWOOD, Fla.—The re-entry of the Sensormatic "keeper" record/tape anti-pilfer system in the market: new accessory lines from Fidelitone, Le-Bo, Recoilon, EV Game, Sony and Savoy; improved record/tape display fixtures from Hamilton Fixtures and North Carolina Display; added T-shirt entries from Surplus and Gemini Rising, and first-time exhibits from Scentex and Ronnie Packaging were among highlights of the SRO NARM displays.

Expanding interest of the blank tape majors in the music market was evidenced by exhibits from Capitol Magnetics, Memorex and Audio Magnetics, participation by Colum-

"Another facet of EAR," adds Roos, "is to sign its own artists, artists we feel can be international factors. We will look for the best possible producer, help choose material and supply masters to the various EMI labels. When a piece of product is ready to be released, all 12 countries will have it simultaneously and all will be able to use the same promotional tools. For example, we have a group called Jackpot, and all labels will be using small, toy slot machines as a promotional item."

The first aim of EAR, Roos says, is to make an artist a major international factor—on continental Europe. The second aim will be to attempt to convert the artists into world stars.

EAR is financed by all 12 European EMI labels, and all share in any profits of an EAR release. This cooperative aspect is expected to help strengthen label willingness to get behind acts and offer a total commitment.

Roos sees no conflict between EAR artists and acts signed to other EMI labels working through EAR. "An artist may certainly remain signed to his native label," Roos says, "and in this case EAR will provide the necessary knowledge in production, merchandising songs, promotion and so forth. If EAR helps all 12 labels will pay a portion of the cost. But, all 12 labels share in potential profits.

Roos also emphasizes that any EMI European label is welcome to contribute talent for the EAR project.

The EAR team includes: Roel Kruize, head of the European artist & repertoire division; Frank Jansen, responsible for all a&r affairs of EAR and international promotion plans, and Julian Weis, responsible for continuity, execution and communication with all concerned parties.

The EAR executive committee in-

cludes Oscar Hamilton as chairman, A. Holmstedt, W. Jung, F. Minchin and Kruize.

Initial EMI artists chosen to receive the division's attention are Bjorn Skifs (lead vocalist with Blue Swede) and Harpo. Artists to appear on the EAR label include Spooky & Sue and Jackpot, both of whom have had product released in the past two weeks. Also under contract is Eddy Ouwens, a top Dutch producer.

Rare Earth Sued

LOS ANGELES—Studio Rentals Inc. here is seeking Superior Court help in recouping an alleged \$5,459.70 due them from the group, Rare Earth. The pleading names Gil Bridges, Ed Guzman, Ray Monette, Reg McBride and Jerry LaCroix as co-defendants in the studio suit.

Oscars Spur Labels

• Continued from page 4

"Cuckoo's Nest" has met carries great promise for the record industry. It has had more critical acclaim than any film ever made by someone connected with record-making. Saul Zaentz, who won an Oscar for co-producing the movie, not only heads Fantasy Films, but also Fantasy Records.

Utta! Emphasis

• Continued from page 4

And, at the same time he is touting album product, he makes a point of saying that the idea "is not to just do away with singles completely."

Singles are good for cash flow, something everybody looking to form a new label should remember, he says.

Utta! also says that he's eyeing the formation of a publishing company by the end of this year.

U.K. Firms Given \$ Aid For Musexpo

NEW YORK—The British Overseas Trade Board has agreed to provide financial assistance for U.K. firms planning to exhibit at this year's Musexpo, to be held at the Fairmont Hotel, New Orleans, Sept. 8-11.

More than 12 U.K. music companies have already confirmed participation via the subsidy program, according to Roddy Shashoua, Musexpo president.

Meanwhile, Shashoua stresses that financing of European mini-trade fairs, planned to begin next year, will be handled by International Music Industries Ltd., parent company of Musexpo. An earlier report that finances would come from PIA, an affiliated firm, is incorrect, he says.

Gold Bird!

MONDAY

29

MAR. 1976

MARCH 1976						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

BEST PICTURE

Saul Zaentz
Michael Douglas

BEST ACTOR

Jack Nicholson

BEST ACTRESS

Louise Fletcher

BEST DIRECTOR

Milos Forman

BEST SCREENPLAY ADAPTATION

FROM ANOTHER SOURCE

Lawrence Hauben & Bo Goldberg

Fantasy Films'

**ONE FLEW OVER
THE CUCKOO'S NEST**



Wins 5 Oscars



©A.M.P.A.S.

Original soundtrack album available on Fantasy (F-9500)

Goldbyrds!

TUESDAY

30

MAR. 1976

MARCH 1976						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Fantasy Records'

The
Blackbyrds

"City Life"

album goes GOLD

Fantasy F-9490

City Life

Flying High

Thankful 'bout Myself

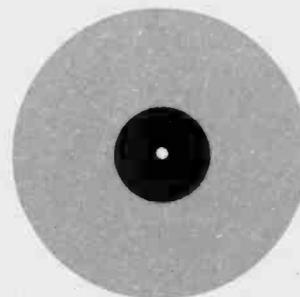
Love So Fine

Rock Creek Park

All I Ask

Happy Music

Hash and Eggs



Fantasy Records & Films

CBS' Yetnikoff Bullish, Says He'll Guarantee 14 Gold Disks

By JIM MELANSON

NEW YORK—Touting CBS' marketing ability and going on record to guarantee gold disks for at least 14 specific label artists during the coming year, Walter Yetnikoff, president, CBS Records Group, rebutted the less-than-optimistic feelings offered by Wall Streeters at this year's NARM confab on the "unpredictability" of the industry in investment terms.

The second-round of rebuttal to investor skepticism was delivered by Yetnikoff in an address to market analysts on their home turf here March 25. Several other industry figures had challenged the security pundits' claims at NARM itself (Billboard, April 3).

"Hits themselves just don't happen by some stroke of luck," explained Yetnikoff in his speech. "I think many people regard the record industry as sort of artsy-craftsy, where if it's in the grooves, success automatically follows. Unfortunately, I also think we ourselves in the past had the same theory—that if

you threw enough product against the wall, some of it would stick. In today's world, however, that theory just isn't good enough."

While Yetnikoff did stand up for the industry's ability to produce hits, he did, however, admit that manufacturers would be wise to use some of the "same techniques that the people who market soap do."

Turning his attention to CBS' operating practices, Yetnikoff said that the company works with a three-pronged strategy—to raise sales levels on established acts, to maintain momentum on major sellers and to accelerate development of new artists.

One example given was that the group, Earth, Wind & Fire, sold four million LPs in 1975 and a multi-million total of singles.

He also emphasized that the new releases account for the largest portion of label sales each year, with catalog goods making up one-third of the sales action. He placed the figure of new releases each year at CBS at around 300 disks. Singles sales at CBS for the first two months this year were said to be up 40% compared to the same period last year.

Responding to the NARM claims by analysts there of the unpredictability of the industry, Yetnikoff countered by predicting gold status for such label acts as Neil Diamond, Santana, Aerosmith, Charlie Daniels, B.T. Express, Weather Report, Loggins & Messina, Billie Joel, Return To Forever, Willie Nelson, the Jackson Family, Jeff Beck, Charlie Rich and the Isley Brothers, among

others. The prediction covers new releases by the acts already shipped and those which will be coming in the next two months.

Yetnikoff also advised the gathering that label operating costs at CBS breaks down approximately to 35% manufacturing related, 30% royalties, 25% marketing and 10% talent (unearned recording costs).

Selling, advertising and promotional expenses constitute about 25% of the cost pie, and these are the most discretionary costs, but they are also increasingly important to building sales and to establishing new artists. Growth in these costs is second only to artist royalties," he explained.

"Current cost reduction efforts focus on further automation of pressing, detailed warehousing and shipping alternatives and a variety of cost-avoidance capital projects," he added.

Yetnikoff also outlined the label's international operation for the stock investors.

15 Nations At IMIC

• Continued from page 1

be even more valuable to the industry than previous conferences.

Social events will include a golf tournament, tennis tournament & ladies program. Registration is \$250 per person, \$75 for spouses. Hotel space is filling up fast and registrations should be made promptly. For further information, contact Diane Kirkland, Forum Coordinator, Billboard, 213/273-7040.

Wolfman Jack Howls

• Continued from page 3

olumbia album, "Wolfman Jack's Fun 'N Romance," on which Wolfman was to get an 18% royalty and 2) a 35% deal against a guarantee, where if tour profits went over a certain figure, Wolfman was to get the percentage instead of the guarantee. Suit charges that because the defendants stopped the tour, Wolfman failed to participate in both arrangements financially.

Market Quotations

As of closing, Thursday, April 1, 1976

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
30%	19%	ABC	27.50	348	27 1/2	27 1/4	27 1/4	Unch.
8 1/2	4%	Ampex	76.25	188	7 1/2	7 1/4	7 1/4	Unch.
9 1/2	2%	Automatic Radio	73.96	62	9 1/2	8 3/4	9 1/4	+ 1/4
20%	10%	Avnet	9.05	210	19 1/2	19 1/4	19 1/4	+ 1/4
25 1/2	15	Bell & Howell	—	109	23 1/2	22 3/4	23 1/4	- 1/4
58	46%	CBS	12.27	58	52 1/2	52 1/4	52 1/4	- 1/4
7 1/2	5 1/4	Columbia Pic	4.09	61	6 1/2	6 1/4	6 1/4	+ 1/4
14%	8 1/4	Craig Corp.	8.23	63	13 1/2	13	13	- 1/2
63	50%	Disney, Walt	28.52	507	61 1/2	59 1/2	60 1/2	- 1/4
5 1/2	4%	EMI	11.90	316	5	4 3/4	4 3/4	- 1/4
26%	21	Gulf + Western	5.13	876	24 1/2	23 1/2	24 1/2	- 1/4
7 1/2	5	Handleman	13.28	22	6 1/2	6 1/4	6 1/4	+ 1/4
27	14%	Harman Ind.	7.03	8	24 1/2	24 1/4	24 1/4	- 1/4
11 1/2	7	Lafayette Radio	10.05	55	10 1/4	9 3/4	9 3/4	- 1/4
21 1/2	19 1/4	Matsushita Elec.	19.81	11	21	20 3/4	21	Unch.
79 1/2	65	MCA	6.38	87	70 1/2	69 1/2	70	- 1/4
15%	12%	MGM	7.32	59	14 1/2	14 1/4	14 1/4	- 1/4
65 1/2	34 1/2	3M	28.00	295	64 1/2	63 1/2	63 1/2	- 1/4
4%	2 1/2	Morse Elec. Prod.	—	31	3 1/2	3	3 1/4	+ 1/4
51	41 1/4	Motorola	29.97	391	44 1/2	43 1/2	44 1/2	+ 1/4
33	19 1/2	No. Amer. Philips	10.47	35	28 1/2	28	28	+ 1/2
23 1/2	14 1/4	Pickwick Internl.	10.05	20	21	20 1/2	20 1/2	- 1/4
5	2 1/2	Playboy	66.67	23	4 1/2	4	4 1/2	+ 1/4
25 1/2	18 1/2	RCA	19.82	615	27 1/2	27	27 1/4	- 1/4
10 1/2	8 1/4	Sony	34.26	1033	9 1/2	9	9 1/2	- 1/4
40 1/2	19	Superscope	8.63	84	23 1/2	23 1/4	23 1/4	+ 1/4
49 1/2	26 1/2	Tandy	15.52	265	44	42 1/2	43 1/2	+ 1/4
10 1/2	5 1/4	Telecor	8.71	15	8 1/2	8 1/4	8 1/2	- 1/4
4 1/2	1 1/2	Telex	15.79	431	4 1/2	4 1/4	4 1/4	+ 1/4
7 1/2	2 1/2	Tenna	—	29	5 1/2	5	5 1/2	- 1/4
12 1/2	8 1/4	Transamerica	10.22	576	12 1/2	11 1/2	11 1/2	- 1/4
15	10 1/2	20th Century	5.05	23	11 1/2	11 1/4	11 1/4	+ 1/4
25	17 1/2	Warner Commun.	46.23	144	24 1/2	24 1/4	24 1/4	- 1/4
40 1/2	25 1/2	Zenith	26.18	182	36 1/2	35 1/2	36	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	75	—	2 1/4	2 1/2	M. Josephson	16.53	4	9 1/4	10 1/4
Gates Learjet	4.06	186	11 1/2	12 1/2	Schwartz Bros.	18.75	—	2 1/4	3
GRT	—	62	3 1/4	3 1/2	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	4.61	10	2 1/4	3 1/4	Kustom Elec.	7.14	—	2 1/2	3
Integrity Ent.	3.33	40	1/2	3/4	Orrox Corp.	—	—	1	1 1/4
Koss Corp.	10.31	11	8 1/4	8 1/2	Memorex	—	272	24 1/2	25 1/2

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Pre-Recorded Cassettes a Big U.K. Plus

• Continued from page 3

sales of records and pre-recorded tapes of \$320 million, the industry has been relying on price increases to maintain profitability and has not seen anything like the kind of volume increases it needs to combat the effects of inflation.

In fact, in an overall picture which reveals declining singles sales, minimal growth of album sales and further depression of the 8-track cartridge market, the only bright spot is the continuing buoyancy of the demand for pre-recorded cassettes.

It is also a pointer towards prospects for 1976, which by all accounts has not in the first three months produced any real flurries of activity in the market place, that the expected lift in sales during the last six months of 1975 was not on the level that is usually anticipated as resulting from the Christmas buying spree.

Compared with 1974, singles sales dropped by 9% during the last half to 29.4 million copies, but more seriously the level of album sales was down by 3% to 52.3 million copies. However, the value of the sales in both cases was higher than in 1974. Singles were worth \$20 million, an increase of 8%, while albums were worth \$128 million, a 13% increase.

Over the year, single sales showed a drop of 9% to 56.9 million copies, but an increase in sales value of \$2.6 million. While album sales jumped by 18% in value to \$216 million, the number of records shipped out to the trade was ahead by a mere 2% to 91.6 million copies.

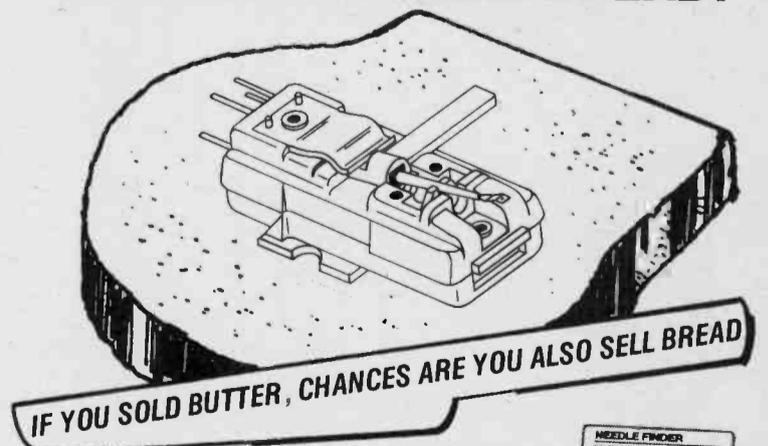
The BPI statistics show that the average trade price of a single went up by 19% in the second half to 70 cents and on an album by 18% from \$2.08 to \$2.46.

On the pre-recorded tape front, the total value of trade amounted to \$64 million, but with the continuing decline in the cartridge business, there were signs of a peaking of overall market growth, since the value of sales grew by only \$5.4 million, while the average cost to the trade of a cassette went up by 12% to \$3.30 and of a cartridge by 14% to \$3.50 in the second half of the year.

The future of the U.K. market now clearly lies with the cassette.

In volume, cassettes outsold cartridges by a ratio of better than 4-1. There were 16.5 million cassettes sold worth \$51 million—increases of 18% and 28% respectively—but cartridges slumped by 40% to 3.7 million copies (6.2 million), worth \$12.5 million.

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UNSWERVING BORDEN CRITERION

Monmouth Evergreen Key: Lasting Value

By DAVE DEXTER JR.

LOS ANGELES—In his 11th year as president of Monmouth Evergreen Records, William Howard Borden chooses repertoire based on a single consideration: it must have lasting value.

That criterion quickly eliminates much music in vogue today, but Borden still has managed to build up a catalog of about 75 LPs through

the years and each year, he says, Monmouth Evergreen manages to post increasing profits.

Hotchkiss and Princeton educated, Borden was playing piano at 6 and writing arrangements at 15. It was his charts for the late Claude Thornhill that pushed him into prominence shortly before World War II. After military service, Borden returned to civvies to find the period of big bands declining.

Monmouth Evergreen came about eventually as Borden reissued a distinguished series of dance band masters by the British Ray Noble, with Al Bowlly singing; Freddy Gardner, Jack Hylton, Mildred Bailey-Red Norvo, Ambrose, Gene Krupa and Ziggy Elman. And three LPs of music by his one-time boss, Thornhill.

"Some of our material is acquired on lease basis from EMI," says Borden. "But we record our own sessions too. Bucky Pizzarelli, Maxine Sullivan, Rusty Dedrick, Dick Hyman, Bernie Leighton, Bob Wilber and Eddie Hazell are a few talents we work with live."

The label is handled nationally, California and New York excluded, by Artistic Distributors. Alpha covers New York and Eric Mainland and R.R. divide California sales, Borden says.

Borden is an adventurous soul, who has no qualms in issuing a 1925 London cast of "Rose Marie" starring Edith Day—hardly a big name today—if he truly believes in the music. He has issued numerous 1920s tracks by Adele and Fred Astaire, Gertrude Lawrence, Jack Whiting, Jessie Mathews, Evelyn Laye—"because they have lasting value."

Borden runs Monmouth Evergreen with the help of only two full-

time employes, but there's nothing minor league about the line's LPs. Back cover annotation is particularly authoritative; at 60, Boss Borden knows the subject of music as thoroughly as anyone in the industry and, when he needs help, he hires the most prestigious writers in New York.

Future release plans for '76 include leased masters from EMI and Decon including Jack Hylton tracks of Desylva, Brown and Henderson songs from the early 1960s. Borden also is eager to record more live jazz but his tastes are thoroughly catholic and he will schedule only artists and tunes which, in his opinion, are of "lasting value."

That rules out a lot of electronic jazz, rock and contemporary sounds dominating this week's charts. To Borden music must stand the test of time for 30 or 40 years to merit recording. And when he finds it he adds another package to his Monmouth Evergreen catalog.

REVIEW

'Salsa' Movie Opens In N.Y.

NEW YORK—The long-awaited Latin movie musical, "Salsa," opened here Wednesday (31) in the grand tradition of old Hollywood premieres. The excitement of the invited audience almost matched that created by the intense musicians on screen.

"Salsa" is somewhat of a sequel to the well-received and highly successful "Our Latin Thing," which was also produced by Jerry Masucci, president of Fania Records,

(Continued on page 50)

Record Plant Sued

LOS ANGELES—Ace session guitarist Dave Parks has filed suit against Record Plant, a local recording studio, claiming he is owed \$5,000 for instruments he left in the defendant's possession. Parks' superior court suit alleges he was a customer of the studio and he has been unable to regain the instruments lost March 23, 1975.

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Sweet Party For Friends At Capitol

LOS ANGELES—The Sweet tossed a party for some 200 Capitol Records employes here March 17, thanking the label for support during the British quartet's first major U.S. tour.

The party at the Beverly Hills Hotel cost the group close to \$5,000.

Sweet has had two top 10 singles here, while its current single, "Action," is at 21 on the Hot 100.

S. America On Pablo Jazz Tour

LOS ANGELES—Norman Granz experimented with an 18-city Pablo jazz label promotion concert tour in October 1975. The continental European itinerary by his 13-artist all-star jamboree not only was self-liquidating, but "perhaps made a \$75,000 profit while grossing more than \$1 million."

So the jazz concert and label pioneer plans from two to three months

of smaller-personnelled Pablo-bankrolled concerts in the U.S. and a 15-day swing through South America in November.

Granz, who staged the first "Jazz at the Philharmonic" junkets in the early forties, feels strongly that well-staged concerts are jazz's best promotion. He'll work a package of Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass April 30 at the

Masonic San Francisco and May 4-9 at the Shubert Theater, Los Angeles. A Basie-Pass-Oscar Peterson groupings works San Diego's Civic Theater, May 2; Arie Crown, Chicago, June 5; St. Louis, June 8; Heinz Hall, Pittsburgh, June 9 and JFK Center, Washington, June 10. Fitzgerald, Pass, Peterson and Roy Eldridge work the Front Row, Cleveland, June 12.

"Pablo isn't asking RCA for even co-op ad money for the concerts," Granz says. He intends to provide free tickets to store and rack personnel via RCA branches. He's mulling a separate Dizzy Gillespie tour and a mini-JATP junket headed by Milt Jackson. He forecasts a 10-city itinerary in late summer all the way from Canada down to Texas.

Granz said after the tours have been set, he will turn over the actual staging and emceeing to his brother, Irving, a concert promoter in his own right.

MUSICAL REVIEW

'My Fair Lady' Revival Is Close To Masterpiece

NEW YORK—"My Fair Lady," Lerner & Lowe's classic adaptation of George Bernard Shaw's "Pygmalion," is probably as close to a masterpiece of modern-day theater as Broadway will ever get.

First produced for the Broadway stage 20 years ago with Rex Harrison and Julie Andrews in lead roles, the show has not only survived the often disastrous transition from stage to screen and back to stage, but it has re-emerged with an even greater sparkle and verve.

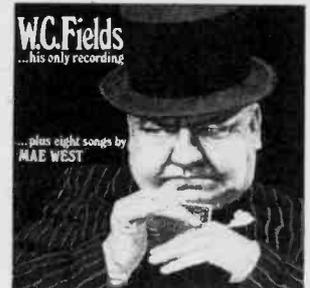
Those familiar with the original stage presentation, could hardly believe that that production with its stellar performances by Harrison, Andrews and Robert Coote as Col. Pickering, could be improved. However, using painstaking care, and a homage reserved for masterworks of art, producer Herman Levin and director Jerry Adler have restored the "Lady" to a quality of perfection that in many ways surpasses the original.

Leon Carr Dies In N.Y. At 65

NEW YORK—Leon Carr, composer-lyricist and arranger, died March 27 here at age 65, after an illness of several months. Carr was a 30-year member of ASCAP, collaborated with such lyricists as Hal David, Earl Shuman, Paul Vance and Leo Corday, contributed the title songs to four motion pictures and wrote for the musical stage.

Survivors include his widow, Shirley, son, Stephen, and grandson, Sean.

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WE EXPORT TO ALL NATIONS

British Court Enjoins Creole Label's 'Latin Hustle' Single

• Continued from page 1

released in the U.S. last fall and did well on the charts here for a while. As a result it was licensed to Pye Records for U.K. distribution.

The single was moving on the British charts when a cover record was released there by the M&O Band. The M&O version contained a vocal and before long passed the Eddie Drennon & B.B.S. Unlimited original on the U.K. charts.

Joe Banner, president of Friends & Co. asked Pye to send him a copy of the British cover version in an effort to understand why it was doing better than his original.

At this point the story gets a bit comical. It seems that when Banner and Drennon sat down to listen to the cover, Drennon suddenly sat up and said: "Hey, that's our record. Listen, the sax player is going out of tune in the same spot."

Just to make sure, both versions were taken to the studio and played at the same speed and, according to Banner, the music portions matched perfectly.

"It was more than just the sax player," says Drennon. "You could tell it came from the album cut because it had the same splice we made for the LP."

Banner and Pye consulted attor-

neys who were still a little skeptical as to what could be done because there was some question as to whether a studio engineer's opinion would be acceptable to the court.

Undaunted, Banner called the local FBI office here and got the name of the sound reproduction experts who were used by the U.S. Congress during the Watergate investigation to report on the controversial 18 minute gap in the presidential tapes.

These experts rendered a report on the two versions of "Let's Do The Latin Hustle" which stated, in effect, that the base music tracks were identical.

They even provided spectrographic evidence to confirm the report.

Armed with this testimony from undisputed experts, Banner and Pye took the matter to the British courts and secured an injunction against Creole preventing further distribu-

tion of the M&O Band single, pending a fuller court hearing.

"The real kicker in this whole thing," says Banner, "is that totalling the sales of both singles 'Let's Do The Latin Hustle' should have been in the top five or ten on the British charts. But they won't total them because with the added vocals the cover version is a little different and there's no guarantee that the people who bought the British version would have bought Eddie's."

On the last charts released from London, the M&O Band version was number 16 and Drennon's was 20.

Normand Hurtz, Banner's attorney in New York, points out that they were forced to go to court "in order to protect our licensees, not only in the U.K. but throughout Europe."

"After all, in our licensee agreement we promise exclusive rights to the product, which would not be so if we let Eddie's music track be used for a cover version," says Hurtz.

Pop Chrysalis To Get Stockhausen Classics

• Continued from page 1

is currently undergoing something of a cult boom in avant-rock with groups like Tangerine Dream, Gong and the overall roster of Virgin Records.

The Stockhausen deal was set by

Chrysalis co-principal Chris Wright in London after a year of explorations. The first album, recorded at London's Air Studio, will be out in May, titled with the two long pieces that make it up entirely, "Ceylon/

(Continued on page 66)

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Kansas Is 41st Anti-Piracy Law

TOPEKA, Kan.—Kansas became the 41st state with an anti-piracy law as Gov. Robert Bennett signed bill S.B. 855 which becomes effective this July 1.

Under the new law, unauthorized duplication and/or wholesaling of pirated sound recordings is classified as a Class "E" felony, while retailing pirated recordings is a Class "A" misdemeanor. It also is a misdemeanor to sell sound recordings without the name and address of the manufacturer imprinted on the outside cover or jacket.

Musical Revue

• Continued from page 10

Lady's" theme, the sparkle of its music and its erudite script mesh smoothly together to transcend most problems of restoration.

"My Fair Lady" boasts an impeccable cast in Shakespearian actor, Ian Richardson as the irascible Professor Henry Higgins, Christine Andreas as Eliza Dolittle, the semi-literate cockney flower girl whom he takes under his wing and eventually manages to pass off as a Duchess; Robert Coote as the bumbling Col. Pickering, and George Rose as the swaggering, devil-may-care, Alfred Dolittle.

Not only are the lead performers outstanding actors, but they are also blessed with surprisingly good singing voices, which, aided by the catchy arrangements of Robert Russell Bennett and Phil Lang, catches the audience up in the joyousness of this scintillating production.

Cecil Beaton's faithful costumery of the period, Jerry Adler's re-creation of Moss Hart's original staging, and Crandall Diehl's choreography and musical numbers based on the original efforts of Hanya Holm, are all icing on the cake.

By and large revivals tend to evoke a feeling of creative dearth on the Broadway scene, "My Fair Lady" is the joyous exception.

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REQUEST TERMINATION OF CONTRACT

Motown Sued By 4 Of Jackson 5

LOS ANGELES—Four members of the Jackson 5 are suing Motown Records, seeking a Superior Court judgment granting them termination of any contractual responsibilities to the label and an accounting on alleged royalties due them.

Tariano, Sigmund Esco, Marlon and Michael Jackson are asking the

court to order Motown to allow Fenton & Prager, their accountants, to audit Motown books covering royalty statements from 1972 to the present. They allege the label took improper deductions, reserves and advances and studio costs from the statements. They wrote Motown Sept. 22, 1975, seeking a date for auditors to look over the books, starting in December 1975. On Feb. 26, 1976, they allege they wrote Motown asking for a starting date no later than March 3, but never were allowed to audit. The pleading seeks

an estimated \$100,000 for each defendant in back royalties.

Contract material filed in the court indicates the Jackson 5 were recording up to their break with Motown in 1975 at a royalty of 6% of 90% of wholesale less taxes, pension and welfare benefits and packaging costs as per their original pact of 1969.

The suit states that they received a January 1973 contractual royalty settlement, covering the period from March 1969 to December 1971 of \$90,000.



Buddah photo

'THIS IS IT'—That's title of new single and LP for Melba Moore, who visited Strawberries store during recent Boston benefit for Summer Thing, sponsor of outdoor concerts. Looking over Buddah artist's shoulder, right, is Jeep Holland, store manager, as fan waits.

Private Stock Seeks Recovery

LOS ANGELES—Private Stock Records seeks to recover \$21,655.17 in recording costs from Joe Porter, who operates a production firm under his own name locally. The Superior Court filing alleges that Porter was commissioned to produce sides by David Wilson also known as D.P. Wilson.

Private Stock claims they put a ceiling of \$8,250 on the sessions. Later Porter ran up the \$21,655.17 session bill, they claim, without providing the label with the contracted-for music.

Some Future NARM Recommendations

• Continued from page 3

the best questions. There was too much personal opinion instead of questions after the panel was finished. Bring back Mort Feinberg." **Bill Golden, Record Bar, Durham, N.C.:** "The ladies are totally left out of the convention business sessions. Let them in. The Diplomat is totally inadequate for the social events. Why not Chicago or New Orleans? Cut it to three days. Too much free afternoon. There should be more preparation by chairmen of panels. Send the program out 30 days ahead so we can mail back questions in self-addressed envelopes."

Norm Wienstroer, Roberts Dist., St. Louis: "The social functions should have assigned seating. The need to wait in line a half-hour or more to insure good seating should be eliminated. This year at NARM people were turning seats over and holding an entire table. It wasn't fair. I'd like to see a workshop on how best to advertise and where best to place the ad. I feel radio advertising is outdated. We need to relate our ads more to that adult market."

Harry Rosen, David Rosen Inc., Philadelphia: "Cut the convention to a three-day weekend. Combine everybody into one general meeting. We're not enemies. Iron things out together. The cocktail parties cost too much. There's so much food there it cuts into the banquet dinner. Use that money better for research." **Joe Voynow, Bib Dist., Charlotte, N.C.:** "The little guy isn't heard enough. We need a general open forum of all members. Let 'em fight it out in constructive dialogue."

Charlie Fach, Phonogram/Mercury, Chicago: "Program more research forums, one on tape, the future of the cassette, the exploding black LP

market. Cut out one cocktail party to get the money for study on these important subjects. Let a record company finance the study instead of a party."

Al Rosen, Recordland, Lubbock, Tex.: "Why not change the locale once in a while? I'd love to see it out of the country, Mexico City, Montreal. Good to see the credit managers there."

Lou Fogelman, Music Plus, Los Angeles: "The entire program could be more integrated. Get everybody together. Manufacturers should have been at the retailers' meeting. Hold some interim regional meetings. Many problems are sectional. Get everybody from an area to such a meeting. The five days is too long." **Dave Lieberman, Lieberman Enterprises, Minneapolis:** "Make the final night a cocktail supper, drop the banquet. It's really superfluous. The Scholarship Night should be just that. No speaker and no cocktail party that night. Let's start the evening activities earlier. The day's program seems to get more professional each year."

Rick Frio, MCA Records, Los Angeles: "I might re-evaluate the length of the Scholarship Awards. For MCA, the convention was both constructive and enlightening. I'd like to see things work as well next year as last year."

Jerry Cohen, Apex-Martin Distributors, Hillside, N.J.: "The convention is too long and should be cut down to either one day or one-day-and-one-half. I prefer the annual meetings in Florida, because it's closer."

Chris Spinosa, Peters International, New York: "Would like to see more mini-conventions—breaking it down for racks, retailers, etc. I think this would free the national convention for more time to pertinent discussion."

Gordon Bossin, Arista Records, New York: "I'd like to see a gospel award given at the awards banquet. The convention should be cut by one day or one-day-and-one-half. Certain panels should be dropped, because they've been worn into the ground."

Herb Goldfarb, London Records, New York: "Would like to see the convention held in different parts of the country but I think that few cities can accommodate the large number of delegates. We need more exchange of dialog between all of the members and I'd like to see more people participate in the discussion instead of listening to the five panel members for most of the allotted time."

James Schwartz, Schwartz Bros., Washington, D.C.: "I'm happy with the convention's format, although I feel too many important seminars were crowded into too little time, and it deprived my staff from meeting with all the manufacturers."

Stan Lewis, Stan's Record Service, Shreveport, La.: "Seminars should be broken into smaller groups for more one-to-one discussions. The conventions producers are doing an excellent job."

John Cohen, Disc Records, Cleveland: "The present NARM format is very good, and should undergo little if any change. I would like to see an occasional change of venue, maybe to New Orleans. But, there are not too many places that can comfortably accommodate a convention of NARM's size."

Joe Smith, Elektra/Asylum Records, Los Angeles: "It's a good idea to have speakers from outside the music industry, such as Wall Street financial analysts. But I think this year there was too much of a swing in that direction. There didn't seem to be any music spokesmen the entire first day. I like the present combination of NARM locations. Going someplace with warm weather during the winter has to be a plus."

Ed Rosenblatt, Warner Bros. Records, Los Angeles: "I think NARM should be one day shorter. Over five days, the meetings drag. A move of NARM meeting sites seems to be in the works, with Atlanta and New Orleans under consideration."

Dave O'Connell, Phonodisc, New York: "The NARM program schedule is adequate, but should be tuned more finely in the future to meet the needs of all members. I dislike the political overtones creeping into the convention. Jimmy Carter never should have been on the podium. I like the weekend scheduling. It saves me losing precious business days."

Larry Uttal, Private Stock Records, New York: "I was pleased with the dialogue between manufacturer and NARM members. I hope 1977 affords more session time for that kind of talk."

Marvin Saines, CBS Masterworks, New York: "I hope they hold a forum on classical music next year. There should have been one this year, especially that a number of stores opening cross country are full-line operations."

Ben Karol, King Carol stores, New York: "I'd like the organizers to take a little more pain on where we go and what rooms are used for meetings and talent showcases. For an industry whose lifeblood is sound, the system used for talent performances this year left a lot to be desired."

Sam Goody, Sam Goody stores, New York: "The convention was dominated by big racks, but these things work out in time and the number of major rackjobbers will be halved next year. Smaller retailers should be involved more."

John Halonka, Beta Dist., New York: "I'd like to see more discussion on distribution and cutouts. Give us more free time for relaxation."

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Joel Whitburn's Record Research Report

The Four Seasons, having hit the #1 spot with their latest single "December 1963," are now America's most successful "#1" male vocal group with 5—#1 "Hot 100" hits. Tied with 4 each are the Temptations, Jackson 5, and Platters.

The Miracles' #1 hit "Love Machine" took the most weeks in "Hot 100" history to make it to the #1 spot—20 weeks.

The Eagles are currently the hottest "singles" property around. They've put together a string of 4 consecutive Top 10 hits. Elton John's string of 8 was just recently broken.

The Rolling Stones have the longest consecutive string of Top 10 LP's in the history of Billboard's album charts. Their very first LP in 1964 missed the Top 10 by one notch (#11), however, from then on they've amassed 22 consecutive Top 10 albums.

Until their breakup, The Beatles put together a string of 20 consecutive Top 10 LP's, while Frank Sinatra had a string of 18 Top 10 Capitol albums in a row from 1954 to 1961.

Other current album artists with sizable strings are Elton John (9) and Chicago (8).

Trivia Question #43:
Who is the only instrumental artist in the history of the "Hot 100" to have 6 consecutive Top 20 hits?

(Answer: Bill Black's Combo)

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Joel Whitburn

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NEWS FROM AFRT WORKSHOP

Music & Shows On Cassettes To GI Stations In December

CHICAGO—GI radio stations around the world will begin receiving radio shows and music on cassettes by December, Jack Brown, chief, American Forces Radio Service, Los Angeles, announced here last week at the annual AFRT workshop. The meeting, guided by Robert Cranston, chief, directorate for electronic media for the Department of Defense, was attended by military radio-tv personnel from facilities ranging from the South Pacific to Europe.

"By the next time we meet, the use of cassettes around the world should be a simple fact of broadcasting life," Brown said.

Brown was just one of a bevy of speakers that included Rick Sklar, director of operations, ABC owned and operated AM stations; Gene Weed of the Film Factory, Los Angeles; air personalities Gene Cimarrusti, Gene Price (KLAC), and Roger Carroll (KMPC), all of Los Angeles; Claude Hall, radio-tv editor, Billboard Magazine, Los Angeles; and Bob Vinson, chief, American Forces Television Service.

Sklar paralleled military radio with commercial radio, pointing out that the problems of gaining an audience and "measuring an audience" were much alike; this was in reference to an earlier presentation on ratings.

Speaking about "reported audience ... not actual audience," Sklar said that besides internal guidelines and FCC regulations, the program director "also has to program to try to compensate for some of the peculiarities and biases that may be built into the rating services—the methodologies they employ. Do you think, for example, that the full impact of popular music radio—which goes everywhere and is heard by people on the move—can be captured by the sedentary act of people who will sit and write in a diary?"

The program director has very little margin for error, he said. Research, knowledge on how to use that research, and the experience that comes from competing for ratings are necessary. He said that he was convinced that the kind of person who filled out the diaries was different from the ordinary listener.

The military broadcaster has a serious problem in trying to appeal to everyone. He referred to the typical military audience posing a "demographic nightmare" to a program director, because the program director of today has learned that in order to survive he has to program to a very specialized audience. "The wider the audience target, the more difficult it is to hit in radio."

Perhaps one solution would be for military broadcasters to use some of the techniques of mass appeal radio. He referred to WABC, New York, and WLS, Chicago.

"These stations take music so popular that it has crossed over from whatever specialty area it started in and now appeals to a large multi-demographic audience."

This brought research problems, of course, because even teens were now specialized "in their buying habits. The concept of a top 100 best-selling hits is nonsense ... it's a fiction that the record industry has to support as a way of introducing new music. But it's a trap for the programmer. I would be surprised to find a dozen and a half singles selling heavily right now, right here in Chicago."

But, if a program director looked carefully at several charts, it was possible to get some national idea of record sales. However, he pointed out that records do a "different demographic job" at different times in their programming life. "The first few weeks that a record is out, no one is aware of it. Then, younger listeners begin to accept it. But, if you play it later, it does a different demographic jog for some of the older listeners."

ABC stations are heavily into lo-

cal research. WABC calls 75 stores a week from a list of 500, rotating five stores a week in order to lessen the effect of record companies loading stores with free goods in order to get a record reported to WABC. WLS calls 200 stores a week throughout the Midwest, because of its huge signal coverage.

With a limited number of record sales, the program has to depend on oldies. These can be researched and can provide about half of the pro-

gramming material a mass appeal station needs today, Sklar said.

He pointed out that ABC was now experimenting with computerized controls on oldies. And some of the stations were using timing devices to ensure that more-popular current records were played more often. "And when a light comes on, it overrides any other instructions about records and he knows to look and see which of these records he has to

(Continued on page 14)



Radio Arts photo

PERSONAL PROMO—An extra of the syndicated programming service "The Entertainers" produced by Radio Arts, Los Angeles, is the special promos for subscribing radio stations and here Frankie Avalon, right, chats with general sales manager Flip Koener after doing a promo. Others who've recorded include Tony Bennett, Pat Boone, Ray Conniff, Captain and Tennille, Glen Campbell, Jack Jones and Donna Fargo.

Automation An Awakening National Giant

• Continued from page 3

George Wilson, president, Bartell Radio, New York.

In a comprehensive survey conducted by Billboard Magazine, Broadcast Programming International out of Bellingham, Wash., seems to be the leader with around 260 stations using its programming. Mike Bettelli, West Coast sales representative of BPI, says that the MOR programming format is the most popular and is on around 75 stations in either an announced-music version or an unannounced version. "Country Living," a country music service with air personalities such as Bill Robinson, program director and morning air personality at WIRE, Indianapolis; Bob Jackson, air personality, KNEW, San Francisco, and Don Harris, air personality at WBAP, Fort Worth, is on around 45 radio stations.

Kemper Freeman Jr. is president of the syndication firm and owner of KEZE, Spokane. In the state of Washington, BPI has programming on around one out of every eight radio stations in the state. In two months, BPI will be launching a new album-oriented rock programming format and already has a key AM station in a major market lined up as the pilot station.

The second largest firm would be a tossup between Drake-Chenault, located in the San Fernando Valley of Los Angeles, and TM Programming, Dallas.

TM Programming, which is a wing of the jingles firm of TM Productions, may have as many as 220 stations at any given time on its programming. One of the fast-growing formats TM sells is "Stereo Rock," created and programmed by George Burns. Burns, a veteran program director, was national program director of Pacific And Southern Broadcasting until launching his own programming consulting firm—Burns Media Consultants, Los Angeles—more than two years ago. "Stereo Rock" is on about 65 stations and is growing.

Last week, the William B. Tanner Co., Memphis, announced the launching of two radio syndicated formats—"Pacific Green," beautiful music, and "Bright Blue," MOR. The programming is created by Keith Lee and Kurt Alexander of the firm.

Drake-Chenault is headed by Gene Chenault, who owns KYNO

in Fresno, Calif., and Bill Drake, veteran program director who created radio history with KHJ in Los Angeles and other RKO radio stations. The firm was one of the first syndicators to use modern engineering technology (many earlier firms only provided the music on reels and there was no random choice selection; several firms such as Stereo

Radio Productions, etc., still provide music in this fashion to their clients).

Drake-Chenault has around 200 stations, according to general manager Art Astor.

Bonneville Broadcast Consultants, New York, and Peters Productions, San Diego, along with Stereo Radio Productions, New York, are the next three leading contenders,

outfront with around 112 stations. Peters is doing so well that the firm is soon to move into new and larger quarters. SRP has about 63 stations.

Some firms seem to flash briefly, then drop out of sight. Two or three firms were virtually out of business last week; their phones had been disconnected and no forwarding

(Continued on page 15)

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APRIL 10, 1976, BILLBOARD

NAB Convention Highlights: Workshops

CHICAGO—The NAB programming workshops at the annual convention here proved to be the highlights of the entire meeting. Rooms were crowded; as many as 20-80 persons would be found standing for the sessions that covered everything from MOR programming to newer music formats.

Guided by Charley Jones, head of the Radio Information Office of the NAB, and Miles David, president of the Radio Advertising Bureau, the programming workshops were more or less of an experiment—the first time programming has been covered fully during the convention. And the workshops, significantly, represented a stronger movement toward radio as a viable force within the NAB structure.

During the workshop devoted to contemporary music, Mardi Nehrbass, music coordinator for the RKO Radio chain, pointed out that “there is much evidence to support the motion that each generation, as it accepts new musical forms, must contend with the criticism and general disapproval of the older, established generation before it is able to indulge its tastes and images openly.

“At different points in time, this generational conflict over popular music centered about the cakewalk, ragtime, jazz, rock ‘n’ roll, and even progressive rock. We are experiencing these conflicts today with disco music and sex-oriented music. As these changes occur, we must remember that people still seek organization in their lives and demand a need to be directed to a fulfillment of their emotions. We have to create a trust . . . have the listeners love us so much that they are comfortable

with what we are doing . . . then, if we play a bad record or run a bad promotion, they won’t leave us because they still trust us.

“The youth information network is still incredibly effective . . . because they are willing to take chances in making changes. If we could tap this area, we would be able to program our radio stations six months in advance, but the problem is complex.”

She later said that surveys and chart analysis have “typically been overworked as research techniques, not only in the study of popular music, but in other areas as well. They are just tools.”

Elmo Ellis, general manager of WSB in Atlanta, said in the MOR programming workshop that “The public can help in developing and producing much of your programming. Listeners are only too happy to help select music, supply news and news tips, play games, contribute jokes and poems or personal experience. The more completely you involve your audience, the more loyalty and dependency they will demonstrate. It become a partnership of sorts. I recommend this because it has worked well for us in Atlanta.”

Michael O. Lareau, WOOD-AM, Grand Rapids, Mich., spoke about his air personalities and their aims, then added: “Very important to our kind of format is the music played. Aiming at an audience of 25-49, we present a mixture of current MOR, easy listening hits, and some hits from the last five years including country and soft rock. The music is selected by a committee that meets weekly to listen to new releases. The playlist includes about 50 singles

and 50-55 albums. Each personality picks his own music from the list. He is aware of what has been played earlier in the day to avoid undue repeats. And although each personality picks from the same list, there is a difference in music from show to show. We are generally more up tempo in a.m. and p.m. drive and slightly softer in midday and evening.”

In the contemporary music workshop, Jay Cook, program director of WFIL in Philadelphia, said the station was teaming up with Temple Univ. on a research project to determine listener attitudes and the preferences of people who do not buy records. He was very positive about the Top 40 format, claiming that it represented the future of radio.

Marie Gifford, manager of KEEL in Shreveport, La., said that 14 years ago she had eliminated the term “rock ‘n’ roll” for KEEL. It’s a mass audience station. She maintains very good control; “every so often I feel that the music is a little off from my philosophy. We have a music meeting. The music sounds better, though, only for a few days—to please the boss—and then the air personalities and the program director get back to what they wanted to do in the first place.” She said she felt a need in her market to widen the audience base to 49, but this raised a lot of problems.

Too few managers pay close enough attention to the commercials on their station in regards to quality, she felt. KEEL personalities are hired as much for their production talents as for their disk jockey talents in order to keep the commercials as entertaining as the music.

Gary Lane, program director of WMID in Atlantic City, spoke of the unique tourist season programming problems he faced and also detailed

how recently he’d backed off programming a heavy slate of soul-oriented records—“waited longer to see if a particular record had crossover potential”—and found that blacks were still listening to WMID.

In the country music workshop, Don Nelson, general manager of WIRE in Indianapolis, spoke of the “closet listener” to country music in the early days of the country music WIRE format. “People would push their radio button when they stopped at a traffic light so the people in the next car wouldn’t discover they were listening to country music.” He solved that problem by building a strong sports and news image and turning a country music station into a general market operation. He also talked of building a good rapport with his air personalities and his staff . . . helping them advance in their careers in order to build staff loyalty.

Charlie Warner, general manager of WMAQ, Chicago, also talked of the “closet listener” in country music. His station, however, had even greater problems because of an enormous overhead. “We have to bill over \$4 million gross just to break even . . . we literally had to appeal to everyone.

“So, our major competition from the start was WLS.”

He said that WMAQ does a lot of call out research to find out what people don’t like. Request lines operate 24 hours a day. And he said that the station has created a million new listeners to country music through tight programming and strong and constant promotions. A couple of weeks ago, the station dropped a country-oriented jingle in hopes of picking up some of WCFL’s former rock audience.

In the new formats session, Carl
(Continued on page 15)

Vox Jox

By CLAUDE HALL

LOS ANGELES—I had a great time at the annual NAB convention and would like to thank everyone who came by the suite to visit. **Jim Cahill**, air personality at WRKR in Racine, Wis., drove in just to handle bartender chores for three or four hours; he’s producing a documentary on **Alice Cooper**. If that documentary is anything half as stylish as the way he serves beer, it’s going to be sensational. **Allen Shaw** of ABC-FM, **Art Holt** of places ranging from Swaziland to Costa Rica; **Howard Greenlee** of HG Productions, Scottsdale, Ariz.; **Bob Leckie** of International Performing Arts, Greenwich, Conn.; **Eddie Allgood** of WDVA, Danville, Va.; **Mark Driscoll** of KSTP in Minneapolis; **John Gehron** of WLS, Chicago—the names are endless.

One of those who came by the suite was **Art Templar**, who is putting WXKE on the air in Fort Wayne, Ind., and he may need air personalities. Call him at 219-483-8400. The station will have a swimming pool so staff members can practice up on their butterfly strokes after hours.

And **Coffeehead Larsen** and his charming wife **Alice** came by; he’s now general sales manager of WKDC in Elmhurst, Ill., and still does a 7-10 a.m. show, but many of you may remember him from his **Coffeehead** days.

Had a good technical chat with **Jim Loupas**, director of engineering, WCFL, Chicago. He fed me a lot of information on **Mike Dorough**, the inventor of the Dorough audio processor, and **Mike** and his wife also visited the suite during the three-day convention.

Al Resnick of WDFM in State College, Pa., remarked at one point:

(Continued on page 15)

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Brooklyn, N.Y. 11219
212-435-2425

News From AFRT Workshop

• Continued from page 13

play. It’s a way of matching automation with a live performer.”

Brown of AFRS detailed new radio programs that would be available to military broadcasters, including “Country Countdown” of Watermark hosted by Don Bowman, “The World Of Ray Price,” and “Pop Chronicles Of The ‘40s,” “Wakely And Friends,” a new show hosted by Jimmy Wakely, plus an album show hosted by Harvey (Humble Harve) Miller.

Also in his talk, Brown paralleled some ARB figures in a special study of 10 markets to show that AFRS was providing fairly close to the kind of music radio programs popular in the states. ARB’s study showed 37.4% popularity for MOR; AFRS total output was 24.6% MOR. ARB showed 26.2% for rock; “our contemporary music content is slightly higher at 29.4%. We tied in the area of black ethnic music, with both the recommended and actual figure coming to 19.8%. In country music, we lag somewhat, with 16.6% recommended and AFRS running right at 8.6%. Our country content was higher during the quarter just ending, but we had already dropped some shows as a result of the findings of our own quarterly surveys. We may leave that seeming imbalance as it is because we have a good country music percentage in the records sent you and many stations apparently prefer to do a live country show.

“Going beyond the recommended music formats, our units also contain

8.8% classical music, 8.3% Latin music, and 2.5% which we could only categorize as miscellaneous. And you can be sure that’s one of the most complimentary descriptions ever applied to Dr. Demento.”

Brown pointed out, however, that classical programs were being reduced to just weekend shows and MOR shows were being increased to bring that percentage to 30.9%.

In regards to cassettes, he said that reputable manufacturers had been invited to submit bids on a “durable cassette playback-only machine, rugged enough for daily professional use, solenoid operated so that it will work with cue tones like a cart machine, and include the DBX noise reduction system.” So far, bids have been submitted by ITC, Garron, Ampro and Technards.

Stations should have the hardware around August. Then, “we hope to award a contract for the duplicating of cassettes by Aug. 30 to begin shipping cassette playbacks to you by Sept. 13.” Records would slowly be phased out and all programming and songs (AFRS sends something akin to a sampler LP of key songs out on a regular basis to GI stations around the world) would be on cassettes around December.

Roger Carroll of KMPC, Los Angeles, said in an afternoon air personality panel session that the term MOR for a radio format today was a misnomer. “I think 80% of the Billboard Hot 100 Chart that we play includes the 20% that KHJ in Los Angeles also plays.”

Gene Price of KLAC, Los Angeles, joked that the difference between KLAC and KMPC was “around \$50,000 a jock.” Country music has evolved so much in the last five years, he felt, that it doesn’t sound like before . . . Freddie Fender’s “Before The Last Teardrop Falls” has the sound of rock music in the 1950s.

Gene Cimarrusti, who does an hour AFRS show called “Viva,” talked on the “blurring” of musics in the Latin field but that Texas Chicanos didn’t especially like some of the same music as Latin-Americans in Los Angeles. His show is tailored toward all kinds of Latin music, including salsa.

Price felt that country listeners “would request pretty much what we play,” but that the station also purposely makes room on the playlist for local artists such as Molly Bee and Marilyn Sellers.

Price said he was a “frustrated comedian and impressionist . . . I like to play the music, but between the records I like to entertain . . . to be an old country boy and talk with the listeners.”

Carroll spelled out briefly some of his career as a staff announcer . . . being heard by Gene Autry, owners of KMPC, and coming to work for the station . . . being at KMPC a long time . . . but not becoming himself on the air until about 10 years ago. If he has something to say, he says it; otherwise he plays the records. But being a disk jockey was one of the greatest privileges in the world, he maintains.

INDEPENDENT DISTRIBUTORS HAVE NATURAL GAS.

Rock Singles Best Sellers

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As Of 3/29/76

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

- | | |
|--|--|
| 1 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 | 21 YOU SEXY THING —Hot Chocolate—Big Tree 16047 |
| 2 DREAM WEAVER —Gary Wright—Warner Bros. 8167 | 22 I DO, I DO, I DO, I DO —Abba—Atlantic 3310 |
| 3 LONELY NIGHT (Angel Face) —Captain & Tennille—A&M 1782 | 23 LOVE MACHINE (Part 1) —Miracles—Tamlia 54262 |
| 4 ONLY SIXTEEN —Dr. Hook—Capitol 4171 | 24 LORELEI —Styx—A&M 1786 |
| 5 RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale—United Artists 752 | 25 GOOD HEARTED WOMAN —Waylon & Willie—RCA 10529 |
| 6 DREAM ON —Aerosmith—Columbia 3-10278 | 26 50 WAYS TO LEAVE YOUR LOVER —Paul Simon—Columbia 3-10270 |
| 7 MONEY HONEY —Bay City Rollers—Arista 0170 | 27 TRYIN' TO GET THE FEELING AGAIN —Barry Manilow—Arista 0172 |
| 8 ALL BY MYSELF —Eric Carmen—Arista 0165 | 28 FOOLED AROUND AND FELL IN LOVE —Elvin Bishop—Capricorn 0252 |
| 9 BOHEMIAN RHAPSODY —Queen—Elektra 45297 | 29 SQUEEZE BOX —The Who—MCA |
| 10 THEME FROM "SWAT" —Rhythm Heritage—ABC 12135 | 30 CONVOY —C.W. McCall—MGM 14839 |
| 11 THERE'S A KIND OF HUSH (All Over The World) —Carpenters—A&M 1800 | 31 JUNK FOOD JUNKIE —Larry Groce—Warner Bros./Curb 8165 |
| 12 ACTION —Sweet—Capitol 4220 | 32 FANNY (Be Tender With My Love) —Bee Gees—RSO 519 |
| 13 SWEET THING —Rufus Featuring Chaka Khan—ABC 12149 | 33 SLOW RIDE —Foghat—Bearsville 0306 |
| 14 LET YOUR LOVE FLOW —Bellamy Brothers—Warner Bros./Curb 8169 | 34 STRANGE MAGIC —Electric Light Orchestra—United Artists 770 |
| 15 LOVE HURTS —Nazareth—A&M 1671 | 35 I WRITE THE SONGS —Barry Manilow—Arista 0157 |
| 16 TAKE IT TO THE LIMIT —Eagles—Asylum 45293 | 36 SHANNON —Henry Gross—Lifesong 45002 |
| 17 DEEP PURPLE —Donny & Marie Osmond—Kolob 14840 | 37 GOLDEN YEARS —David Bowie—RCA 10441 |
| 18 DISCO LADY —Johnnie Taylor—Columbia 3-10281 | 38 I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) —Diana Ross Motown 1387 |
| 19 SHOW ME THE WAY —Peter Frampton—A&M 1795 | 39 SATURDAY NIGHT —Bay City Rollers—Arista 0149 |
| 20 LOVE ROLLERCOASTER —Ohio Players—Mercury 73734 | 40 SWEET LOVE —Commodores—Motown 1381 |

Rock LP Best Sellers

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As Of 3/29/76

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

- | | |
|---|---|
| 1 THEIR GREATEST HITS 1971-1975 —EAGLES—Asylum 7E-1052 | 21 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 |
| 2 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 22 WINDSONG —John Denver—RCA Asylum 7E-1039 |
| 3 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 23 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DSD 2020 |
| 4 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 24 DESTROYER —Kiss—Casablanca NBLP 7025 |
| 5 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 25 ROCK'N'ROLL LOVE LETTER —Bay City Rollers—Arista AL 4071 |
| 6 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 | 26 AEROSMITH —Columbia PC 32005 |
| 7 COME ON OVER —Olivia Newton-John, MCA 2186 | 27 FOOL FOR THE CITY —Foghat—Bearsville BR 6959 |
| 8 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 28 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2885 |
| 9 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 29 RUFUS FEATURING CHAKA KHAN —ABC ABCD 909 |
| 10 FLEETWOOD MAC —Reprise MS2225 | 30 GREATEST HITS —John Denver—RCA CPL1-0374 |
| 11 DESIRE —Bob Dylan—Columbia PC 33893 | 31 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 |
| 12 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 | 32 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 13 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 | 33 THOROUGHbred —Carole King—Ode SP 77034 |
| 14 OUTLAWS —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 | 34 BLACK BEAR ROAD —C.W. McCall—MGM M3G 5008 |
| 15 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 | 35 DREAM WEAVER —Gary Wright—Warner Bros. BS 2868 |
| 16 GREATEST HITS —Elton John—MCA 2128 | 36 SEDAKA'S BACK —Neil Sedaka—Rocket 463 |
| 17 ALIVE! —Kiss—Casablanca NBLP 7020 | 37 HAIR OF THE DOG —Nazareth—A&M SP 4511 |
| 18 MAIN COURSE —Bee Gees—RSO SO 4807 | 38 STATION TO STATION —David Bowie—RCA APL1-1327 |
| 19 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 | 39 SECOND CHILDHOOD —Phoebe Snow—Columbia PC 33952 |
| 20 K.C. & THE SUNSHINE BAND —TK 603 | 40 M.U. THE BEST OF JETHRO TULL —Chrysalis CHR 1078 |

Attorney Named As Wilson's Guardian

CAMDEN, N.J.—Ignoring conflicting petitions of two women who each claim to be singer Jackie Wilson's wife, Camden County Judge I.V. DiMartino appointed a local attorney, Edward Adourian, as legal guardian for the brain-damaged performer. Wilson suffered extensive brain damage during a heart attack last Sept. 29 while appearing in

Dick Clark's rock'n'roll revue at the Latin Casino in nearby Cherry Hill, N.J.

Wilson, who remains in a semi-comatose state at Cherry Hill Hospital, will never fully recover, according to his doctors, who urged a guardian be appointed because the onetime recording star is incompetent to manage his own affairs.

Radio-TV Programming

Automation An Awakening Giant

• Continued from page 13

number left. On the other hand, Steve Schmidt, president of United Tapes of America in Grand Junction, Colo., was doing well. He has been in business three years, servicing mostly small market stations from Bedford, Ind., to Dumas, Tex. Of his 23 clients, 80% are FM.

Like many syndicators, he expects business to increase as of the first of the year when new FCC rules come into effect and FM stations that are now 50% programmed separate have to divide programming further from their AM sister operations.

Many of the syndication firms keep a low profile. Bud Thompson operates CNB, a Belmont, Calif., firm, and has around 27 stations. "Rock Unlimited" of the Programme Shoppe firm in Los Angeles has around 23 stations. More Music, Los Angeles, has eight. Century 21 Productions, Dallas, has 21 stations on its Z format and is launching a progressive country programming format soon, according to general manager Dick Starr. Toby Arnold, Dallas, sells the PGMS programming formats (created in New England) and has 22 stations as clients. KalaMusic, Kalamazoo, Mich., has nine stations on its beautiful music service.

HG Productions, Scottsdale, Ariz., is gearing up a new attack at the syndication world. Howard Greenlee operated Fun Music for some while, but is now launching six new formats, all focusing around contemporary music, and one of these is "Disco Disco" to capitalize on the disco craze. Mike Eisler, manager of Criterion Productions, Dallas, is launching "Charisma," a new programming service that has been psychographically tested by Dr. Tom Turicchi; it's an MOR format targeted at people 25-49 years of age. Criterion also sells "Super Hits," a rock format.

NAB Convention Review

• Continued from page 14

Hirsch of WMMS-FM, Cleveland, talked of a format no longer so new, but one that was still doing extremely well in his city—progressive. One of the key promotions his station runs constantly is that of selling everything from T-shirts to belt buckles to listeners, with profits going to drug clinics. But, of course, this keeps the call letters of the station constantly exposed.

James Goodrich of KYSS in Missoula, Mont., said that a large part of his country audience still liked religious music and that hymns are weaved into the programming.

Among the speakers on the country panel, moderated by Craig Scott of WJJD in Chicago, were Bill Ward, general manager of KLAC in Los Angeles.

J. Robert Cole, CBS-FM, New York, moderated the panel on newer music formats and on the panel were Chuck Blore, president of Chuck Blore Creative Services, Los Angeles, and Gordon Peil, WKYS-FM, Washington.

Eddie Fritts, WNIA, Indianaola, Miss., moderated the panel on MOR programming; Rick Sklar, director of operations, ABC-owned stations, moderated the contemporary music programming panel.

Another panel session that proved highly popular was the radio promotion session moderated by Gene Davis of WTOP in Washington. Eddie Allgood, WDVA in Danville, Va., and Stephen B. Bellinger, WDZ, Decatur, Ill., electrified the

Radio Arts, Los Angeles, has 22 stations on its MOR format—"The Entertainers"—according to general manager Larry Vanderveen. Programming is created by Chuck Southcott, for year program director of KGIL in Los Angeles.

In all, there are probably about 1,140 stations currently featuring syndicated programming on a full-time basis. Many others feature syndicated programming some of the time. For instance, KYA-FM in San Francisco, is now adopting the "Superstars" format created by Lee Abrams of Kent Burkhart and Associates, Atlanta. The station will be partially automated, but live 3 p.m.-midnight. Abrams does the music—mostly on tape—for 14 stations, including WDVE in Pittsburgh, and KQMQ in Honolulu.

Vox Jox

• Continued from page 14

"Would you believe it, you printed my name in Vox Jox before Lou Monson's." I think the whole staff of WDFM was in town, including Jim Carr.

Kieth Graham, general manager of Audio Broadcast Services, Sydney, Australia, was there. Lost his billfold in a Chicago taxicab and is probably swimming home at this very moment.

I was also impressed with the professional concern for improving radio of several college radio professors who stopped by, especially Darrell E. Wible, associate professor, center for radio and tv, Ball State Univ., Muncie, Ind. Darrel W. Holt, head of the department of broadcasting, Univ. of Tennessee, Knoxville, also came by to visit.

Bob Bennett and Jay Blackburn, Hope Bennett Blackburn, kept es-

(Continued on page 31)

audience with zany promotions that ranged from dropping a turkey (not realizing that domestic turkeys don't fly) from a plane to billboards printed upside down.

KNX-FM in Los Angeles is automated, but programming is created by program director Steve Marshall and his music director; both also do the announcing chores. The entire CBS-FM chain seems to dote on automation, as does the RKO Radio FM operations to a great extent.

So popular is automation at this time that Schafter and other equipment firms are usually back-ordered up to three months.

Bubbling Under The HOT 100

- 101—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 102—MORE, Carol Williams, Salsoul 2006 (Caytronics)
- 103—TODAY I STARTED LOVING YOU, Bobby Bland, ABC 12156
- 104—DO WHAT YOU FEEL, Atlanta Disco Band, Ariola America 7616 (Capitol)
- 105—SPANISH HUSTLE, Fatback Band, Event 229 (Polydor)
- 106—SHE'S A DISCO QUEEN/PARTY HEARTY, Oliver Sain, Abet 9463 (Nashboro)
- 107—DANCE, DANCE, DANCE, Charlie Caellelo, Ariola America 7614 (Capitol)
- 108—CONCRETE & CLAY, Randy Edelman, 20th Century 2274
- 109—NIGHT & DAY, John Davis & The Monster Orchestra, Sam 5002
- 110—TOO YOUNG TO FEEL THIS OLD, McKendree Spring, Pye 71060

Bubbling Under The Top LPs

- 201—KEITH JARRETT, Koln Concert, ECM 1064/65 (Polydor)
- 202—HANK CRAWFORD, I Hear A Symphony, Kudu KU 26 S1 (Motown)
- 203—BEST ... MONTY PYTHON, Buddah BDS 5626-2
- 204—PABLO CRUISE, Lifeline, A&M SP 4575
- 205—DR. FEELGOOD, Malpractice, Columbia PC 34098
- 206—STAIRSTEPS, 2nd Resurrection, Darkhorse SP 22004 (A&M)
- 207—ONE FLEW OVER THE CUCKOO'S NEST/SOUNDTRACK, Fantasy F 9500
- 208—CRACK THE SKY, Lifesong LS 6000
- 209—VANGELIS, Heaven & Hell, RCA LPL1-5110
- 210—THE JOAN BAEZ LOVESONG ALBUM, Vanguard VSD 79/80

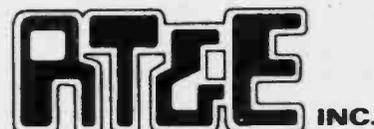
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Billboard Singles Radio Action

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

= Based on station playlists through Thursday (4/8/76)

TOP ADD ONS - NATIONAL

JOHN SEBASTIAN—Welcome Back (Reprise)
NEIL SEDAKA—Love In The Shadows (Rocket)
WINGS—Silly Love Songs (Capitol)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

WINGS—Silly Love Songs (Capitol)
FLEETWOOD MAC—Rhiannon (Elektra)
AL WILSON—I've Got A Feeling (Playboy)

PRIME MOVERS:

JOHN SEBASTIAN—Welcome Back (Reprise)
SYLVERS—Boogie Fever (Capitol)
ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)

BREAKOUTS:

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

KHJ—Los Angeles

- QUEEN—Bohemian Rhapsody (Elektra)
- AL WILSON—I've Got A Feeling (Playboy)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-18
- ★ SYLVERS—Boogie Fever (Capitol) 15-4

K100 (KIQQ-FM)—Los Angeles

- NONE
- ★ NONE

KIIS—Los Angeles

- PRATT & McCLAIN—Happy Days (Reprise)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) HB-17
- ★ CAROLE KING—Only Love Is Real (Ode) 19-13

KFXM—San Bernardino

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- WINGS—Silly Love Songs (Capitol)
- ★ HENRY GROSS—Shannon (Lifesong) 24-16
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 17-13

KAFY—Bakersfield

- BOZ SCAGGS—It's Over (Columbia)
- WINGS—Silly Love Songs (Capitol)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 23-12
- ★ SYLVERS—Boogie Fever (Capitol) 26-16

KCBQ—San Diego

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 30-19
- ★ MARMALADE—Falling Apart At The Seams (Ariola America) 22-15

KENO—Las Vegas

- WINGS—Silly Love Songs (Capitol)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ SYLVERS—Boogie Fever (Capitol) 21-10
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 22-16

KBBC—Phoenix

- PRATT & McCLAIN—Happy Days (Reprise)
- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 30-19
- ★ MARMALADE—Falling Apart At The Seams (Ariola America) 36-28

KRIZ—Phoenix

- WINGS—Silly Love Songs (Capitol)
- FLEETWOOD MAC—Rhiannon (Reprise)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 15-5
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 19-13

KQEO—Albuquerque

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) 27-16
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 24-15

KTKT—Tucson

- SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 22-13
- ★ HENRY GROSS—Shannon (Lifesong) 23-18

Pacific Northwest Region

TOP ADD ONS:

NEIL SEDAKA—Love In The Shadows (Rocket)
JOHN SEBASTIAN—Welcome Back (Reprise)
WINGS—Silly Love Songs (Capitol)

PRIME MOVERS:

JOHN SEBASTIAN—Welcome Back (Reprise)
ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
SYLVERS—Boogie Fever (Capitol)

BREAKOUTS:

JOHN SEBASTIAN—Welcome Back (Reprise)
NEIL SEDAKA—Love In The Shadows (Rocket)
WINGS—Silly Love Songs (Capitol)

KFRC—San Francisco

- QUEEN—Bohemian Rhapsody (Elektra)
- EAGLES—Take It To The Limit (Asylum)
- ★ SYLVERS—Boogie Fever (Capitol) 12-5
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 26-19

KYA—San Francisco

- EARTH, WIND & FIRE—Can't Hide Love (Columbia)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 33-18
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-12

KLIV—San Jose

- BOZ SCAGGS—It's Over (Columbia)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ AEROSMITH—Dream On (Columbia) 14-9
- ★ SYLVERS—Boogie Fever (Capitol) 10-6

PRIME MOVERS - NATIONAL

JOHN SEBASTIAN—Welcome Back (Reprise)
ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
SYLVERS—Boogie Fever (Capitol)

KJOY—Stockton, Calif.

- AL WILSON—I've Got A Feeling (Playboy)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 29-5
- ★ SEALS & CROFTS—Get Closer (W.B.) 27-16

KNDE—Sacramento

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 9-2
- ★ BOZ SCAGGS—It's Over (Columbia) HB-15

KROY—Sacramento

- WINGS—Silly Love Songs (Capitol)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-4
- ★ SYLVERS—Boogie Fever (Capitol) 29-16

KJR—Seattle

- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- RICHARD COCCIANTE—When Love Has Gone Away (20th Century)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-8
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 12-9

KING—Seattle

- HENRY GROSS—Shannon (Lifesong)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 15-5
- ★ PETER FRAMPTON—Show Me The Way (A&M) 13-4

KJRB—Spokane

- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ SYLVERS—Boogie Fever (Capitol) 24-19
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-22

KTAC—Tacoma

- PAUL ANKA—Anytime (U.A.)
- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Tell Me Goodbye (Capitol)
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 15-4
- ★ PETER FRAMPTON—Show Me The Way (A&M) 12-5

KGW—Portland

- FLEETWOOD MAC—Rhiannon (Reprise)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) HB-20
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) HB-16

KISN—Portland

- FRANKIE VALLI—Fallen Angel (Private Stock)
- WINGS—Silly Love Songs (Capitol)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 18-10
- ★ HENRY GROSS—Shannon (Lifesong) 21-13

KTLK—Denver

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIS PRESLEY—Hurt (RCA) 33-97

KKAM—Pueblo, Colo.

- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 24-14
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 25-16

KCPX—Salt Lake City

- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 28-7
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 27-9

KRSP—Salt Lake City

- DIANA ROSS—Love Hangover (Motown)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) 28-13
- ★ OHIO PLAYERS—Fopp (Mercury) 16-8

KYNO—Fresno

- SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ HENRY GROSS—Shannon (Lifesong) 30-24
- ★ JOHN DENVER—Looking For Space (RCA) 28-25

Southwest Region

TOP ADD ONS:

NEIL SEDAKA—Love In The Shadows (Rocket)
FRANKIE VALLI—Fallen Angel (Private Stock)
GLEN CAMPBELL—Don't Pull Your Love/Then You Can Tell Me Goodbye (Capitol)

PRIME MOVERS:

(D) MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
SYLVERS—Boogie Fever (Capitol)
JOHNNIE TAYLOR—Disco Lady (Columbia)

BREAKOUTS:

NEIL SEDAKA—Love In The Shadows (Rocket)
FRANKIE VALLI—Fallen Angel (Private Stock)
GLEN CAMPBELL—Don't Pull Your Love/Then You Can Tell Me Goodbye (Capitol)

KILT—Houston

- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ SYLVERS—Boogie Fever (Capitol) 21-12
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 23-18

KRBE-FM—Houston

- OHIO PLAYERS—Fopp (Mercury)
- CARPENTERS—There's A Kind Of Hush (A&M)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 13-8
- ★ PETER FRAMPTON—Show Me The Way (A&M) 14-9

KLIF—Dallas

- JOHN SEBASTIAN—Welcome Back (Reprise)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ NATALIE COLE—Inseparable (Capitol) 22-14
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-7

KNUS-FM—Dallas

- SYLVERS—Boogie Fever (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 20-12
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 17-10

KFJZ—Ft. Worth

- EARTH, WIND & FIRE—Can't Hide Love (Columbia)
- HENRY GROSS—Shannon (Lifesong)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 14-6
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 10-4

KONO—San Antonio

- FRANKIE VALLI—Fallen Angel (Private Stock)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 30-18

BREAKOUTS - NATIONAL

WINGS—Silly Love Songs (Capitol)
NEIL SEDAKA—Love In The Shadows (Rocket)
JOHN SEBASTIAN—Welcome Back (Reprise)

KELP—El Paso

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- MARMALADE—Falling Apart At The Seams (Ariola America)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 20-11
- ★ QUEEN—Bohemian Rhapsody (Elektra) 18-13

XEROK—El Paso

- JIGSAW—Love Fire (Chelsea)
- CATE BROTHERS—Union Man (Elektra)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 15-5
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 13-6

KAKC—Tulsa

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 26-14
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 18-10

KELI—Tulsa

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) 29-17
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) HB-28

WKY—Oklahoma City

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- FLEETWOOD MAC—Rhiannon (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) 16-9
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 10-6

KOMA—Oklahoma City

- NONE
- ★ NONE

WTIX—New Orleans

- GLEN CAMPBELL—Don't Pull Your Love/Then You Can Say Goodbye (Capitol)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 9-3
- ★ DAVID BOWIE—Golden Years (RCA) 8-6
- KEEL—Shreveport
- ★ FRANKIE VALLI—Fallen Angel (Private Stock)
- ★ ELVIS PRESLEY—Hurt (RCA)
- ★ SYLVERS—Boogie Fever (Capitol) 11-5
- ★ LARRY GATLIN—Broken Lady (Monument) 27-22

Midwest Region

TOP ADD ONS:

PETER FRAMPTON—Show Me The Way (A&M)
FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Reprise)
SYLVERS—Boogie Fever (Capitol)

PRIME MOVERS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
HENRY GROSS—Shannon (Lifesong)

BREAKOUTS:

PETER FRAMPTON—Show Me The Way (A&M)
FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Reprise)
SYLVERS—Boogie Fever (Capitol)

WLS—Chicago

- FLEETWOOD MAC—Rhiannon (Reprise)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ SYLVERS—Boogie Fever (Capitol) 12-3
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 18-9

WDFH—Chicago

- FLEETWOOD MAC—Rhiannon (Reprise)
- HEYETTES—The Fonz Song (London)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-5
- ★ SYLVERS—Boogie Fever (Capitol) 11-7

WKY—Milwaukee

- PAUL DAVIS—Thinking Of You (Bang)
- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 21-11
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 14-8

WZUU-FM—Milwaukee

- WINGS—Silly Love Songs (Capitol)
- JOHNNY CASH—One Piece At A Time (Columbia)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-11
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 15-9

WNDE—Indianapolis

- SYLVERS—Boogie Fever (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ AEROSMITH—Dream On (Columbia) 19-9
- ★ DR. HOOK—Only Sixteen (Capitol) 12-5

- HENRY GROSS—Shannon (Lifesong)
- KISS—Shout It Out Loud (Casablanca)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 31-21
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 15-9

- WIRL—Peoria, Ill.

- WGDY—Minneapolis

- SYLVERS—Boogie Fever (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 10-1
- ★ BAY CITY ROLLERS—Money Honey (Arista) 18-14

- KDWB—Minneapolis

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- DR. HOOK—Only Sixteen (Capitol)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-6
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-17

- KOIL—Omaha

- STYX—Lorelei (A&M)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ OLIVIA NEWTON-JOHN—Come On Over (MCA) 28-18
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-11

- KIOA—Des Moines

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- FLEETWOOD MAC—Rhiannon (Reprise)
- ★ HENRY GROSS—Shannon (Lifesong) 19-6
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 25-17

- KKLS—Rapid City, S.D.

- TED NUGENT—Hey Baby (Epic)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ HENRY GROSS—Shannon (Lifesong) 17-10
- ★ PETER FRAMPTON—Show Me The Way (A&M) 25-19

- KQWB—Fargo, N.D.

- KISS—Shout It Out Loud (Casablanca)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 21-8
- ★ HENRY GROSS—Shannon (Lifesong) 24-17

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KXOK—St. Louis

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 22-14
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 17-10

KSQJ-FM—St. Louis

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 19-6
- ★ SYLVERS—Boogie Fever (Capitol) 15-10

WHB—Kansas City

- SYLVERS—Boogie Fever (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 5-1
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 8-4

KEWI—Topeka

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 18-10
- ★ SYLVERS—Boogie Fever (Capitol) HB-32

13-Q (WKTQ)—Pittsburgh

- SYLVERS—Boogie Fever (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-9
- ★ QUEEN—Bohemian Rhapsody (Elektra) 21-14

WKBW—Buffalo

- FLEETWOOD MAC—Rhiannon (Reprise)
-
- ★ LARRY SANTOS—We Can't Hide It Anymore (Casablanca) 13-5
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 11-6

WSAI—Cincinnati

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- DR. HOOK—Only Sixteen (Capitol)
- ★ SYLVERS—Boogie Fever (Capitol) 24-9
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 30-15

WCOL—Columbus

- HEART—Crazy On You (Mushroom)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 34-14
- ★ HENRY GROSS—Shannon (Lifesong) 17-8

WAKY—Louisville

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 22-10
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 10-1

WBGJ—Bowling Green, Ky.

- FRANKIE VALLI—Fallen Angel (Private Stock)
- BOB OYLAN—Mozambique (Columbia)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 10-5
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 5-1

WJET—Erie, Pa.

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- COMMODORES—Sweet Love (Motown)
- ★ STAMPEDE—Hit The Road Jack (Quality) 24-16
- ★ PETER FRAMPTON—Show Me The Way (A&M) 30-24

WRIE—Erie, Pa.

- RHYTHM HERITAGE—Baretta's Theme (ABC)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 12-6
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 7-3

WCUE—Akron

- ELVIS PRESLEY—Hurt (RCA)
- WINGS—Silly Love Songs (Capitol)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 10-6
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 4-1

WZ96 (WZZM-FM)—Grand Rapids

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- HENRY GROSS—Shannon (Lifesong)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 18-9
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-2

WZ96 (WZZM-FM)—Grand Rapids

- WINGS—Silly Love Songs (Capitol)
- RICHARD COCCIANTE—When Love Has Gone Away (20th Century)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 16-7
- ★ BAD COMPANY—Young Blood (Swan Song)

WTAC—Flint, Mich.

- BAD COMPANY—Young Blood (Swan Song)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 29-14
- ★ O'JAYS—Livin' For The Weekend (Phila. Int'l.) 30-22

WIXY—Cleveland

- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 39-27
- ★ BLACKBYRDS—Happy Music (Fantasy) 40-31

WGCL—Cleveland

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ BLACKBYRDS—Happy Music (Fantasy) 23-15
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 16-12

WIBG—Philadelphia

- NONE
-
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-17
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 12-4

WPGC—Washington

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- D● DIANA ROSS—Love Hangover (Motown)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 28-16
- ★ DOROTHY MOORE—Misty Blue (Malaco) 13-6

WCAO—Baltimore

- WINGS—Silly Love Songs (Capitol)
- D● DIANA ROSS—Love Hangover (Motown)
- ★ O'JAYS—Livin' For The Weekend (Phila. Int'l.) 22-15
- ★ PETER FRAMPTON—Show Me The Way (A&M) 14-9

WGH—Newport News, Va.

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- WINGS—Silly Love Songs (Capitol)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 13-1
- ★ SYLVERS—Boogie Fever (Capitol) 28-19

WYRE—Annapolis, Md.

- MAJOR HARRIS—Jealousy (Atlantic)
- HENRY GROSS—Shannon (Lifesong)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 22-10
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 17-6

WLEE—Richmond, Va.

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ SYLVERS—Boogie Fever (Capitol) 22-13
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 12-6

Northeast Region

TOP ADD ONS:

- SYLVERS—Boogie Fever (Capitol)
- PRATT & McCLAIN—Happy Days (Reprise)
- D● ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

PRIME MOVERS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- D● MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- JOHNNIE TAYLOR—Disco Lady (Columbia)

BREAKOUTS:

- SYLVERS—Boogie Fever (Capitol)
- PRATT & McCLAIN—Happy Days (Reprise)
- D● ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

WABC—New York City

- QUEEN—Bohemian Rhapsody (Elektra)
- SYLVERS—Boogie Fever (Capitol)
- ★ COMMODORES—Sweet Love (Motown) 23-14
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-7

WPIX-FM—New York City

- SYLVERS—Boogie Fever (Capitol)
- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 16-6
- ★ MIGHTY CLOUDS OF JOY—Mighty High (ABC) 20-11

WBBF—Rochester, N.Y.

- WINGS—Silly Love Songs (Capitol)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 27-8
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 24-14

WRKO—Boston

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- KISS—Shout It Out Loud (Casablanca)
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) HB-18
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 14-5

WBZ-FM—Boston

- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- J. GEILS BAND—Where Did Our Love Go (Atlantic)
- D★ DIANA ROSS—Love Hangover (Motown) HB-13
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 16-4

WVBF-FM—Framingham, Mass.

- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-1
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 20-10

WPRO—Providence

- SYLVERS—Boogie Fever (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 8-1
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 17-12

WORC—Worcester, Mass.

- PRATT & McCLAIN—Happy Days (Reprise)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-15
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 5-1

WDRG—Hartford

- SWEET—Action (Capitol)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ SYLVERS—Boogie Fever (Capitol) 17-10
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 19-12

WTRY—Albany

- PRATT & McCLAIN—Happy Days (Reprise)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-11
- ★ SYLVERS—Boogie Fever (Capitol) 21-12

WPTR—Albany

- BLACKBYRDS—Happy Music (Fantasy)
- ELVIS PRESLEY—Hurt (RCA)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 7-3
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-5

Southeast Region

TOP ADD ONS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- WINGS—Silly Love Songs (Capitol)
- NEIL SEDAKA—Love In The Shadows (Rocket)

PRIME MOVERS:

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- SYLVERS—Boogie Fever (Capitol)

BREAKOUTS:

- JOHN SEBASTIAN—Welcome Back (Reprise)
- WINGS—Silly Love Songs (Capitol)
- NEIL SEDAKA—Love In The Shadows (Rocket)

WQXI—Atlanta

- HENRY GROSS—Shannon (Lifesong)
-
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 30-19
- ★ COMMODORES—Sweet Love (Motown) 28-20

WFOF—Atlanta

- STARBUCK—Moonlight Feels Right (Private Stock)
- KISS—Shout It Out Loud (Casablanca)
- ★ FLEETWOOD MAC—Rhiannon (Reprise) 28-17
- ★ STYX—Lorelei (A&M) 20-13

Z-93 (WZGC-FM)—Atlanta

- BLACKBYRDS—Happy Music (Fantasy)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ DR. HOOK—Only Sixteen (Capitol) 17-10
- ★ PETER FRAMPTON—Show Me The Way (A&M) 10-7

WBBQ—Augusta

- WINGS—Silly Love Songs (Capitol)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 28-17
- ★ HENRY GROSS—Shannon (Lifesong) 21-13

WSGN—Birmingham, Ala.

- D● DIANA ROSS—Love Hangover (Motown)
- PRATT & McCLAIN—Happy Days (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 15-5
- ★ FLEETWOOD MAC—Rhiannon (Reprise) 24-15

WHYY—Montgomery, Ala.

- EARTH, WIND & FIRE—Can't Hide Love (Columbia)
- D● DONNA SUMMER—Could It Be Magic (Oasis)
- ★ SYLVERS—Boogie Fever (Capitol) 11-1
- ★ ROAD APPLES—Holding On (Polydor) 12-7

WTOB—Winston/Salem, N.C.

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 24-18
- ★ STYX—Lorelei (A&M) 31-25

WGA—Savannah, Ga.

- STARLANO VOCAL BAND—Afternoon Delight (Windsong)
- KISS—Shout It Out Loud (Casablanca)
- ★ HENRY GROSS—Shannon (Lifesong) 26-18
- ★ SYLVERS—Boogie Fever (Capitol) 21-14

WTMA—Charleston, S.C.

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 22-10
- ★ PETER FRAMPTON—Show Me The Way (A&M) 24-15

WKIX—Raleigh, N.C.

- D● DIANA ROSS—Love Hangover (Motown)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 19-8
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 21-14

WORD—Spartanburg, S.C.

- BOBBY BLUE BLAND—Today I Started Loving You Again (ABC)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-13
- ★ ELVIS PRESLEY—Hurt (RCA) 15-5

WAYS—Charlotte, N.C.

- BLACKBYRDS—Happy Music (Fantasy)
- WINGS—Silly Love Songs (Capitol)
- ★ ELVIS PRESLEY—Hurt (RCA) 23-8
- ★ PETER FRAMPTON—Show Me The Way (A&M) 21-15

WNOX—Knoxville

- SYLVERS—Boogie Fever (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 17-2
- ★ DR. HOOK—Only Sixteen (Capitol) 18-5

WGOW—Chattanooga, Tenn.

- PETER FRAMPTON—Show Me The Way (A&M)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-7
- D★ DAVID BOWIE—Golden Years (RCA) 17-9

KAAY—Little Rock

- QUEEN—Bohemian Rhapsody (Elektra)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 21-7
- ★ CHARLIE ROSS—Without Your Love (Big Tree) 19-8

WHBQ—Memphis

- PRATT & McCLAIN—Happy Days (Reprise)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 27-11
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 26-18

WMPS—Memphis

- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 16-12
- ★ HENRY GROSS—Shannon (Lifesong) 23-19

WMAK—Nashville

- ELVIS PRESLEY—Hurt (RCA)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 16-8
- ★ SYLVERS—Boogie Fever (Capitol) 17-11

WLAC—Nashville

- HENRY GROSS—Shannon (Lifesong)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) HB-23
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) HB-24

WLCC—St. Petersburg, Fla.

- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 26-10
- ★ DR. HOOK—Only Sixteen (Capitol) 12-8

WQAM—Miami

- NONE
-
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 32-18
- ★ SYLVERS—Boogie Fever (Capitol) 16-10

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- COMMODORES—Sweet Love (Motown)
- JOHN SEBASTIAN—Welcome Back (Reprise)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 12-5
- ★ SYLVERS—Boogie Fever (Capitol) 18-11

WQPD—Lakeland, Fla.

- D● DONNA SUMMER—Could It Be Magic (Oasis)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ AL WILSON—I've Got A Feeling (Playboy) 27-11
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-8

WMFJ—Daytona Beach, Fla.

- WINGS—Silly Love Songs (Capitol)
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 9-2
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 26-21

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Billboard Album Radio Action

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

Based on station playlists through Thursday (4/8/76)

Top Add Ons-National

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
SANTANA—Amigos (Columbia)
OUTLAWS—Lady In Waiting (Arista)

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

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

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

KOME-FM—San Jose

- MARVIN GAYE—I Want You (Tamla)
- ARGENT—(United Artists)
- WEATHER REPORT—Black Market (Columbia)
- NEKTAR—Recycled (Passport)
- SLADE—Nobody's Fool (Warner Brothers)
- FOOLS GOLD—(Morning Sky)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ SANTANA—Amigos (Columbia)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)

Southwest Region

TOP ADD ONS:

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
THIN LIZZY—Jailbreak (Mercury)
SANTANA—Amigos (Columbia)

TOP REQUEST/AIRPLAY:

HEART—Dreamboat Annie (Mushroom Records)
WINGS—At The Speed Of Sound (Capitol)
THIN LIZZY—Jailbreak (Mercury)
JOE WALSH—You Can't Argue With A Sick Mind (ABC)

BREAKOUTS:

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
THIN LIZZY—Jailbreak (Mercury)
SANTANA—Amigos (Columbia)

KSHE-FM—St. Louis

- GOOD RATS—Ratcity Blues (Ratcity)
- STEVE MARRIOTT—Marriott (A&M)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- LENNY LeBLANC—(Big Tree)
- PAVLOV'S DOG—At The Sound Of The Bell (Columbia)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ RUSH—2112 (Mercury)
- ★ HEART—Dreamboat Annie (Mushroom Records)

KADI-FM—St. Louis

- WINGS—At The Speed Of Sound (Capitol)
- THIN LIZZY—Jailbreak (Mercury)
- DAVE LOGGINS—Country Suite (Epic)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- EARL SLICK BAND—(Capitol)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ OUTLAWS—Lady In Waiting (Arista)
- ★ SWEET—Give Us A Wink (Capitol)

KZEW-FM—Dallas

- SANTANA—Amigos (Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- NILS LOFGREN—Cry Tough (A&M)
- GREEZY WHEELS—Radio Radials (London)
- MARVIN GAYE—I Want You (Tamla)
- WINGS—At The Speed Of Sound (Capitol)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

Top Requests/Airplay-National

WINGS—At The Speed Of Sound (Capitol)
PETER FRAMPTON—Frampton Comes Alive (A&M)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
BOZ SCAGGS—Silk Degrees (Columbia)

KLBJ-FM—Austin

- STEVE MARRIOTT—Marriott (A&M)
- GEORGE BENSON—Breezin' (Warner Bros.)
- NEKTAR—Recycled (Passport)
- SANTANA—Amigos (Columbia)
- THIN LIZZY—Jailbreak (Mercury)
- MERLE SAUNDERS & AUNT MONK—You Can Leave Your Hat On (Fantasy)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ GENESIS—A Trick Of The Tail (Atco)
- ★ LES DUDEK—(Columbia)

Midwest Region

TOP ADD ONS:

NANNETTE WORKMAN—(Big Tree)
JOE WALSH—You Can't Argue With A Sick Mind (ABC)
OUTLAWS—Lady In Waiting (Arista)
WEATHER REPORT—Black Market (Columbia)

TOP REQUEST/AIRPLAY:

PETER FRAMPTON—Frampton Comes Alive (A&M)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
HEART—Dreamboat Annie (Mushroom)
SANTANA—Amigos (Columbia)

BREAKOUTS:

NANNETTE WORKMAN—(Big Tree)
JOE WALSH—You Can't Argue With A Sick Mind (ABC)
OUTLAWS—Lady In Waiting (Arista)
WEATHER REPORT—Black Market (Columbia)

WABX-FM—Detroit

- NANNETTE WORKMAN—(Big Tree)
- LENNY LeBLANC—(Big Tree)
- STAMPEDERS—Hit The Road (Private Stock)
- BOBBY WHITLOCK—Rock Your Socks (Capricorn)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- SANTANA—Amigos (Columbia)
- ★ HEART—Dreamboat Annie (Mushroom)
- ★ PAVLOV'S DOG—At The Sound Of The Bell (Columbia)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

WMMS-FM—Cleveland

• NONE

WXRT-FM—Chicago

- SANTANA—Amigos (Columbia)
- OUTLAWS—Lady In Waiting (Arista)
- ARGENT—Counterpoint (United Artists)
- WEATHER REPORT—Black Market (Columbia)
- NILS LOFGREN—Cry Tough (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ GENESIS—A Trick Of The Tail (Atco)
- ★ TED NUGENT—(Epic)
- ★ THIN LIZZY—Jailbreak (Mercury)

WCOL-FM—Columbus

- POUSETTE DART BAND—(Capitol)
- KISS—Destroyer (Casablanca)
- OUTLAWS—Lady In Waiting (Arista)
- NANNETTE WORKMAN—(Big Tree)
- WEATHER REPORT—Black Market (Columbia)
- BILLY COBHAM—Life & Times (Atlantic)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ HEART—Dreamboat Annie (Mushroom)
- ★ FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WZMF-FM—Milwaukee

- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- NEKTAR—Recycled (Passport)
- NILS LOFGREN—Cry Tough (A&M)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- THE STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- NEW YORK MARY—(Arista/Freedom)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ ROBIN TROWER—Live (Chrysalis)
- ★ KISS—Destroyer (Casablanca)

Southeast Region

TOP ADD ONS:

WINGS—At The Speed Of Sound (Capitol)
RETURN TO FOREVER—Romantic Warrior (Columbia)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
OUTLAWS—Lady In Waiting (Arista)

TOP REQUEST/AIRPLAY:

WINGS—At The Speed Of Sound (Capitol)
OUTLAWS—Lady In Waiting (Arista)
PETER FRAMPTON—Frampton Comes Alive (A&M)
NILS LOFGREN—Cry Tough (A&M)

BREAKOUTS:

WINGS—At The Speed Of Sound (Capitol)
RETURN TO FOREVER—Romantic Warrior (Columbia)
OUTLAWS—Lady In Waiting (Arista)
NILS LOFGREN—Cry Tough (A&M)

WMAL-FM—Washington

- WINGS—At The Speed Of Sound (Capitol)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- POUSETTE DART BAND—(Capitol)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- RETURN TO FOREVER—Romantic Warrior (Columbia)
- WEATHER REPORT—Black Market (Columbia)
- ★ OUTLAWS—Lady In Waiting (Arista)
- ★ ALPHONSO JOHNSON—Moonshadows (Epic)
- ★ FOOLS GOLD—(Morning Sky)
- ★ STEVE MARRIOTT—Marriott (A&M)

WKTK-FM—Baltimore

- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- OUTLAWS—Lady In Waiting (Arista)
- WINGS—At The Speed Of Sound (Capitol)
- RETURN TO FOREVER—Romantic Warrior (Columbia)
- NILS LOFGREN—Cry Tough (A&M)
- KISS—Destroyer (Casablanca)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

National Breakouts

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
NILS LOFGREN—Cry Tough (A&M)
SANTANA—Amigos (Columbia)

WKOA-FM—Nashville

- KISS—Destroyer (Casablanca)
- SANTANA—Amigos (Columbia)
- RETURN TO FOREVER—Romantic Warrior (Columbia)
- DAVE LOGGINS—Country Suite (Epic)
- EARL SLICK BAND—(Capitol)
- NEKTAR—Recycled (Passport)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOM PALL GLASER—Outlaws (RCA)
- ★ FLEETWOOD MAC—(Warner/Reprise)

WORJ-FM—Orlando

- SANTANA—Amigos (Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- BOB MARLEY & THE WAILERS—Live (Island Import)
- NILS LOFGREN—Cry Tough (A&M)
- LES DUDEK—(Columbia)
- OUTLAWS—Lady In Waiting (Arista)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ CATE BROS.—(Asylum)
- ★ OUTLAWS—Lady In Waiting (Arista)
- ★ KINGFISH—(Round)

Northeast Region

TOP ADD ONS:

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
SANTANA—Amigos (Columbia)
JOHN MILES—Rebel (London)

TOP REQUEST/AIRPLAY:

WINGS—At The Speed Of Sound (Capitol)
NILS LOFGREN—Cry Tough (A&M)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
BOZ SCAGGS—Silk Degrees (Columbia)

BREAKOUTS:

JOE WALSH—You Can't Argue With A Sick Mind (ABC)
WINGS—At The Speed Of Sound (Capitol)
NILS LOFGREN—Cry Tough (A&M)
DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)

WNEW-FM—New York

- STEVE MARRIOTT—Marriott (A&M)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- TREMELOES—Shiner (DJM)
- DAVID CASSIDY—Home Is Where The Heart Is (RCA)
- JOHN MILES—Rebel (London)
- ★ THE STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- ★ FOOLS GOLD—(Morning Sky)
- ★ SANTANA—Amigos (Columbia)
- ★ WINGS—At The Speed Of Sound (Capitol)

WBAB-FM—Babylon

- NILS LOFGREN—Cry Tough (A&M)
- OUTLAWS—Lady In Waiting (Arista)
- FOOLS GOLD—(Morning Sky)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- WINGS—At The Speed Of Sound (Capitol)
- THE STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- ★ GOOD RATS—Ratcity Blues (Ratcity)
- ★ KISS—Destroyer (Casablanca)
- ★ KINGFISH—(Round)
- ★ ROBIN TROWER—Live (Chrysalis)

WOUR-FM—Syracuse/Utica

- THE STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- OUTLAWS—Lady In Waiting (Arista)
- FOOLS GOLD—(Morning Sky)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- GOOD OLE BOYS—Pistol Packin' Mama (Round)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ POUSETTE DART BAND—(Capitol)
- ★ LES DUDEK—(Columbia)

WMMR-FM—Philadelphia

- SANTANA—Amigos (Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- RETURN TO FOREVER—Romantic Warrior (Columbia)
- ELVIS PRESLEY—The Sun Sessions (RCA)
- ARGENT—Counterpoint (United Artists)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ OSIBISA—Welcome Home (Island)
- ★ JESSE COLIN YOUNG—On The Road (Warner Bros.)

WLIR-FM—New York

- LED ZEPPELIN—Presence (Swan Song)
- WEATHER REPORT—Black Market (Columbia)
- JOHN MILES—Rebel (London)
- LES DUDEK—(Columbia)
- AYERS ROCK—Beyond (A&M)
- STANKY BROWN GROUP—Our Pleasure To Serve You (Sire)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
- ★ KINGFISH—(Round)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)

WHCN-FM—Hartford

- JACO PASTORIUS—(Epic)
- ELVIS PRESLEY—Sun Sessions (RCA)
- RICHARD COCCIANTE—(20th Century)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- JOHN HARTFORD—Mark Twang (Flying Fish)
- WEATHER REPORT—Black Market (Columbia)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ BAD COMPANY—Run With The Pack (Swan Song)

CHUM-FM—Toronto

- SANTANA—Amigos (Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- FOOLS GOLD—(Morning Sky)
- NILS LOFGREN—Cry Tough (A&M)
- KISS—Destroyer (Casablanca)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ KINGFISH—(Round)
- ★ GENESIS—A Trick Of The Tail (Atco)

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Western Region

TOP ADD ONS:

NEKTAR—Recycled (Passport)
LED ZEPPELIN—Presence (Swan Song)
FOOL'S GOLD—(Morning Sky)
WEATHER REPORT—Black Market (Columbia)

TOP REQUEST/AIRPLAY:

WINGS—At The Speed Of Sound (Capitol)
PETER FRAMPTON—Frampton Comes Alive (A&M)
BOZ SCAGGS—Silk Degrees (Columbia)
SANTANA—Amigos (Columbia)

BREAKOUTS:

NEKTAR—Recycled (Passport)
LED ZEPPELIN—Presence (Swan Song)
FOOL'S GOLD—(Morning Sky)
SANTANA—Amigos (Columbia)

KMET-FM—Los Angeles

- LED ZEPPELIN—Presence (Swan Song)
- HEART—Dreamboat Annie (Mushroom)
- NEKTAR—Recycled (Passport)
- PAUL BUTTERFIELD—Put It In Your Ear (Bearsville)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ DAVID BOWIE—Station To Station (RCA)
- ★ KINGFISH—(Round)

KSML-FM—Lake Tahoe/Reno

- SANTANA—Amigos (Columbia)
- WEATHER REPORT—Black Market (Columbia)
- STEVE MARRIOTT—Marriott (A&M)
- STEFEN GROSSMAN—Memphis Jolly Roll (Kicking Mule)
- CHIEFTANS, Vol. I & II—(Island)
- GEORGE BENSON—Breezin' (Warner Bros.)
- ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ NILS LOFGREN—Cry Tough (A&M)
- ★ BILLY COBHAM—Life & Times (Atlantic)

KGB-FM—San Diego

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
- NILS LOFGREN—Cry Tough (A&M)
- SANTANA—Amigos (Columbia)
- KISS—Destroyer (Casablanca)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ FLEETWOOD MAC—(Reprise)
- ★ GARY WRIGHT—Dreamweaver (W.B.)
- ★ GENESIS—Trick Of The Tail (Atco)

KISW-FM—Seattle

- GENESIS—A Trick Of The Tail (Atco)
- FOOLS GOLD—(Morning Sky)
- EARL SLICK BAND—(Capitol)
- JOE WALSH—You Can't Argue With A Sick Mind (ABC)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- WINGS—At The Speed Of Sound (Capitol)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ TED NUGENT—(Epic)
- ★ JESSE COLIN YOUNG—On The Road (Warner Bros.)

20th Century Records presents

Tales of Mystery and Imagination. Edgar Allan Poe

The Alan Parsons Project

Soul Sauce

Tapscott Taps Out a New System

By JEAN WILLIAMS

LOS ANGELES—"Reading and music are two separate things," according to Horace Tapscott, classical musician/producer/instructor. He says he has devised a new method of teaching young people to become accomplished musicians without first learning to read music.

Tapscott formed the Union of God's Musicians and Artists (UGMAA) in Los Angeles several years ago.

The organization consists of 75 professional musicians, many of whom were taught by Tapscott and his partner, Lester Robertson, an alumnus of the Ellington, Basie and Hampton bands.

Nineteen of the organization's musicians are instructors at its school. Tapscott contends he is also teaching professional musicians, not of his organization, his new method.

"In order to play with an orchestra or one of the established bands, the standard form of instruction is to teach the scales first and move on to technical training," he says.

"If an individual has an unorthodox way of playing an instrument," he continues, "the instructor immediately attempts to correct it."

"This more often than not turns youngsters off. They begin to feel that they are in school with strict rules. And it's no longer fun to them."

"Our way is not to change the position of their fingers or the way they choose to hold an instrument, but to teach them how to play the instrument in a way that is comfortable for them."

Tapscott notes that only persons without previous musical training are admitted to UGMAA.

"We do not teach them to read music first, which is absolutely the standard way of teaching," he asserts.

He feels that reading is an academic subject and it is secondary to music. "This is also a turnoff for kids. Instead, we teach them to hear music first."

"The youngsters sit around and listen to our orchestra play. Immediately after we conclude, we have them try to play what they heard."

"Our theory is that with writers, who also taught at the school, they too cannot write music unless they can hear it first."

He explains that when teaching students to read music, it is taught in groups as opposed to one on one.

"We have no instruments around while teaching kids to read. We teach in a classroom atmosphere complete with a blackboard."

"By the time students get to this stage, most are playing instruments and they seem to feel this will only make them better musicians. It's also still fun for them," says Tapscott.

He claims the non-profit organization has turned out more than 500 musicians since its inception. He declares that many are currently involved in scoring for films and several have moved on to noted bands.

Azar Lawrence, a member of UGMAA and former student, has played with the McCoy Tyner ensemble.

Recording artist Leon Thomas, another member, is in New York establishing another UGMAA branch. Other members of the group are in San Francisco and Omaha setting up additional branches.

(Continued on page 23)

Billboard Hot Soul Singles

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APRIL 10, 1976, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	34	31	19	TURNING POINT—Tyrone Davis (L. Graham, Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	68	78	3	MARRIED, BUT NOT TO EACH OTHER— Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)
2	3	9	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	35	16	9	THE JAM—Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Foe, BMI)	69	79	3	LOVE WILL KEEP US TOGETHER—Wilson Pickett (N. Sedaka, H. Greenfield), Wicked 8102 (TK) (Don Kirshner, BMI)
3	4	9	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	36	70	2	LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	70	73	3	(I Love You) FOR SENTIMENTAL REASONS—James Brown (W. Best, D. Watson), Polydor 14304 (Duchess, BMI)
4	2	10	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tamia 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	37	24	11	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Dahrrouge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	71	76	4	LET YOUR MIND BE FREE— Brother To Brother (B. Jones), Turbo 045 (All Platinum) (Gambi, BMI)
5	9	5	LIVIN' FOR THE WEEKEND/ STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	38	46	9	MORE MORE MORE Pt. 1— Andrea True Connection (G. Diamond), Buddha 515 (Buddah/Gee Diamond/ MRI, ASCAP)	72	84	2	LOVE ME RIGHT—Gary Toms Empire (G. Toms), PIP 6517 (Bammar/Blackwood, BMI)
6	8	7	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	39	32	12	(Call Me) THE TRAVELING MAN— Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incense, BMI)	73	88	4	EASY LOVIN' WE GOT THE RECIPE— Bo Kirlind & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
7	7	7	LET'S GROOVE (Part 1)— Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	40	37	8	DAY AFTER DAY (Night After Night)—Reflection (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	74	90	2	JEALOUSY—Major Harris (J.B. Jefferson, C.B. Simmons), Atlantic 3321 (WIMOT/Sacred Pen, BMI)
8	18	8	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 1056j (Chappell, ASCAP)	41	57	3	ALL IN THE FAMILY—General Johnson (General Johnson), Arista 0177 (Music In General, BMI)	75	99	3	THANK YOU BABY Part I & II—Leone Thomas (L. Thomas), Don 102 (ITT) (Nuwaupu/Lloyd Price, ASCAP)
9	10	7	FOPP—Ohio Players (J. Williams, C. Salchelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	42	52	7	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)	76	86	2	IN A GOOD GROVE/ CHILD OF MINE—Joneses (G. Dorsey, D. Psalidas), Mercury 73776 (Phonogram) (Landy/Unichappell, BMI/Dolphin, ASCAP)
10	11	6	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	43	45	10	QUALIFIED MAN—Latimore (B. Latimore), Glades 1733 (TK) (Sheryln, BMI)	77	87	3	SUNSHINE DAY—Osibisa (Osei, Tontoh, Amarlio), Island 053 (Warner Bros., ASCAP)
11	13	8	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	44	50	5	CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI)	78	NEW ENTRY		THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)
12	15	6	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	45	47	6	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)	79	42	12	PARTY HEARTY—Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellorec/Saico, BMI)
13	5	8	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	46	56	4	HEAVEN ONLY KNOWS—Love Committee (R. Pson, M. Frazier) Ariola America 7608 (Capitol) (U.S. Arabella, BMI)	80	92	2	DO YOU WANNA DO A THING— Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)
14	34	4	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI)	47	49	11	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)	81	NEW ENTRY		HEY WHAT'S THAT DANCE YOU'RE DOING—Choice Four (V. McCoy), RCA 10602 (Van McCoy/Warner- Tamerlane, BMI)
15	19	5	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI)	48	29	13	DO IT WITH FEELING—Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	82	98	3	MIDNIGHT LADY Pt. 1—David Morris Jr. (E. Smith, J. Tindel), Buddah 518 (Lone Wolf, BMI)
16	6	10	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	49	59	5	WORDS (Are Impossible)—Donny Gerrard (E. Riccardi, L. Albertelli, D. Jansean, B. Hart) Greedy 101 (ATV, BMI)	83	91	3	HOW ABOUT LOVE—Chocolate Milk (A. Gastenell Jr., E. Dabon, R. Dabon, J. Smith III, E. Richard, D. Richard, M. Tio, K. Williams), RCA 10569 (Marsaint, BMI)
17	44	4	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	50	43	11	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	84	NEW ENTRY		HIS HOUSE AND ME—Dionne Warwick (L. Creed, T. Bell), Warner Bros. 8183 (Mighty Three/Blackwood, BMI)
18	39	3	CAN'T HIDE LOVE—Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alexscar/Unichappell, ASCAP)	51	36	16	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	85	95	2	WHAT ABOUT LOVE—Brief Encounter (Brief Encounter), Capitol 4229 (Ashley Hall, BMI)
19	20	7	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	52	38	12	WHEN I'M WRONG—B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	86	NEW ENTRY		(Fallin' Like) DOMINOES—Donald Byrd (Sigiidi/H. Clayton/Mbaji), Blue Note 783 (United Artists) (Blue Brothers, BMI/Airuby, ASCAP)
20	12	20	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	53	64	6	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)	87	NEW ENTRY		BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/ Duchess, BMI)
21	28	4	GET UP AND BOOGIE—Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA)	54	72	5	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	88	NEW ENTRY		IT'S THE MUSIC—Natural Four (L. Hutson, F. Harris), Curtom 0114 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
22	26	7	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	55	55	9	IT'S BEEN A LONG TIME—Stuff 'N' Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)	89	81	5	MASADA—Joe Thomas (J. Thomas, B. Baker), Groove Merchant 1035 (PIP) (Music Of The Times, ASCAP)
23	30	5	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Alco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)	56	53	6	CRADLE OF LOVE—Gwen McCrae (C. Reid), Cat 2000 (TK) (Sheryln, BMI)	90	97	2	SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10520 (Unichappell, BMI)
24	21	17	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	57	69	2	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Mattaham/ Blackwood, BMI)	91	NEW ENTRY		MAKE ME TWICE THE MAN—Notations (T. McQueen), Gemigo 0506 (Warner Bros.) (Pocket Full Of Tunes, BMI)
25	27	6	QUEEN OF CLUBS— K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sheryln, BMI)	58	68	3	I WISH YOU WELL—Bill Withers (B. Withers), Columbia 3-10308 (Golden Withers, BMI)	92	83	5	I CAN'T SEEM TO FORGET YOU—Heaven & Earth (J. Shelton, M. Commander), Gec 1000 (20th Century) (20th Century/Jason Sean, ASCAP)
26	17	8	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	59	74	3	YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	93	89	4	STAR BRIGHT, STAR LITE—Syl Johnson (E. Randle, O. Roberts), Hi 2304 (London) Jec, BMI/Fi, ASCAP)
27	23	14	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	60	35	10	FEEL THE SPIRIT (In '76)— Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	94	94	3	HURT SO BAD—Philly Devotions (T. Randzoo, B. Hart, R. Wilding), Columbia 3-10292 (Vogue, BMI)
28	22	9	MIGHTY HIGH—Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American- Broadcasting/DaAnn, ASCAP)	61	80	2	LOVE HANGOVER—5th Dimension (P. Sawyer, M. McLeod), ABC 12181 (Jobete, ASCAP)	95	65	7	BOHANNON BEAT—Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
29	25	17	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	62	67	6	DISCO HOP—3rd World Band (T.W. Stewart, B.R. Wright), Abraxas 1701 (For Better or Worse/Fudge Tips, BMI)	96	96	3	UNION MAN—Cate Bros. (E. Cate, E. Cate, S. Cropper), Asylum 45294 (Flat River, BMI)
30	40	4	SPANISH HUSTLE—Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI)	63	60	5	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)	97	NEW ENTRY		LOVE REALLY HURTS WITHOUT YOU— Alex Brown (B. Findon, L. Charles), Roxbury 2024 (Black Sheep/Common Good/Pocket Full Of Tunes, BMI)
31	14	12	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	64	71	3	DO WHAT YOU FEEL—Atlanta Disco Band (E. Young), Ariola America 7616 (Capitol) (DaAnn, ASCAP)	98	NEW ENTRY		AIN'T GONNA TELL NOBODY ABOUT YOU—Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
32	48	3	YOU SEE THE TROUBLE WITH ME— Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)	65	51	10	FINDERS KEEPERS—Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	99	NEW ENTRY		DON'T IT FEEL GOOD—Ramsey Lewis (C. Steptey), Columbia 3-10293 (Elbur/Pamoja, BMI)
33	33	8	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	66	66	8	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fun)	100	NEW ENTRY		NIGHT & DAY—John Davis & The Monster Orchestra Sam 5002

TRAGIC JACKIE WILSON CASE

N.J. Probes Act Compensation

By MAURIE ORODENKER

CAMDEN, N.J.—The employer responsibility in a situation where a performer allegedly suffers physical disability during a show will be probed before a judge of the state's Workmen's Compensation Court here. And, if the judge rules in favor of rock singer Jackie Wilson, it could mean that West Coast Promotions, which starred him in a touring revue, could be subject to a \$250,000 judgment.

Wilson, who suffered a massive heart attack on the stage of the Latin Casino at nearby Cherry Hill while appearing last Sept. 29, and hospitalized since then at the Cherry Hill Medical Center, has run up large hospital bills. Already the bills include the \$85,000-plus cost of his six-month hospitalization and about \$16,000 in doctor fees. A spokesman for the state's Dept. of Labor and Industry said the total value of a judge-

ment, if it favors Wilson, could eventually approach \$250,000.

Edward N. Adourian, local attorney, was appointed by the court to serve as guardian for the incapacitated Wilson. Physicians had testified in a probate hearing earlier in March that Wilson is "not capable of talking or understanding verbal or written language and is not competent to run his own affairs."

Adourian's petition to the workmen's compensation court claims that Wilson was an employe of West Coast Promotions, the corporation that organized and controlled the traveling rock show. "Our case hinges on the employer-employee relationship," Adourian said. "Our contention is that he was an employe of West Coast Promotions and that his illness was related to his job."

"They are a company with workmen's compensation insurance, but

we expect the insurance company to argue that Wilson was an independent contractor."

A determination of Wilson's employment status with West Coast Promotions will be the basis for a trial which a compensation division representative said could be scheduled in early May. In addition to the cost of medical services for Wilson, Adourian claims that Wilson is also entitled to temporary disability payments of \$128 per week.

Laff Demands Go Into Court

LOS ANGELES—Ala Enterprises, parent firm of Laff Records, seeks \$1,250,000 damages and an accounting of profits from Elka Productions, parent firm for Elka Records, Tony Wright and Harry Reynolds also known as Reynaldo Rey in Superior Court here.

The Laff filing alleges that Reynolds signed a three-year exclusive recording contract with that label in November 1973. The comedian is charged with violating that pact by recently allowing Elka Records to release an LP which incorporates some of the material used in a Laff LP, "Fly Away Little Blue Bird." The court denied a petition for a temporary restraining order sought by Laff.

Rook Rooked, Suit Charges

LOS ANGELES—John Rook & Associates, radio station music programming firm, is suing Thomas L. Bigby, a former employe, seeking damages of \$100,000 for fees it lost. The Superior Court suit alleges that Bigby antagonized Rook station clients, losing the firm business.

Bigby, who was hired in February 1975 as a Rook liaison man with his stations at \$20,000 annually, is alleged to have contacted KIMN, Denver, and offered to reveal confidential data about KTLK, a rival local station which Rook served.

It's also claimed that Bigby contacted Don Hysko, manager of WGNG, to whom he allegedly bad-mouthed Rook's consulting service, recommending that Hysko not pay Rook his fee. The suit also seeks to have the court order Bigby to return corporate client files allegedly in his possession.

PBS Serving Up 2 New Jazz Shows

NEW YORK—Two new programs focusing on jazz are scheduled to begin on the Public Broadcasting System (PBS)—"At The Top" and "Mark Of Jazz."

"At The Top," produced by WXXI in Rochester, features the Two Generations of Brubeck, Count Basie, Woody Herman, Bill Watrous and the Manhattan Wildlife Refuge, Gil Scott-Heron, Taj Mahal, a Tribute to Bix Beiderbecke featuring Marian and Jimmy McPaitland, the New York Jazz Quartet, DeeDee Bridgewater, Joe Williams, Stanley Turrentine, Freddie Hubbard and Keith Jarrett.

"Mark of Jazz," produced by WHYI in Philadelphia and hosted by Sid Mark, features Maynard Ferguson, George Benson, Donald Byrd, Taj Mahal, Rufus Harley, Ramsey Lewis, Chris Connor, Mabel Mercer, Arthur Prysock, Ahmad Jamal, Barry Miles and Buddy Rich.

Small Label Assn. Organized In L.A.

By JEAN WILLIAMS

LOS ANGELES—Small Independent Production & Record Assn. (SIPRA) has been formed in Los Angeles to alleviate problems facing small independent companies, says Bobby Sanders, president of the operation.

He contends the organization will act as a depository of information for small independent labels and publishing firms.

It will also function as liaison between labels signed to SIPRA and consultant to persons aspiring to form labels.

"We keep a complete library of all songs, artists and other pertinent information regarding each of our labels, including a list of acts not signed to a label.

"If a label is in need of a particular type of act or song, we can call another label in our group to secure it," says Sanders.

Sanders, who has been in the industry 20 years as a producer and recording artist, explains that the group was brought together because of a common problem, not being able to get product heard, distributed or pressed. Not being able to secure the right talent is also a problem that this type of talent bank will alleviate, he claims.

Sanders explains that 10 labels have signed with SIPRA, including Pure Gold, a Los Angeles r&b label

owned by singer Little Anthony with a new release by him; Manton, a Mexican-oriented label in Gardena, Calif.; Pick A Hit, recently reactivated r&b label in Los Angeles; Ain't Ora, a jazz label in Los Angeles; Silver Sword of Hawaii with r&b, jazz and pop product; Bay City, a gospel label in San Francisco; Lomack, rock, in Oakland; Ruff, comedy, with offices in Los Angeles and Houston, and Rampart, a blues label in Los Angeles.

SIPRA uses independent distributors across country, including: R&R Record, Glendale, Calif.; All South, New Orleans; Commercial Music, St. Louis; Big State, Dallas; and Pacific Records and Tapes, in San Francisco.

Motown Prizes For Best In Dealer Display

LOS ANGELES—Motown is set to launch a major display contest open to all outlets stocking, merchandising and selling recorded product.

Dubbed the "1976 Motown Music Revolution Display Competition," the contest is keyed to the utilization of Motown point-of-purchase materials with current LP product. Prizes will include \$1,000 for the first prize, a second prize of \$500, third prize of \$250 and fourth prizes of \$50 each.

Competition will run April 15 through May 15, with prizes to be awarded for the most creative displays. Displays will be judged via photos submitted by stores.

The contest will center around recent releases from Diana Ross, Marvin Gaye, the Temptations, Smokey Robinson, T.G. Sheppard, Willie Hutch, the Commodores, Eddie Kendricks, Pretty Things, Steve Ashley and Luther Allison.

Display material such as posters, mobiles, buttons, calendars, counter and floor displays and flyers are available through Motown's independent distributors. Special radio spots will be tied to individual rack and retail promotions in key markets.

Motown executives will judge the entries.



Continued from page 22

The Atlantic recording artists, the Spinners, have declined an offer to tour with the Rolling Stones later this year. The group is involved in a heavy concert schedule.

Lucky Pierre, music director of KGFJ, Los Angeles, reports that Larry Joe Williams has joined its staff as 8 p.m.-midnight announcer. Williams, who recently left WNJR in Newark, N.J., is replacing Guy Stewart.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	4	2	EARGASM Johnnie Taylor, Columbia PC 33951	32	32	4	THE LEPRECHAUN Chick Corea, Polydor PD 6062
2	1	20	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	33	38	5	FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
★ 3	4	9	BRASS CONSTRUCTION United Artists UA-LA545-G	34	35	6	BACK TO BACK The Brecker Brothers, Arista AL 4061
4	5	20	CITY LIFE Blackbyrds, Fantasy F 9490	35	21	5	FEEL THE SPIRIT Leroy Hutson, Curton CU 5010 (Warner Bros.)
5	3	19	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	36	34	22	MOVIN' ON Commodores, Motown M6-848 S1
★ 6	9	6	DIANA ROSS Motown M6-861 S1	37	37	5	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
7	7	20	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	★ 38	51	5	2ND RESURRECTION Svairsteps, Darkhorse SP 22004 (A&M)
★ 8	10	9	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	39	42	12	RAISING HELL Fatback Band Event EV 6905 (Polydor)
9	8	10	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	40	44	17	SPINNERS LIVE! Atlantic SD 2-910
★ 10	14	5	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)	41	19	7	BABY FACE Wing & A Prayer File & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)
11	6	36	INSEPARABLE Natalie Cole, Capitol ST 11429	★ 42	NEW ENTRY	→	SILVER CONVENTION Midland International BKLI-1369 (RCA)
12	12	19	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	43	33	21	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
★ 13	18	4	FULL OF FIRE Al Green, Hi HSL 32097 (London)	44	46	4	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
★ 14	25	3	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	★ 45	55	3	COLONIAL MAN Hugh Masekela, Casablanca NBLP 7023
15	13	10	LET THE MUSIC PLAY Barry White, 20th Century T 502	46	48	3	THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
16	11	7	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	47	47	16	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)
17	16	21	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	48	39	18	THE SALSOUL ORCHESTRA Salsoul S2S 5501
★ 18	27	4	CHOCOLATE MILK RCA APL-1399	49	49	4	BEST... ISLEY BROS. Buddah BDS 5652-2
★ 19	29	5	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	★ 50	NEW ENTRY	→	REFLECTIONS OF A GOLDEN DREAM Lonnice Liston Smith, Flying Dutchman BDLI-1460 (RCA)
20	22	7	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)	51	NEW ENTRY	→	TROPEA Marlin 2200 (TK)
21	17	9	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	52	52	4	MASADA Joe Thomas, Groove Merchant GM 3310 (PIP)
★ 22	NEW ENTRY	→	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	53	NEW ENTRY	→	SAFETY ZONE Bobby Womack, United Artists UA- LA544-G
23	23	11	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	54	41	22	WHO I AM David Ruffin, Motown M6-849 S1
24	24	5	LOVING POWER Impressions, Curton CU 5009 (Warner Bros.)	55	NEW ENTRY	→	FINDERS KEEPERS Soul Children, Epic PE 33902 (Columbia)
25	26	5	CONCERT IN BLUES Willie Hutch, Motown M6-854 S1	56	56	3	I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311
26	28	5	TRUCKLOAD OF LOVIN' Albert King, Utopia BUL-1387 (RCA)	57	NEW ENTRY	→	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
★ 27	40	2	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)	58	59	2	WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312
★ 28	43	2	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)	59	NEW ENTRY	→	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920
29	15	10	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653	60	60	2	GREATEST HITS Cornelius Brothers & Sister Rose, United Artists UA-LA593-G
30	30	16	ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)				
31	20	5	DISCO-FIED Rhythm Heritage, ABC ABCD 934				

Jazz

Britain's Jazz Scene Loosens Up Many Modern Players Are Forming Their Own Labels

By CHRISTOPHER BIRD

LONDON—Ever since the mid-fifties, when visiting jazzmen first discovered major talents like the late Tubby Hayes (the saxophonist/flutist/vibist who cut some excellent sides with Roland Kirk, James Moody and Clark Terry) and Phil Seamen (once described by Kenny Clarke as his favorite European drummer), visiting American musicians have for the most part had a sincere and abiding respect for their British counterparts.

That respect increased through the sixties when many American musicians worked at the Ronnie Scott Club in London with the remarkable and distinctive house pianist Stan Tracey. At the club they were able to hear some of the leading British jazzmen, not the least impressive of whom was the club owner himself, a tenor player of formidable ability and total dedication to jazz.

The tradition continued at the end of the sixties when Miles Davis hired British bassist Dave Holland, who had been working at the Scott Club, and when guitarist John McLaughlin took the U.S. by storm. Up to then Britain's recognition as a jazz power in the world had depended, so far as the States was concerned, on such men as Victor Feldman, George Shearing, Eddie Thompson, Dill Jones and Ronnie Ball—all, surprisingly enough, keyboard men—plus bassist Peter Ind and saxophonist Joe Temperley.

Today, the British men who are making the strongest impression on their Stateside counterparts guesting at the Scott Club—which remains the primary crucible for the fusing of American and British jazz styles—are bassist Ron Mathewson, pianists Gordon Beck and John Taylor, drummer Martin Drew and such British-by-adoption virtuosi as guitarist Louis Stewart (from Dublin) and trumpeter Kenny Wheeler (from Canada).

In a visit to the U.S. towards the end of last year, Wheeler made an album for Manfred Eicher's Munich-based ECM label with pianist Keith Jarrett, drummer Jack deJohnette and Dave Holland. He also recorded a big band LP with Anthony Braxton for Arista. That's operating in pretty fast company.

However, his 6,000-mile round trip to cut two albums is sadly symptomatic of the fact that it is sometimes easier for Britain's finest jazzmen to find recognition abroad than at home. This is particularly true of the more progressive musicians like drummer Tony Oxley, saxophonists Alan Skidmore, Mike Osborne, Evan Parker and John Surman, pianist Keith Tippett, guitarist Derek Bailey and the already mentioned John Taylor and Gordon Beck.

Certainly in Europe British musicians on the whole enjoy a high reputation. The mainstream/Dixieland bands of Alex Welsh, Chris Barber and Humphrey Lyttelton—all still going strong after more than 20 years—maintain an impressive following and rock influenced groups like Soft Machine and Nucleus are considered to be almost in the Herbie Hancock, Weather Report class.

It is perhaps too easy to blame the record companies for the neglect of Britain's jazz musicians. It is only commercial common sense that the companies should direct most of their energies and resources into the area of popular repertoire where albums sell 50,000-500,000 rather than 500-5,000.

And even though the record industry contains a strong contingent of jazz enthusiasts, it has to be acknowledged that the logical train of thought must be: "If an internationally celebrated pianist like Oscar Peterson sells only 5,000 copies of each album in Britain, even with extensive television exposure and frequent personal appearances, what chance do we have of breaking even with British jazzmen, however brilliant, who are scarcely known even in their own country?"

The fact is that radio and tv exposure for jazz in Britain is desperately limited, and even though BBC Radios 1 & 2 combine to present one or two U.K. jazz outfits each week on Peter Clayton's "Sounds Of Jazz," these ensembles are very often pick-up groups with no recorded material available—and little possibility of being signed to a company on the strength of one broadcast.

And what recorded jazz is presented is primarily American, and then very much slanted toward the nostalgia segment of the spectrum. The great names of the past easily dominate the derisory amount of needletime allocated to jazz by the BBC—and the BBC remains the most powerful voice in British broadcasting.

Radio London, the BBC's local station for the capital, broadcasts 1½ hours of varied jazz each week and London Broadcasting, one of the commercial stations offers a couple of hours of jazz in stereo every Wednesday.

Many of the provincial commercial stations devote some time to jazz—but the chances of hearing British jazz talent on any of these programs are minimal.

Nevertheless, things do appear to be loosening a little and one or two record companies are beginning to recognize that even if commercial considerations dictate a low jazz profile, then at least there are aesthetic reasons for offering a little studio time to some of the country's most gifted musicians.

RCA, for example, has just released a live album by the excellent National Youth Jazz Orchestra—a band which has been tirelessly sustained and inspired over the last 10 years by director Bill Ashton.

One of the outstanding albums last year was Mike Gibbs's "The Only Chrome Waterfall Orchestra" on Bronze. An Anglo/U.S. project, it featured Charlie Mariano on alto, Steve Swallow on bass and Bob Moses on drums with the cream of the newer British talent. Gibbs is generally regarded as Britain's pre-

Progressive Label Aids Saxman Cole

PHILADELPHIA—A new label, specializing in jazz, has been launched at nearby Washington Crossing, Pa., by William R. Bird and John Mathieu. Their Progressive Recording Company of Pennsylvania, will specialize in recording live performances. Both partners are former radio broadcasters with Bird handling the technical chores and Mathieu the administrative details.

First release is a test album by the label's first artist, alto saxman Richie Cole. The sides were taped in a small jazz club called Lanzi's in nearby Trenton.

Only 300 copies of the initial album have been put out, and instead of seeking mass distribution will be sold in clubs where Cole plays.

mier jazz writer and has contributed significantly to the repertoire of people like Stan Getz and Gary Burton. Now teaching at Berklee, where he was once a student, Gibbs was back in Britain in March for a national tour which included three dates in Scotland.

Britain has a fairly thriving mainstream scene, sustained to a large extent by the country's major jazz producer, Alan Bates, who runs the Black Lion and Freedom labels. Bates has produced albums by the Humphrey Lyttelton, Alex Welsh and Chris Barber bands and has plans to feature the more avant-garde of British jazzmen on his Freedom label, distributed in the States by Arista.

Meanwhile the more enterprising musicians are simply becoming their own producers and record companies. Bassist Harry Miller has created the Ogun label and released albums by Chris McGregor and the formidable SOS trio—John Surman, Mike Osborne and Alan Skidmore; pianist Gordon Beck has a cassette-only label called Jaguar which features material by himself and by the John Taylor Sextet; Peter Ind, a former musical associate of Lennie Tristano, runs Wave.

The pioneer in this self-help movement was drummer Tony Oxley, perhaps the most creative and original percussionist in Europe, whose Incus label—run in conjunction with guitarist Derek Bailey and saxophonist Evan Parker—was formed in 1970. The catalog now boasts 17 albums, including releases by the London Jazz Composers Orchestra, pianist Howard Riley, trombonist Paul Rutherford, trumpeter Kenny Wheeler and, of course, the label's three founders.

Bassist-composer Graham Collier has released two records by his sextet—"Darius" and "Midnight Blue"—on his own Mosaic label and is planning an album by his newly formed jazz orchestra; and pianist Stan Tracey has given a dramatic new lease of life to his "Under Milk Wood" LP—originally released by EMI 10 years ago and highly acclaimed—by reissuing it on his own Steam label, together with one of his more recent albums.

Tracey is also represented on John Jack's Cadillac label, which features an album by trumpeter Harry Beckett and pianist/composer Mike Westbrook. Westbrook is another outstanding British jazz talent who has had his impressive big band work, "Citadel 315" released on RCA and who has recently made an album for Transatlantic.

Phonogram, which in the past has issued albums by Tubby Hayes, Don Rendell, Dick Morrissey and Alan Skidmore, now has only one major British jazzman on its roster—Ian Carr, a trumpet player and composer who has been with the company for five years. Carr has nine albums in the Vertigo catalog, including five by his jazz-rock group, Nucleus.

Lawrence Gospeling

LOS ANGELES—Veteran pop star Carol Lawrence has added a new dimension to her career with a just-released gospel album, "New Friends" on Word.

The album was arranged and conducted by religious composer Ron Harris. It includes such songs as "Friend Of The Father," "Lead The Way" and "Oh, How He Loves Me."

Billboard SPECIAL SURVEY For Week Ending 4/10/76
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	22	CITY LIFE Blackbyrds, Fantasy F 9490
2	2	24	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
3	1	6	THE LEPRECHAUN Chick Corea, Polydor PD 6062
4	7	13	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
5	4	22	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
6	6	22	TOUCH John Klemmer, ABC ABCD 922
7	15	4	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
8	5	19	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
9	8	32	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
10	9	9	BACK TO BACK Brecker Brothers, Arista AL 4061
11	13	6	I HEAR A SYMPHONY Hank Crawford, Kudu-KU 26 S1 (Motown)
12	11	26	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
13	10	9	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
14	12	24	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
15	18	6	LAND OF THE MIDNIGHT SUN Al DiMeola, Columbia PC 34074
16	16	6	AGHARTA Miles Davis, Columbia PG 33967
17	17	10	TROPEA Marlin 2200 (TK)
18	20	19	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
19	14	13	BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy)
20	NEW ENTRY		BREEZIN George Benson, Warner Bros. BS 291
21	21	26	MAN-CHILD Herbie Hancock, Columbia PC 33812
22	22	19	BELLAVIA Chuck Mangione, A&M SP 4557
23	30	4	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
24	29	6	HOUSE OF THE RISING SUN Idris Muhammad, Kudu KU 27 S1 (Motown)
25	NEW ENTRY		PRIMAL SCREAM Maynard Ferguson, Columbia PC 3395
26	32	15	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
27	31	4	THAT IS WHY YOU'RE OVERWEIGHT Eddie Harris, Atlantic SD 1683
28	NEW ENTRY		ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
29	28	59	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
30	NEW ENTRY		REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL-1460 (RCA)
31	23	6	L A EXPRESS Caribou PZ 33940 (Columbia/Epic)
32	NEW ENTRY		AURORA Jean-Luc Ponty, Atlantic SD 18163
33	NEW ENTRY		LIFE & TIMES Billy Cobham, Atlantic SD 18166
34	36	4	WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312
35	35	4	SILVER 'N WOOD Horace Silver, Blue Note BN-LA581-G (United Artists)
36	25	6	IN THE LIGHT Keith Jarrett, ECM 1033/34 (Polydor)
37	40	4	TRANSFORMATION (The Speed Of Love) David Sancious & Tone, Epic PE 33939 (Columbia)
38	NEW ENTRY		BLACK MIRACLE Joe Henderson, Milestone M 9066 (Fantasy)
39	NEW ENTRY		KENTON '76 Stan Kenton, Creative World ST 1076
40	26	4	LIVE OBLIVION, Vol. 2 Brian Auger's Oblivion Express, RCA CPL2-1230

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20 AGENCIES PRESENT

Showcase Some 100 Acts At Music Fair '76 Dates

• Continued from page 3

five days and feature an array of the area's top acts (including college and lounge acts) and agencies.

"We have a lot of support from the local music community and two area radio stations, WCOD and WFRO, plan to broadcast from the event," says Herbert. "Besides the talent showcases, we will also offer workshops and demonstrations in the same manner as the NEC (the National Entertainment Conference, collegiate booking organization)."

Music Fair '76 is an experiment

for Herbert, but his belief in the concept has prompted him to plan future events in Baltimore, Atlanta, Chicago, Houston and Los Angeles.

"We sent more than 3,000 invitations to talent buyers throughout the nation to attend the Music Fair '76 gathering in Hyannis and the response has been extremely good," he asserts. "All of the major New England talent agencies are planning to attend this first gathering, while several of the large New York-based agencies like Associated Booking Corp. are scheduled to attend our Baltimore exposition."

May-June Dates Now For Revised Wings Concerts

LOS ANGELES—Paul McCartney's Wings group is rescheduling its 31-concert U.S. tour—due to start April 8—for May and June because lead guitarist Jimmy McCulloch fractured a finger on his left hand in a bathroom fall following the March 26 SRO Paris concert climaxing Wings' European tour.

With many of the announced American shows already sold out, substitute dates on the new schedule will be announced shortly.

The usual hoopla and hysteria which accompanies ticket sales for a superstar concert prevailed at the Forum here, when almost 40,000 tickets were sold in a 3½-hour period for two Wings shows originally set for April 19-20. Director of booking Claire L. Rothman termed it "record-breaking time" for ticket sales. Ticketron sold 2,000 seats in nine minutes.

Tickets were limited to six per per-

son, with no mail orders, and there was a report of one scalper openly setting up an office on the Forum parking lot, since that is private grounds. Rothman said nothing could be done about him, and police were powerless to evict or arrest the scalper who admitted he had lots of kids standing in line to buy tickets for him.

The Forum shows are part of a 20-city tour which marks the first time McCartney has performed in the U.S. since a Beatles concert in 1966 at Candlestick Park in San Francisco.

Because of the scale of the ticket-selling event, the press, radio and television covered the goings-on at the Forum, which Rothman described as "a three-ring circus," complete with a helicopter for overhead shots.

On the tour, McCartney will do a 2½-hour set concentrating on Wings material, with some of the old Beatles catalog. The band will be accompanied by a four-piece brass section.

Joshua Show Regroups In Philadelphia

PHILADELPHIA—The famed Joshua Light Show, which highlighted rock offerings at San Francisco's Fillmore concert hall, regrouped for the first time in almost two years as Joe's Lights for a "San Francisco Night" at the Cathedral here. The light show at the Fillmore, was presented March 26 before, after and during the performance of Cold Blood in the Cathedral's 7th floor ballroom.

Promoted by Midnight Sun Company (Stu and Rick Green), The Cathedral operates on three levels with concerts in the ground-floor auditorium disco, amusement games, movies and refreshments on the sixth floor leisure room; and dancing in the seventh floor ballroom. And all at a \$7 admission ticket. While Joe's Lights and the Cold Blood unit were in the ballroom, the concert hall offered Kingfish and guitarist Les Dudek's band.

When the Fillmore closed, Joe's Lights went off to London's famous rock hall, the Rainbow Theater, until its closing. Handling the slides, films, front-projection visuals and the famous "blob" lights are Ken Richman, Bill Schwartzbach, Tom Shoemsmith and Jims Nelson.

Joe's Lights played tapes of all the S.F. favorites during the show, including unreleased live Grateful Dead tapes culled from various Fillmore shows.

Diamond U.S. Tour Sells Out

LOS ANGELES—Following his record-attendance tour of Australia and New Zealand, Neil Diamond starts his first full U.S. tour after a 40-month layoff with a 12-city schedule covering the Southwest, Pacific Northwest and Southeast through mid-May.

Four of the shows are on college campuses and the current tour ends May 14-16 at Atlanta's Fox Theater. All dates along the route sold out within hours. Diamond will continue touring through the rest of the year, concentrating on the U.S. and Canada during July and August and later going back overseas.

Trenton Back To Name Booking

TRENTON, N.J.—For the first time in years, name entertainment is being offered here at an after-dark spot. A new 1,000-seat room, Cedar Gardens, was opened this week with Al Martino and Pat Cooper the starting attractions. Management intends to provide ongoing name entertainment, according to Joe Fruscione, the club owner.

With the opening of the Cedar Gardens to sell-out crowds, The Inn of Trenton, formerly the in-town Holiday Inn, also has designs on using names to attract. Turning its Capitol Ballroom into a club, The Inn brought in Janice Harper March 26-27 as a test booking.

Talent CHARTER TRAVEL

Planes & Buses Chalk Up \$5 Mil Gross For Roberts

By NAT FREEDLAND

LOS ANGELES—The field of contemporary concerts has gotten so vast that a company as specialized as Toby Roberts Tours, which contracts charter airplane and bus travel for rock tours, expects to gross \$5 million in 1976 and has more than doubled its annual grosses during each year of its three-year existence.

"We operate at a very small profit mark-up," says Roberts. "Our idea is to save the artists enough money with our experience in leasing charter transportation so that even with our commissions from the transporter it's still cheaper to go through us. We'd rather have the volume business."

Volume in rock travel definitely exists, Roberts has found. The company booked no less than 300 separate tours in 1975 and handles travel regularly for some 40 top attractions such as Elvis Presley, Jefferson Starship, America, the Who, Pink Floyd and Bad Company.

"One of the biggest concert draws around tried leasing the Starship 1 directly but found it was costing them more money, so they charter through us again," says Roberts. "That's the kind of thing that makes us feel good about the way we're getting our job done."

Roberts got into the rock travel business by way of a talent services coordination operation that provided backstage comforts and hotel transportation for many huge festivals including the California Jam.

"I went to the Monterey Pop Festival as a friend of Otis Redding and realized there was a need for a lot more organization in making the

artists comfortable backstage," says Roberts.

After the outdoors rock festival trend died down, Roberts got involved with the people starting Aspen Airways as a charter service specializing in pop musicians, as well as the owners of Starship 1.

He and his staff of seven now operate out of a Malibu office in a home once owned by Greta Garbo. "We do most of our work by phone, so it's no problem being out by the beach," says Roberts. "We wound up hiring our own messenger because of foulups in that area."

Roberts has charter agreements with a fleet of 14 aircraft. Best-known is the luxurious Starship 1 Boeing 720 which holds 40 passengers and rents for a minimum of \$3,000 per day.

Highly popular are Roberts' five turbojet Viscounts which hold 22 passengers and rent for about \$1,000 a day. He also runs two ultra-luxurious 14-passenger Gulfstream jets (\$2,500 daily) and four smaller Falcons that can hold nine passengers luxuriously at \$1,200 a day.

The prices quoted above are averages based on usual daily flight mileages.

With surface transportation, Roberts has a music exclusive with a charter operator owning a 114-bus fleet, including 11 fancy customized

buses with bedrooms, tv sets and the like.

"We also set a contract for Greyhound to do our maintenance and repairs anywhere in the country," says Roberts. "That's very important so you know you won't get stuck long in case of a breakdown. No act we've transported has ever missed a date, fortunately."

Although not a full limousine service or sound equipment shipper, Roberts Tours keeps its own Mercedes 600 limo and a specially equipped truck based in Los Angeles in case of need.

"We are expanding our truck service this year and will guarantee on-time delivery of equipment," says Roberts.

Also new to Roberts Tours is a passenger-cargo 707 capable of carrying an entire rock group and all its equipment on overseas tours anywhere in the world. It can hold 190,000 pounds of freight and has an 11 x 6½ foot cargo door. Deep Purple used this aircraft on a recent Far East tour.

"We operated some of our own planes for a while," says Roberts. "That taught us what the real costs of a charter flight are. We save money for our clients because we don't go along with the huge mark-ups many of the aircraft owners try to stick you with."

Monday Set As Talent Night At Main Point

PHILADELPHIA—The 12-year-old Main Point nightclub here has kicked off Monday talent night with winning groups eligible for a regular opening act booking at the nitery.

Each talent night program will have 10 acts auditioning briefly, on a first-come, first-served basis, followed by two half-hour showcase sets by acts chosen from prior auditions. Audition tapes can also be sent to Main Point talent night director Nina Sanft.

Showcase winners will play each month before a media and bookers panel to determine the finalists for a Main Point engagement. Also a live tape of the showcases will be aired on local radio stations.

Signings

Smokey Robinson re-signed to Motown, the only label he's ever been associated with as artist, writer and producer. . . . Mel McDaniel, country writer-artist, to Capitol.

Steve Miller to David Forest for management and ICM for booking. Elvin Bishop also to ICM. . . . Street Punk, New York underground rockers, to Richard Alexander for management/production. Group features lead singer John Montgomery.

. . . J.J. Moore, singer-writer, to Perceptive Promotions of New York. . . . Nick Zesses & Dino Fekaris, writer-producers of Motown hits including "I Just Want To Celebrate," to Sidney A. Seidenberg for management.

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Great Adventure Budgets \$300,000

By MARIE ORODENKER

PHILADELPHIA—Great Adventure, mammoth theme park combining an animal safari and an amusement park at nearby Jackson, N.J., will add a new dimension to its live entertainment this season with the offering of contemporary, pop and especially country musical names.

To give the musical attractions a major spot on the park's entertainment roster, Bob Freeman is budgeting \$300,000 to buy talent. Plan is to present the concerts during three summer months on weekends included in the single-admission ticket. But being able to offer a

steady array of names will depend on the availability of name attractions.

For a starter, Eileen Hickock, Great Adventure's manager of entertainment, has signed Conway Twitty June 13 and Loretta Lynn July 5.

Late afternoon and evening shows will be staged in the outdoor Great Arena. All buys will be on a flat basis, rather than percentages against a guarantee. The park has a "Pay One Price" policy that takes a \$9.50 ticket for everything.

Plan to use top musical names stems from a number of test bookings last summer, including Lionel Hampton, a rock band and a number of country names. Biggest draw was for the country artists. "We were surprised to find that country had such a strong appeal in this area," said Hickock "and we will favor such attractions as long as the parkgoers turn out for them."

While much of the budget will go for country artists, Hickock said that in keeping with the park's clientele, musical acts in the "family entertainment" category will be sought out—names like Rick Nelson and Bobby Goldsboro who also appeal to all ages. Consideration is also being given to comedy acts, although nothing definite has been booked.

The \$300,000 budget, said Hickock
(Continued on page 28)

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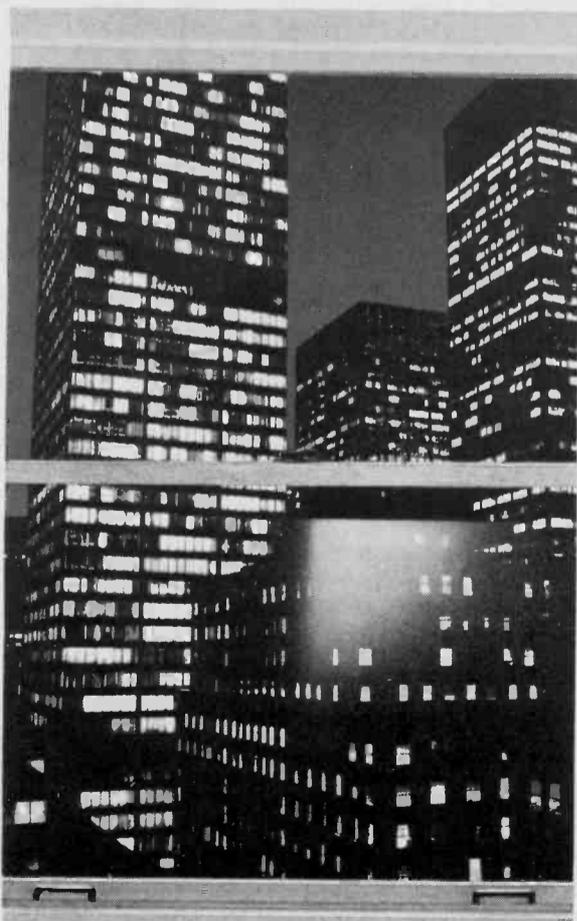
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Talent

Talent In Action

CHICAGO

Forum, Los Angeles

Before a packed arena of adoring fans March 29, Chicago gave an admirable demonstration of why it has remained one of the most consistent major-selling groups year after year. The Chicago show is smooth without being slick, professional in the best sense of the word. The group's eight members come off as nice guys who happen to make their living playing pop music, rather like friendly older brothers to their predominantly teenage concert audience.

Opening date of Chicago's 1976 touring, the group intelligently alternated familiar instant-recognition hits like "Saturday In The Park" and "Does Anyone Really Know What Time It Is" with less-known album cuts and four strong new songs from its upcoming April album.

Chicago played two sets of about an hour apiece, with a 25-minute break. The 15-minute encore was an extended medley of "I'm A Man" and "I Just Want To Be Free." Trombonist James Pankow was an affable emcee throughout the evening as well as laying down many of Chicago's familiar lead riffs.

The group, under the direction of James Guercio, has from the first been sensible about its limitations and settled into a distinctive commercial style.

Chicago has no really superb vocalists, although writer-singer-keyboardist Robert Lamm is an effective AM singles lead. In concert, the group divides lead vocals and stresses its total instrumental sound in order to avoid monotony. Guitarist Peter Cetera, who sings onstage as much as Lamm, at times moved too far away from the microphone for his lyrics to be heard.

The first number started off with a bad treble sound mix, but this was corrected by the end of the song to a sound about as good as can be reasonably expected from the Forum's hollowish acoustics. On the other hand, the lighting was consistently outstanding, utilizing a triple grid overhead for sharp and dramatic effects. For this tour, Chicago is using a pleasantly sketchy stage set that uses outlined window shutters and various signs to create the feel of a raffish street in their hometown. Some of the amps rested atop garbage cans. **NAT FREEDLAND**

ELLA FITZGERALD

Avery Fisher Hall, New York

Nowadays her steps are a little slower, and she complains about her eyesight, but Fitzgerald remains an entertainer par excellence.

To try to describe Ella Fitzgerald is like trying to gild the lily. She defies labels. After more than 40 years on the entertainment circuit, the range and melody of her voice remain unimpaired, preserved rather than corroded by time and circumstance.

Despite the amazing time-span of her career, Fitzgerald's repertoire maintains a refreshing "nowness," that challenges today's chart-riding pop acts.

(Continued on page 27)

Austin Rock In 130-Acre Texas Field

AUSTIN, Tex.—Stan Levenson Associates Inc. will present an all-day outdoor rock concert featuring Peter Frampton, America and Santana May 2. More acts are being lined up to appear.

The site for the show is a 130-acre field two miles from the Univ. of Texas campus opposite the Highland Mall Shopping Center. The show is scheduled to begin at 11 a.m. and end at dusk.

The concert's producer, Win Anderson, claims the show has received approval of the Austin city council and that it would comply with all Travis County and Austin health department standards. There will be free on-site parking as well as food and beverage concessions, traffic control and medical facilities.

Tickets will be \$10.

Promoters Sliding Into Mgt. Of Acts

By FRANK BARRON

LOS ANGELES—"More and more concert promoters are going into management," observes powerful promoter Jack Boyle of Fort Lauderdale, who notes that at least six prominent pop/rock promoters are managing various acts.

However, success at wearing both these hats simultaneously seems hard to come by. It's hard to think of an artist managed by someone primarily a promoter or nightclub owner that has broken through to superstardom.

Boyle says concert promoters are used to dealing with agents and record companies at all levels. "We also help other promoters get work for their acts at times. I book for the Cellar Door nightclub in Washington, D.C. I work with promoters in booking acts there." Boyle also promotes concerts in Florida, Georgia, Virginia, Maryland and the nation's capital. He has an exclusive agreement with the Capitol Centre in Largo, Md., plus the Carter Barron Theater in D.C.

Jerry Weintraub of Management III in New York and Beverly Hills sees no conflict between promoting and managing. "I don't promote my own clients, I sell them to other promoters. I have a promotion company and a management company. All my artists have their own agents." He was a top manager before turning promoter.

Weintraub has managed John Denver seven years, the Moody Blues for five seasons, and earlier this year took over management of the Carpenters.

Bill Graham has managed Carlos Santana for at least eight years, and managed Montrose the past season. Graham uses them occasionally in his own concerts, but in the main Premier Talent of New York puts them in shows.

Tommy Bolin of Deep Purple recently became a solo artist, and went with Denver concert promoter Barry Fey. The latter explains that Bolin will continue to tour with the top rock group, but also will go out on tour as a solo act. "He has a tremendous future, and I am going to help him as much as possible in management," says Fey.

Good Karma Productions in Kansas City manages the Ozark Mountain Daredevils plus Brewer & Shipley, with Stan Plesser and Paul Peterson handling each act, respectively. Under Mike Waggoner and Bonnie Harney, Good Karma's concert division promotes pop and rock concerts.

"There is no problem or conflict," notes Plesser. "Each company is separate, and we have been doing the concerts and management for several years now. They are logical outgrowths of each other."

In an unusual arrangement, promoters Lou Robin and Al Tinkley of Artist Consultants in Los Angeles act as managers for Johnny Cash, when the country star is on the road. He has other management for his television and film commitments.

David Forest of Fun Productions here has been managing Elvin Bishop for several seasons, and also has one of the top concert promotion companies on the West Coast. Only on a rare occasion does Forest promote his own client in concert, preferring "to keep the two activities distinctly separate."

Other prominent promoters involved in management are Joe Sullivan of Nashville, who has handled the Charlie Daniels Band for three years; Mike Belkin of Cleveland, who manages the James Gang, plus Don Law of Boston, who manages Livingston Taylor.

Film On Tex-Mex Music Depicts Life In S. Texas

BERKELEY—An almost-final print of the new Les Blank film depicting Tex-Mex music in South Texas was shown twice to capacity crowds at the Pacific Film Archive here March 12.

The film was produced by Arhoolie Records president Chris Strachwitz, who did the sound while traveling the Rio Grande area with Blank. Strachwitz has worked in an advisory role on previous Blank films.

The film is cast in the same mold as previous work from this director. Some of his best-known pictures are about Mance Lipscomb, Lightnin' Hopkins and the Louisiana Cajun/Zydeco music of Clifton Chenier.

All the films are true social documentaries, with Blank focusing heavily on the food, dress, and speech of the people who make the music as well as the natural terrain of the land which breeds the music.

Says Strachwitz: "I think we got the soul of the music and the Chicanos who have seen it agree. They ask, 'How did you get it all on there?'"

The film, still untitled, runs 80 minutes. The first showing of the finished print will be in May to the South Texas people who are in the film, after which it will be available for commercial rental through the Brazos film office in El Cerrito, Calif.

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A New Approach Clicks At Harvard

By JIM FISHEL

BOSTON—Many of the world's top musicians are willing participants in Learning From Performers, a new program launched at Harvard Univ. here that seeks to broaden the musical awareness of students through interaction.

Although the program began less than six months ago, it has been an over-all success on all levels with many musical experts attending.

According to conceivers Jerold Kayden, program director, and Myra Mayman, coordinator of the Office for the Arts at Harvard and Radcliffe, the experiment is a new approach to education in the arts at the school.

"I think the program can become an inspiration to colleges and universities across the country, because in structuring the program, we have tried to create more flexible and comfortable educational formats for artists and students than those usually found in the academic setting," Kayden says. "In so doing, we hope artists will find it easier to share their special insights with students."

Because many artists are under time restrictions, Learning From Performers has been set up in two

fashions—visiting artists who make one-day visits and artists-in-residence who spend up to a week at one of the school's houses and join in a wide range of university activities.

The first guest of the program was Les McCann, who served as an artist-in-residence, as did choreographer Alvin Ailey, cellist-conductor Mstislav Rostropovich, trumpeter Freddie Hubbard, pianist-composer Count Basie, trumpeter Nat Adderley and trumpeter-arranger-composer Quincy Jones. The latter two served as the first Julian "Cannonball" Adderley artists-in-residence, which will be an annual position honoring the late saxophonist and LFP advisory committee member.

Visiting artists include reedman Anthony Braxton, pianist Alexis Weissenberg, pianist-vocalist Bobby Short, conductors Sarah Caldwell and Seiji Ozawa, vocalist Sarah Vaughan, pianist Earl "Fatha" Hines, pianist McCoy Tyner and reedman Rahjaan Roland Kirk.

According to Kayden, participating artists may choose from any of five formats to frame their activities—seminars (small group discussions on subjects of the artist's choosing), workshops (informal coaching sessions directed by the artist in which students may actively participate), master classes (classroom instruction given by the artist), lectures (on a subject of the artist's choosing) and residencies (up to one week's stay in Harvard House, with arrangements for any of the previous four activities to ensure direct contact with students).

Perhaps the most satisfying moments of the program occur when the guest artists integrate students into their own performances. Such was the case with Les McCann, who augmented his group's performance at Paul's Mall here with a chorus from Harvard's Afro-American student group.

Another valuable side of the Learning From Performers series is the education the artist receives. Besides the experience of working with students, each is free to engage in any course he desires. (McCann took a photography course, while Hubbard sat in on a philosophy class.)

"The course helped bring the fragmented Harvard music community together," Kayden states. "You suddenly realized that the guy down the dorm corridor could play, too."

Minn. WDTN 100,000 Watts

DULUTH, Minn.—The radio voice of the Univ. of Minnesota here underwent two major changes in the last month—a set of new call letters and raise in power. Formerly KUMD, the station will now be WDTN with a strength of 100,000 watts, capable of reaching a 100-mile radius of the campus.

According to station manager Tom Livingston, the raise in power from 512 to 100,000 watts makes it one of the few collegiate stations with such a high wattage in which students will have a major input.

Programming will remain the same on WDTN with 25 hours of jazz, 13 hours of traditional classical, and 14 hours of progressive rock each week, as well as six hours weekly of modern classical, folk and r&b.

Kinnara To European Distribution

CHICAGO—Kinnara Record and Tape Distributors returns to the European import field, acquiring Midwest rights to two labels, SteepleChase from Denmark and Black Saint from Italy.

Kinnara, a six-year-old firm with more than 150 labels in its roster, had lost its only other Continental label, ECM, when Polydor took over U.S. rights to the German firm. Kinnara's only other foreign labels are Sackville and Dawn Club of Canada and Oryx of England.

Chuck Nessa, operations manager and album buyer who has been filling in for ailing Kinnara owner-general manager Ray Flerlage, negotiated those two affiliations and also was credited with being instrumental in adding Deamar, Emanem, and ESP to the Kinnara roster.

Kinnara also added the American Heritage and Kingfish labels in recent weeks.

Flerlage recently underwent surgery and continues medical treatment, but is back at work on a curtailed schedule. **ROB WISHART**

Disk Acts For 'Wash' Movie

LOS ANGELES—Well known acts in the recording industry are being featured in the new Universal film "Car Wash."

Debating in the film are the Pointer Sisters, the group's first acting role.

Other acts featured are comedians Richard Pryor, George Carlin and Franklin Ajaye.

Producer/arranger/songwriter, Norman Whitfield, who has written songs for some of Motown's biggest acts, is scoring the flick.

Talent In Action

• Continued from page 26

March 19 she teamed with classic jazz guitarist Joe Pass to sing "In My Solitude," "Rain," and "One Note Samba" for the nostalgia buffs in the audience.

Later, with the Tommy Flanagan trio, featuring Keter Betts on bass, and Bobby Durham on drums, she swung into Morris Albert's chart-riding "Feelings," and two selections from the Broadway musical, "The Wiz," including "Ease On Down The Road," on which she titillated her audience with her abridged version of the hustle.

In the opening segment of her set, with Roy Eldridge sitting in on trumpet, the audience was treated to classic Fitzgerald with her version of the old Gertrude Lawrence standard, "When My Ship Comes In," "I Only Have Eyes For You," "Caravan," a medley of "Take The 'A' Train," and "Do Nothing 'Till You Hear From Me" and some of her inimitable scatting on, "Little Jazz."

Opening the concert was Joe Pass with his classic guitar stylings on such tunes as, "You Are The Sunshine Of My Life," "It's The Right Time" and a medley of tunes from "Porgy & Bess."

RADCLIFFE JDE

PETER YARROW RAUN MacKINNON

Reno Sweeney's, New York

Yarrow's return-to-New York show March 30 didn't offer anything unexpected, but nobody was hoping for surprises. Yarrow's audience appreciates his reliability. They come to him for a consistent, hopeful approach to life and music, for gentleness, immediacy and the familiar warm tenor voice. He never disappoints. Yarrow is an expert at audience involvement; it took him only two songs' warmup before he had the room comfortably humming along, a momentary community made up of a bunch of strangers. One can't forget that he was a rallying point of the protest movements of the '60s; his manner

so strongly re-creates that past illusion of unanimity.

Yarrow sang both new songs and old, familiar ones: "Stewball," "The Great Mandela," "Weave Me The Sunshine." His reading of "Brother, Can You Spare A Dime" was appropriately chilling and well-received. For most, though, the special moment was the encore ("Puff, The Magic Dragon," of course) for which the crowd cheered Mary Travers out of the audience and onto the stage. There is still an aura of magic around these people when they sing together, and it was a memorable ending.

The opening set by Raun MacKinnon was short but excellent. MacKinnon is a legend in the Village by now—a legend being someone who is fully appreciated only within a small radius. She writes neat, well-structured songs in every style from sensitive ballad to emphatic gospel, and the fluency and range of her singing is quite remarkable. A new song, "My Sister DeLores," was the most moving and intimate of the set, but MacKinnon got her biggest reaction with a bout of scat singing that took the audience by whirlwind surprise. The last year or two has seen a good handful of familiar Villagers change their status from legend to star. It seems more than likely that MacKinnon will be the next.

NANCY ERLICH

FLORA PURIM AIRTO MOREIRA

Royce Hall, UCLA

Flora Purim's March 24 performance, her first ever in Los Angeles, was a beautiful display of a stunning talent. Presenting a repertoire dominated by the compositions of former collaborator Chich Corea, she charmed the audience with her polished vocals and genial personality.

Effectively utilizing two microphones, one of which provided a slight echo effect. Purim tackled a variety of tempos and moods. Her tone and pitch control were generally beyond reproach as she moved through both English and Portu-

guese lyrics as well as the wordless vocals at which she seems to excel.

Husband Airo headed a tight, seven-piece supporting band that was occasionally overpowering. Particularly outstanding instrumentally were David Amaro's fleet-fingered guitar lines and Hermeto Pascoal's keyboard work. Pascoal, who flew in from Brazil especially for the tour, also presented an intense flute solo that was warmly received.

Purim was at her best on the uptempo numbers. Her rendition of Corea's "Open Your Eyes You Can Fly," the title track from her new Milestone LP, epitomized the celebratory spirit that powered the entire ensemble. Dancing effortlessly up and down the scale, her clear, controlled voice invested Neville Potter's lyrics with new meaning, a joyousness that easily communicated itself to the audience.

Called back for an encore, Purim presented a moving version of "Time's Lie," another Corea tune culled from her album. The song, with its gentle pace, showcased Purim's ability to hit and sustain notes. Her slight accent, clearly audible here for the first time, rendered a beautiful song even more appealing.

Airo opened the show. Employing the same band that supported Purim (Hugo Fattoruso, keyboards; Ringo Thielmann, bass; Bonnie Amaro, supporting vocals; in addition to the musicians previously mentioned), he performed on tambourine, whistle, bell tree, drums and sundry other percussive devices.

Moving between his table of instruments and the microphone at stage center, Airo wisely chose to function as a supporting player, thus avoiding the musical shallowness that can infect a band dominated by percussion. He did, however, perform brief solos on berimbau, cowbells and drums.

Airo displayed a strong, remarkably accurate voice. It was utilized alternately as a vehicle for presenting the melodies and as a percussive instrument itself.

As presented, the set was enjoyable and mu-

(Continued on page 28)

A Legend Coming Soon

BITE

MCA RECORDS

Talent In Action

Continued from page 27

sically interesting, though it would have become tedious had it extended beyond its 35-minute duration.

MITCH TILNER

B.B. KING BOBBY BLAND

Beacon Theater, New York

The novel idea of pairing these two blues greats was a stroke of genius, because their admiration for one another continually shines throughout each individual performance and the ensuing jam session. During the March 19 early show, the socio-economic makeup of the audience was proof positive that both these performers have many types of fans—black and white, young and old.

Bland opened with his usually-polished set. He's still the premier blues vocal stylist in the world and he can make any tune fit his own personality. The complexion of his group has changed slightly, but still favors an emphasis on brass (two trombones, two trumpets).

Then King and his band took the stage for an especially well-done show, which demonstrated his versatility throughout. For the first time in several years, he had an almost totally different set with some great new material and a generous sprinkling of his classic oldies like "Sweet Little Angel" and "Why I Sing The Blues." If this set was any indication of things to come, then promoters and deejays alike, should be warned that the king will return to his hit throne once again.

As an added attraction, King and his group were joined by Bland and his band. Many times, jams such as this are very disjointed, but this one was a delight on all accounts. Each artist clowned with the other for the early part of the set, but then they traded vocal choruses while the combined bands underscored musically. King's guitar work behind Bland's vocals makes for an unbeatable combination of the blues or anything else. A great show with wide appeal for all types of audiences.

JIM FISHEL

Great Adventure

Continued from page 26

ock will be for musical acts alone and does not cover advertising and promotion. The \$100 million, 500-acre park played host to 2.5 million visitors last year and aims to attract 3 million this year.

Overcome Odds At Fla. Swinger Room

By SARA LANE

MIAMI—It's not an easy lot for South Florida club owners, but Rudy Guarino and his partner, Henny Vara, who lease the Swinger Lounge in the Marco Polo Hotel, apparently have overcome some heavy odds to make their room work.

When the two partners leased the Swinger six years ago, they envisioned a club featuring show acts and a place where audiences could dance. Rather than bring in name acts at astronomical prices, they decided to bring acts they could break in the Miami area including Redd Foxx, the Three Degrees, Frankie Valli, Gladys Knight & the Pips and Al Green, all before they became the headliners they are today.

And this is where Guarino and Vara first encountered the problems that face club owners in Dade and Broward counties. Act "stealing" is fairly prevalent in South Florida and only the most foolhardy club owner announces names of future attractions until he has them signed to a tight contract. (Even then there are cancellations). Once an act has proved to be a financial success in this area, other clubs immediately bid for talents, offering double and sometimes triple the original monies paid.

"Most times we can't even get a replay on an act we've broken," Guarino says. "I can't say I blame an act for wanting to further itself. The trouble down here is that club owners don't go out and seek their own talent. They jump on anything that does business. And once a group has a record out, you can forget the whole thing."

Currently, B.B. King is headlining at the Swinger and playing to standing room only audiences. Following B.B. is a group from New Orleans called Tavasco—a group that King and his manager are interested in.

Cancellations can make or break a club and Guarino has had his share of them like most club owners in South Florida. "I think some of the acts today have so much money they just don't care. If they don't feel like working, they don't. A lot of acts write as well as perform and they make more money composing than they do performing. If they feel like coming out, they do. But if they feel like cancelling at the last minute they do that too."

Club competition is keen in Miami and Fort Lauderdale and the Swingers' \$1 weekday and \$2 weekend admission charges are competitive.

"We charge \$2 at the door for B.B. every night. I could get \$5 for him but am keeping the prices down so we won't lose our regulars," Guarino explains.

The owners of the Marco Polo Hotel have asked Guarino to take over the main room next year as well as the Swinger and there's a good possibility he will.

Even though Guarino wistfully recalls yesterday's glamorous, glittering nightclubs, he realizes what a financial impossibility it is today.

"We wanted to bring in Jerry Vale this year and found the cost prohibitive. Not for Jerry, but the added cost of the 17 musicians we wanted to use coupled with Jerry's price was completely out of the question. The musicians union made it impossible. For a 10-day engagement, we would have had to pay the musicians close to \$16,000! That's why we book so many self-contained acts."

Next year if Guarino and Vara do take over the Persian Room, they will have to do some mathematical gymnastics to make it pay.

"But, that's next year. Right now I'm going to worry about the Swinger and booking it," Guarino concludes.

Billboard SPECIAL SURVEY For Week Ending 4/10/76

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	CHICAGO—Bill Graham, Cow Palace, San Francisco, March 27 & 28 (2)	27,700	7.50-8.50	\$207,000
2	WHO/STEVE GIBBONS BAND—John Bauer, Coliseum, Seattle, March 25	15,000	8.00	119,760*
3	ELECTRIC LIGHT ORCHESTRA/WISHBONE ASH/JOURNEY—Electric Factory, Spectrum, Philadelphia, March 23	19,500	5.50-6.50	108,000*
4	WHO/STEVE GIBBONS BAND—Pacific Presentations, Coliseum, Portland, Ore., March 24	11,000	8.50	93,000*
5	CHICAGO—Feyline, McNichols Sports Arena, Denver, March 25	11,938	6.00-8.00	82,398
6	BAD COMPANY/KANSAS—Jet Set, Coliseum, Jacksonville, March 27	12,000	6.00-7.00	80,018*
7	ROBERT TROWER/STAMPEDERS—Pacific Presentations, Civic Arena, Pittsburgh, March 25	12,000	6.50	80,000
8	BAD COMPANY/TED NUGENT—Concerts West, Coliseum, Mobile, March 26	12,000	6.00	72,000*
9	CHICAGO—Concerts West, Hemisphere Arena, San Antonio, March 23	10,000	5.50-6.50	60,480*
10	PETER FRAMPTON/GARY WRIGHT/38 SPECIAL—Mid-South Concerts, Coliseum, Jackson, March 28	10,000	6.00	60,000*
11	MARSHALL TUCKER BAND/CHARLIE DANIELS BAND/HEAD EAST—Entam, Hulman Civic Center, Terre Haute, March 27	11,000	4.50-6.50	59,750*
12	MARSHALL TUCKER BAND/CHARLIE DANIELS BAND—Sound 70, Von Braun Civic Center, Huntsville, Ala., March 26	9,500	6.00-6.50	55,965
13	CHICAGO—Concerts West, Noble Center, Norman, Okla., March 24	8,380	5.50-6.50	51,607
14	BAD COMPANY/TED NUGENT—Concerts West, Civic Auditorium, New Orleans, March 23	8,200	6.00-7.00	50,500*
15	FRANKIE VALLI/FOUR SEASONS—Rick Kay, Civic Center, Saginaw, Mich., March 24	7,200	5.50-6.50	42,300*
16	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Fun Productions, Community Center Arena, Tucson, March 27	6,903	4.50-6.50	41,433

Auditoriums (Under 6,000)

1	WHO/STEVE GIBBONS BAND—Bill Graham, Winterland, San Francisco, March 27 & 28 (2)	10,800	8.50	\$91,800*
2	LYNYRD SKYNYRD/MONROSE—Fun Productions, Civic Auditorium, Albuquerque, March 24	5,000	5.50-6.50	29,139*
3	VALDY & THE HOMETOWN BAND—Martin Onrot, National Arts Center, Ottawa, March 28 (2)	4,576	4.50-6.50	27,400
4	BRUCE SPRINGSTEEN—Alex Cooley, Fox Theater, Atlanta, March 26	4,000	6.50	26,000*
5	NEIL SEDAKA/KIM CARNES—Sound 70, Jefferson Civic Center, Birmingham, March 24	3,000	5.50-7.50	21,000*
6	SWEET/SAMMY HAGGAR—Fun Productions, Civic Auditorium, Santa Monica, March 24	2,900	6.50-7.50	20,831*
7	EMMYLOU HARRIS/CARL SCRUGGS REVIEW—Ron Oelsener, Beacon Theater, New York, March 27	2,647	6.50-7.50	18,000*
8	JERRY GARCIA BAND—Monarch/Ron Powell, Ambassador Theater, St. Louis, March 27	3,000	4.50-6.50	17,547*
9	PATTI SMITH/JOHNNY'S DANCE BAND—Electric Factory, Tower Theater, Philadelphia, March 27	2,800	4.50-6.50	17,000
10	EMMYLOU HARRIS/PURE PRAIRIE LEAGUE/STANKY BROWN GROUP—Monarch, Capitol Theater, Passaic, March 26	2,206	5.50-6.50	13,878
11	JERRY GARCIA BAND—Cowntown/Monarch, Music Hall, Kansas City, Mo., March 26	2,151	6.00-6.50	13,019
12	YEHUDI & HEPHZIBAH MENUHIN—Northwest Releasing, Opera House, Seattle, March 28	2,100	5.00-7.00	13,000
13	VALDY & THE HOMETOWN BAND—Martin Onrot, Hamilton Place, Ontario, March 24	2,190	4.00-6.00	11,973*
14	ROYAL TAHITIAN DANCE COMPANY—Northwest Releasing, Queen Elizabeth Theater, Vancouver, March 27	2,240	3.50-5.50	10,800
15	LAURA NYRO/JOHN HAMMOND—Daydream, Oriental Theater, Milwaukee, March 28	1,612	6.00-6.50	10,323
16	FLORA PURIM/AIRO—Wolf & Rissmiller, Royce Hall, Los Angeles, March 24	1,718	5.50-6.50	10,181*

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Run Your Business Like a Business, Says Kendun

LOS ANGELES—Five years ago, Kent Duncan was a \$5 an hour mastering engineer in the San Fernando Valley. Today he owns Kendun Recorders, a two-building, two-studio, three-mastering room operation that is busy virtually 24 hours a day and has grown almost nonstop since its inception 4½ years ago.

How does a facility grow from a small building, one studio unit (launched with the help of a \$20,000 loan from Duncan's father) to a business the size of Kendun today?

Run your business like a business, always keep up technologically and never forget that quality is your most important asset, says Duncan.

With these philosophies in mind, Duncan has added a second building to the Kendun fold in the past year, a building containing Tom Hidley's first American Eastlake studio and a new mastering room.

"Everything is better quality wise than it was," Duncan says. "For a long time, the recording industry was hurt by the quality of the tape used to record. But tape is getting really good again, so other areas have become more important."

The key word of 1975, if there was such a thing, was transient response. People began looking at what square waves looked like going into their consoles, and, fortunately for us we had some money and decided to embark on a program of improving existing equipment rather than buying all new equipment. We feel the best thing to do is improve to your own specifics.

"We spent a great deal of money on our console," Duncan continues. "Dean Jensen, who is a real talent in electronic design, makes the best transformers I've ever seen. And we replaced something like 160 transformers in our console. All of this was a result of our frustration in stock audio equipment. Building our own stuff from scratch became the best way to handle the situation.

"Currently in the cutting rooms, for example, we are building disk mastering consoles from scratch, for ourselves and others, with great emphasis on minimum circuitry. With the help of Dean Jensen, we have designed a mastering console which is now licensed to Sphere Electronics who will manufacture the units for the trade. The units will be distributed through Sierra Audio."

Kendun's new building was launched in June of last year. Beginning with a shell, Duncan and Tom Hidley sat down and designed what they would consider an ideal studio given unlimited space. "Our prime studio was the exact width of the building," Duncan smiles, "and four feet longer. So we squeezed four feet out of the middle and built it.

"The new studio will act as the Eastlake showroom in this country, and we are in an ideal position to show potential buyers what Tom has done. We have five rooms, and have built basically one a year, so we can show people Tom's 20th room, 50th room, 80th room, 120th room and so on, and indicate why the various technological improvements are necessary."

In the area of quality, Duncan has two 24-track units in his facility, and for large live sessions he aligns both machines, using one as a safety valve in case of equipment malfunction.

Duncan feels recordings in general are improving from a quality vantagepoint, citing the fact that transients are now going on tape that never made it before, thanks primarily to improved equipment. As a result, he thinks there will be by neces-

sity some curtailment of level on a record.

"In order for those transients that you never used to get into the cutting room not to have tracing, distortion or something else on the record, you will have to have a better cutter. This is good, because it keeps everybody straight. Engineers now tend to follow their product into the cutting room, both to make sure it's done right and to see if they can improve on it. And recording quality keeps getting better."

Is all the added equipment, the added technology and the improved quality really needed?

Most of the guys working with a name act of any kind are really good producers," Duncan explains. They'll try any improvement, though they may not always like it or use it. For example, some producers have their acts together enough so that they simply don't use automation. You have to have it, but this can be frustrating. To convert to automation you're talking about more than \$100,000 put in the board and a wait of six to eight months. But a guy sees something at one studio and he wants to see it at others. Still, he can't really complain."

As for running his business like a business, Duncan says "we do not run Kendun casually. People who go to casually run studios really don't come to us. Our customers tend to think seriously about budgets, they come on time and we run our end in a businesslike manner.

"We have an employe manual and we try and call out standards. We do have 21 people and, because we run 24 hours a day, it's almost impossible to get everyone together at the same time. So we use the manual. We have strict alignment procedures for tape machines, to align Dolbys, we make sure we allow enough time between sessions to realign machines and so on. It all sounds callous, but we do try and keep strict technical standards and this is the only way to do it. We also have a profit sharing plan and retirement plan for employes, and we are

(Continued on page 31)

114 Speakers On Trower Trek

LOS ANGELES—Robin Trower, currently touring this country, is carrying what Chrysalis Records says is the largest public system ever made for the tour.

The unit was custom-built for the guitarist by ElectroSound Productions in London and will be hung in each hall by two specially built cradles, each capable of holding seven tons and flown by electric load star pulleys.

Trower's power system is a five-way system covering the full audio spectrum of hi fidelity. The system is comprised of 114 separate JBL and Guass speakers and is powered by 36 Crown amplifiers. A desk console with a 24-channel mixer unit, studio compressor limiters and switchable frequency electronic crossovers is part and parcel of the equipment. The monitor system is also custom built and constructed.

Total weight of the sound unit is 16 tons, and it requires four miles of wire to become operational. Nine hours are required for assembly.

The unit arrived from England on a chartered TWA 707 jet and will be trucked to each of the 20 concerts by Clark Transfer in two 45-foot Air Ride Artics.

Sound Waves

NEW YORK—Engineers at CBS Laboratories suggest a practical method for quickly adjusting the output level and frequency response of the four-channel speaker system in a quadrasonic mixdown or control room.

While not as precise as some of the more thorough system check-out methods, the procedure allows the engineer to quickly verify the performance of his monitoring system without resorting to complex test equipment.

As a first step, choose any amplifier/speaker combination as a reference. Adjust its playback level and, if desired, equalize the system for optimum mono playback performance. Next, connect either of the adjacent amplifier/speaker systems in parallel with the reference system, and feed a series of narrow-band noise bursts to the two systems.

For a noise generator, any radio receiver may be pressed into service. With the dial at some between-station setting, feed this output through a peaking equalizer to the systems under test. With maximum boost on the equalizer, switch the equalizer through all available frequency settings.

At each setting, the noise source should remain well centered between the speakers under test. If there is an image shift at any setting of the equalizer, the level and/or equalization of the second speaker system should be adjusted until the phantom image remains precisely centered between the speakers for each noise band.

For best results, the noise should be fed to the speaker systems as a series of short bursts, since steady-state sounds are considerably more difficult to localize. Pure sine wave tones may not be used effectively, since these are the most difficult to pinpoint with accuracy.

Once the adjacent speaker system has been adjusted, it is disconnected. The other adjacent system is then connected in parallel with the reference system, and the procedure is repeated.

Finally, the last remaining system is checked—this time using one of its own adjacent systems as a reference. At the completion of this step, all speakers have been checked, and the system should be balanced. To verify this, the final speaker may be rechecked, this time using its other adjacent speaker as a reference.

No adjustment should be necessary, since both systems were previously balanced. However, if the noise source does not remain precisely centered, continue the adjustment procedure around the room, making progressively finer adjustments, until all adjacent speaker pairs are properly balanced.

* * *

The School of Music at the Univ. of Miami (Florida) announces a new curriculum, designed for students seeking a career in audio engineering.

During the four-year program, students take 64 credits of music theory, performance, and supportive courses, including acoustics and sound synthesis. Other required courses include calculus, physics of music, electrical and electronic circuit theory, and an electronic media workshop. Recording courses include basic and advanced recording techniques, plus microphone and mixing techniques.

During the final semester, selected students may be placed in an internship program, receiving academic credit for on-the-job experience ac-

(Continued on page 31)

Studio Track

By BOB KIRSCH

LOS ANGELES—In New York, the Secret Sound Studio has wrapped up the first stage of renovations, with new control and studio rooms almost finished. R. Scott Duhig designed and built the new rooms with Secret Sound chief engineer Jack Malken as acoustic consultant.

The new studio is nearly double the size of the old room and the new control room is three times the size of its predecessor. The control room is designed specifically for Klipschorn Corner Horns as quad monitors. Paul Klipsch acted as design consultant.

New additions to the studio staff are Kim King as engineer and Gus Skinas as assistant engineer. Bookings since the studio reopened have included David Pomeranz, Bruce King in cutting a few songs, Andy Cavaliere and Moogy Klingman are handling the production, with Andy giving Moogy a hand. John Siegler and Ralph Shuckett are producing the Groovemasters with the Brecker Brothers lending a musical helping hand. Jack Malken, who engineered the above sessions, is back from Cleveland where he worked with Bette Midler using the Fedco Remote truck. Arif Mardin produced. Peter Stampfel & The Holy Modal Rounders cut with engineer Kim King.

Byron Lee writes from Kingston, Jamaica, to inform us that Joe Cocker was at Lee's Dynamic Sounds Recording recently finishing an album. Stevie Wonder, in Jamaica for a concert, also dropped in for a few tracks. David Bowie laid some tracks as well.

At Wally Heider's in San Francisco, Santana finished a new album with David Rubinson producing and Fred Catero at the boards. Rod Stewart did some work with the Tower of Power Horn Section, with Tom Dowd producing. Graham Central Station cut basic tracks, with Larry Graham producing and Mallory Earl at the controls. John Fogerty wrapped up his new single and brother Tom Fogerty arrived with new group Ruby. Tom and Randy Oda produced the sessions. The Rowan Brothers were in, Billy Wolf producing and engineering.

Apologies to Thom Bell, whom we moved to Seattle several weeks back. Thom actually lives in Tacoma. Bell has been at the Kaye-Smith Studios working with the Spinners, while

Steve Miller has been in the facility producing himself.

* * *

Busy days for the RCA Studios in Los Angeles. The Hues Corp. cut with producer Wally Holmes and engineer Grover Helsley, while Eric Miller produced some sessions for Pablo. California Music has been in with Bruce Johnston producing and Nilsson cut with producer Trevor Lawrence and engineer Richie Schmitt. The Henry Jaffe Orchestra did music for the recent "Bell Telephone Co. Hour," with Mickey Crofford at the controls. Peter McCreen was in with Morris Albert producing and Vladimir Horowitz was in with producer Jack Pfeiffer and engineer Ed Begley. Harvey Fuqua produced the New Birth with Don Holden handling engineering chores and Randy Sharp cut for Equinox, with Kent Tunks engineering.

* * *

Carly Simon has been at the Burbank Studios in Burbank, doing some sweetening on her next LP. Ted Tempelman handled production. Karen Pree cut a single with Clay McMurray producing; the Ramsey Lewis Trio stopped by to record live, using a full orchestra. Maurice White produced. The studio handled the soundtrack for "Pipe Dreams," with music from Gladys Knight & the Pips. Barbra Streisand doing some of the soundtrack for "A Star Is Born." Rod Stewart in doing some sweetening on "A Night On The Town," his next LP. Tom Dowd at the helm. Gavin Christopher is in cutting for Island, with Eric Malamud producing. George Martin in sweetening the next America album, with Frank De Caro contracting.

* * *

Lots of action at Sundown Recorders, Edmonton, Alberta's only 24-track studio. J. Brinkman cut with producer Maurice Fritze; Gabrielle Bugeaud has been in Damon Studios.

* * *

Don & Dewey (Sugarcane Harris & Dewey Terry) are at Fifty-Four East Sound Recorders in Pasadena, Calif., finishing an LP and producing themselves. Gene Shiveley and Fred Mitchell are at the boards. Nytro are also in the studio.

Angel Balister and Humberto Gatica are working on a Latin LP with Dino Paulli at TTG Studios in Los Angeles. Balister is also busy with Bruce Lee's brother Robert Lee.

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Sound Waves

Continued from page 29 quired while working in a recording studio. Those who survive the four-year program receive a Bachelor of Music in Music Engineering degree.

Shift Back To Music May Occur

By ANNE DUSTON CHICAGO—Comments, ideas and projections on the jukebox industry presented by area operators: Wayne Hesch, A & H Entertainers—"Things could become full cycle as operators who expanded into electronic games realize the hidden costs involved in changing novelty-type games every three months, and the cost of game equipment continues to rise to meet the cost of jukeboxes. There could be a shift back to music.

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The Miami campus also becomes the focal point for the organization of a Miami section of the AES. At a recent organizational meeting, plans were laid for a series of meetings to be held in the Miami area. Meetings will be geared to the interests of both the Miami audio industry and the university student body. Active in the formation of the new section are; Mac Emerman, president, Criteria Recording Studio; "Jeep" Harned, president, MCI, and from the university faculty, Ted Crager, associate dean, and Bill Porter, director of recording services. For further information and meeting notices, contact Dean Crager at the School of Music, Univ. of Miami, Coral Gables, Fla. 33134.

"The basic problem of rising costs and shrinking profits that led to the expansion in the first place is still there.

\$5 INTRODUCTORY OFFER KIDS STUFF Real live small fry with drop-ins. Like "Do they pay you to do this." GREAT FUN! Send \$5 check or money order for 10 "Kids Stuff" drop ins. MEDIA MAGIC 359 Toftrees Ave. #102 State College, Pa. 16801 ap10

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Kendun On Business

Continued from page 29 trying to figure out an incentive plan." Duncan says the studio business is bigger than it's ever been, adding that he feels sure a caller to some of the other name studios would find the situation very much the same.

MAKE MORE PROFIT WITH OUR LOWER prices on LP's, 8-tracks, quad-8's, and cassettes. Top 1000 list updated weekly. Write Tobisco, 6144 Highway 290 W., Austin, Texas, (Mexican list available also). tfn

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

"Our firm is experimenting on a selective basis with 1/25-cent play, 4/50-cent bonus. Locations that work well with this pricing are disco-oriented singles bars with the jukebox as the only music source. New boxes are placed, with an 80% disco mix, and pop and oldies are added to accommodate the longer daytime hours. We install eight large speakers for a big sound."

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MISCELLANEOUS

BILLBOARD IS ON MICROFILM: Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974. Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages. For prices on additional copies and for further information contact: Bill Wardlow General Services Billboard Publications 9000 Sunset Blvd. Los Angeles, Cal 90069 213/273-7040

MANHATTAN RECORDS - WE EXPORT latest 45s and LPs to all countries. Very fast delivery. 425 E. 58th St., New York, N.Y. 10022. my1

He also points out that increased technological upkeep results in a need for staff to maintain the studio, with four employees currently doing just that on a fulltime basis for him.

YOU BELONG ON TOP—WITH OBITS! ORIGINAL comedy for radio entertainers. Free sample. OBITS, 366-H West Bullard, Fresno, Calif. 93704. tfn

AVOID THE BUTTERFLIES Of A Queasy Stomach. In whatever type of a situation that causes you to become nervous. This is caused by your diaphragm falling onto your stomach, making you want to vomit, etc. Learn the simple method used by Entertainers, Politicians, etc. To lift the diaphragm back into place. Send \$1.00 and a self-addressed stamped envelope to: John Feenburg (D), P.O. Box 222, Hightstown, N.J. 08520. If sending cash, fold it inside a single piece of paper and place inside the self-addressed stamped envelope. ap10

8-TRACK TAPES 80¢. MAJOR LABEL CUT-outs. Sample orders of 100 or more. LFT Co. Inc., 2401 Front St., West Sacramento, Calif. 95691. Telephone (916) 372-0212. ap17

He also thanks chief engineer Carl Yanchar for some of the studio's technical prowess, calling him "positively brilliant."

LATEST GAGS \$2. BACK ISSUES (16) \$1 each. Gagwriting Lesson \$1. Robert Makinson, 417 State St., Brooklyn, NY 11217. (212) 855-5057. ap10

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SITUATION WANTED

MILES OF STYLES. I AM A LYRICIST. FOR the occasion. I write the songs. MA English. (305) 961-3694. ap3 FREELANCE RECORDING ENGINEER seeks position with producer, studio or record company. Worked with major studios, artists in London & NYC. Special interests: production, studio management. Will relocate. Mark Berry collect (914) 666-8785. ap17

At the moment, the mastering room is booked way ahead, the new studio is booked as soon as it opens and the existing studio is booked through May. Current and past clients have included Bad Company, Neil Diamond, Billy Preston, Joe Cocker, Maurice White, Ramsey Lewis, the Isley Brothers, Back Street Crawler, Fools Gold, Joe Walsh, Dan Fogelberg and a number of others.

THE FUNNY FIRM, 1304 KIRK, EVANSTON, Ill. 60202. Over 100 original gags every month for a modest fee. Free Sample! eoi

GREYHOUND—IDEAL FOR TRAVELING group—Recording studio. Motor Home conversion, roomy design, air conditioned, Furnace, Toilet, Water, Generator, many extras. \$8995.00. (312) 253-8675. ap10

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Rates: "POSITION WANTED" is \$10—in advance—for 1 inch. one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

"I don't know why we're doing so well," Duncan laughs. "But we do feel the main reasons might be talent and maintenance. I think we were in the right place at the right time, and we made it work from there. BOB KIRSCH

PUBLISHING SERVICES

SONGWRITERS - REVIEWING ORIGINAL material. All material reviewed and returned. Send: White Eagle Publishing BMI, Box 2441, Toluca Lake, CA. 91602. ap3

GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday. "WANTED TO BUY." "FOR SALE." "SWAPPING" Use the headline that fits your needs. Regular Classified: 75c per word. Minimum \$15.00 Display Classified: \$35.00 per column inch. PAYMENT MUST ACCOMPANY ORDER TO: Billboard Golden Oldies Trading Post 1515 Broadway, New York City 10036

Vox Jox

Continued from page 15 courting people in my direction. I kept directing people to TM Programming where Jim Long and Jim West had set up shop.

FOR SALE

SOLD @ AUCTION: COLLECTORS RECORDS, LP's; Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which list from: Ray Macknic (or) Theo's, P.O. Box 7511, Van Nuys, Calif. 91406, U.S.A. tfn

1,000 FULL COLOR CUSTOM RECORD JACK-ets from start to finish including: art, type, plates for front & back—\$495 complete. Lee-Myles, Dept. Y, 160 E. 56 St., NYC 10022. ap24

POSITIONS OPEN

RADIO AS A CAREER? Willing to learn all facets of radio? Married persons preferred. First ticket required. If interested, contact Doc DeVore, Broadcast enterprises, Inc., Box 968, Powell, Wy. 82435. An equal Opportunity Employer. my29

About the most interesting suite in the whole hotel, though, was the Century 21 suite where Dick Starr was passing out Lone Star Beer—a very expensive proposition, since the hotel was charging him 50 cents a can corkage. We joked that the president of Lone Star would be happy to know how important and expensive his beer is in Chicago; Woody Roberts certainly doesn't have to pay that much in Austin, Tex.

ATTENTION RECORD COLLECTORS ONLY—40s, 50s, 60s Oldies. R&B, R&R, Pop, C/W, Rockabilly, Soul, Big Band, Blues. Send for free catalogue—King of the Oldies, Sevy Alexander, 408 Pond St., Franklin, Mass. 02038. ap10

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OLDIE COLLECTORS! ORIGINAL LABEL oldies from 50s, 60s and 70s. FREE catalogue listing over 5000 titles. Record Scavengers, Box 387, Cockeysville, Md. 21030. tfn

PROGRESSIVE ROCK STATION KLZ FM Denver is looking for an ANNOUNCER with 1st class ticket Send tapes and resume to: Elliott Gamson, Program Director KLZ FM, 2149 S. Holly, Denver, Colo. 80222. ap10

Flashlight Signs

MINNEAPOLIS—ASI will distribute Flashlight Records, a folk oriented label in the U.S. Product on Flashlight artists Robin and Linda Williams, Lonnie Knight and Fred Argir was released as part of ASI's February/March package.

PERFECT FOR L.P. PRODUCTION—20,000 78 RPM's record library for sale—(all or part). Pre 1940—Rare Discs—Rare Labels. Call (914) YO 9-0943. ap10

DUSTY DISC RECORD COLLECTORS FLEA Mkt. May 15 & 16. Largest event for 50's—60's—70's Rock-A-Billy, Rn'B, Rn'R Records & related memorabilia. Dealers and Collectors write: P.O. Box 24038, Dept. 4A, Huber Heights Branch, Dayton, Ohio 45424. eow

WANTED TO BUY

WILL PAY \$10 EACH FOR 45's. "JUST MARRIED"—Marty Robbins, "SEARCHING"—Kitty Wells, "CARRIBEAN"—Mitchell Torok. (LP's OK). Write for others. Kilcoyne, 139 East Genesee, Auburn, NY. 13021. ap10

APRIL 10, 1976. BILLBOARD

Jeffrey Greenberg, Elliott Music Co.—"Competition for new locations is fierce as taverns become less profitable.

"Licensing fees in the city have doubled in the past year, from \$25 per box to \$50. There was little or no fight to prevent the raise, and not much one could do.

"Many of our locations are ethnic, including foreign language, and we leave request cards at locations to help in programming.

"The whole industry still has a stigma to it, and no one is actively correcting the false image.

"Things could be better. We are playing it by ear, with the best equipment and best records, in an effort to stay on top."

Betty Schott, Western Automatic—"We've become very selective in our buying patterns, with a decrease of about 25% in volume. We now wait until a record really takes off before ordering.

"While we receive excellent service from one-stops, we also deal directly with some record companies such as ABC, Columbia, RCA, WEA and MCA. The advantage is increased input about the music and artist which helps in spotting trends and identifying artist with label affiliation."

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

Discos

MALOWITZ-WOLPA SONG SHOP

Cincy Retailer Sets Up Web Of 15 'Queen City Deejays'

By JEAN WILLIAMS

LOS ANGELES—The Song Shop, long-time downtown Cincinnati retailer, is broadening its concept through a disco image. Jules Malowitz and Alan Wolpa, new owners of the outlet, have organized the "Queen City Deejays," a group of 15 local disco spinners.

The shop owners sponsor the group in its disco activities including organizing disco parties. In return, the deejays promote the Song Shop from their mobile units or clubs. Product is also sold to the group at discount rates. Members of the group are on hand weekly to spin records in the shop and talk to customers about new record releases.

The multi-faceted music shop was purchased one year ago from Stan Drews who purchased it in 1935 from its founder, composer Irving Berlin. According to Malowitz, the shop stocks more than 12,000 singles and 50,000 LPs in its 3,000 square feet of space. "However," he says, "10,000 of the 12,000 singles are oldies." The outlet recently went into the mail-order business by purchasing an oldies mail-order house, including an oldies catalog and a mailing list of 16,000 names.

Jazz, pop, r&b, classical, country and gospel are also stocked. Malowitz notes that one out of five LPs sold is gospel. And 50% of all product sold is catalog merchandise.

Tapes, sheet music and record accessories are also available.

The Song Shop retained its entire staff when its owners changed. Malowitz explains that Howard Hancock has been with the operation 44 years and Kenny Kallick, store manager, 10 years. Eighty-two-year-old Danny Engle, one of the oldest record promotion men in the business, is consultant to the new owners, with office space on the premises.

In addition to its in-house promotion representatives, the outlet employs an outside advertising agency.

Its primary sources of advertising and promotion are radio, contests

and street corner giveaways. WCIN, Cincinnati, is used to sell its r&b product; WPBF, Middletown, O., gospel; WKRQ, Cincinnati, white rock; WSAI-FM, Cincinnati, pop, and WNOP, Newport, Ky., jazz.

The shop's newest radio contest project is to encourage youngsters to design a new logo for it, with the winner receiving a bicycle.

A \$20G 'BUMP'

Coney Isle Scooter Ride Gets Super Disco Sound

• Continued from page 3

Va., to outfit the all-enclosed heated/air conditioned ride with the latest in disco sound and lighting, he expects to offer a prime record-buying audience and no trouble with an age limit on a liquor license that keeps them out of clubs.

Local area disco deejays will spin the platters for the custom Soli-built European scooter which draw up to 30,000 a week in the peak summer months at 50 cents a "bump" and averages about 7,000 riders a week during the year.

As outlined by Disco Scene's Randy Vaughan, the audio specs include the firm's own modular table-top console and custom Stereo II mixer/pre-amp with two 45 dB-range peak-reading VU meters, two Technics SL-1200 direct-drive turntables, an SAE 2700B half-octave stereo equalizer in conjunction with a White real-time analyser to provide a flat, accurate acoustic response.

A Shure 515 mike with momentary push-to-talk switch will allow voice-over announcements and will be tuned for minimum feedback at the high volume levels necessary to compete with the ride itself, utilizing its own Shure M610 octave filter set.

The console will drive a JBL three-way electronic frequency dividing network with 250 and 1,200 Hz crossover points. Musical sounds below 250 Hz will be reproduced by four Ambassador 215 bass bins, each with two JBL 15-inch bass woofers powered by a BGW 500D stereo power amp (250 watts/channel RMS).

Musical information from 250 to

Another promotional gimmick is street corner promotion. During certain times of the year such as Valentine's Day, Easter and other holidays, small items are given away on the street with the name of the shop imprinted.

Malowitz says autograph parties for major recording acts are also a promotional vehicle for the shop.

1,200 Hz will utilize four Ambassador 210 cabinets, each housing four JBL 2307/2308 horn lens combinations with JBL compression drivers, and from 7,000 to 21,000 Hz, a JBL 2405/075 compression tweeter will provide the upper harmonics. The upper mids and treble will be power and by a McIntosh 2105 stereo amp.

The power amps and all attendant electronics will be rack-mounted and fan-cooled, with special filters protecting the "tri-amplified" audio system from dust and dirt, Vaughan notes.

Custom lighting package includes a Meteor 10-way Superchaser, two 12-inch mirror balls and associated pin-spots, 20 pin-beam spots with color gels, two super strobes and a custom Formica-finished Disco Scene control center to interface the audio and light systems.

Being readied for the traditional Easter Passover holiday that traditionally kicks off the outdoor season here, it should provide a hell of a bump in more ways than one.

A Tuxedo Ballroom Opens In New York

NEW YORK—The Tuxedo Ballroom Discotheque opened its doors to the public here April 1, joining the ever growing list of dance spots operating in the metropolitan area.

The club, open Tuesdays through Sundays, was designed by Geoffrey Hassman, with sound chores going to Rosner Custom Sound. Eileen Raskin will handle the spinning activities. The dance spot has a \$7.50 minimum during the week and a \$10 minimum of Fridays and Saturdays.

Disco Mix

By TOM MOULTON

NEW YORK—Ariola (Germany) has just released the single "Pretty Maid" by the Pretty Maids Company, and if you didn't know who the artist was you'd think that it was Penny McClean from the Silver Convention. The disk will probably be released here shortly on American Ariola but, meanwhile, it's available as an import. Interestingly, the sleeve has TSOM (The Sound of Munich) printed on it, and it's all very fitting as there really is a distinct dance sound coming from Germany right now. The magic of this record is its simplicity.

Millie Jackson has a new LP coming this month, and a sneak preview points to her being back in her old groove with some strong tracks. Cut in Muscle Shoals, the LP was produced by Brad Shapiro and Jackson. The two strongest cuts are "Do What Makes The World Go Round" and "House For Sale." The former song has the sound that made her a popular disco artist to begin with.

Kokomo has come out with its second Columbia album, which was also produced by Brad Shapiro. The LP, recorded last fall in Miami's Critt Studio, has one strong dance cut in "Use Your Imagination."

Downstairs Records here has opened another store—this one in the subway arcade at Seventh Ave. and 33rd St. The outlet will handle disco product, as well as import and oldies.

The Soul Children have a new LP on Epic with two good disco tunes in "A Little Understanding" and "Highway." The group's sound is basically the same, very Memphis and away from commerciality for its own sake.

Cuts from Melba Moore's "This Is It" LP picking up strong response are "Free," "One Less Morning," "Make Me Believe In You" and "Brand New." The songs all have the Van McCoy sound.

Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (disco version)
 - 2 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 5 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 6 NIGHT & DAY—The Monster Orch.—Sam Records
 - 7 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 8 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
 - 9 HURT SO BAD—Philly Devotions—Columbia (part 2)
 - 10 GET UP AND BOOGIE/NO, NO, JOE—Silver Convention—Midland Intl (LP)
 - 11 THIS IS IT—Melba Moore—Buddah
 - 12 SPANISH HUSTLE—The Fatback Band—Event (disco version)
 - 13 THE BROTHERS THEME/UNDER MY SKIN/MAKE LOVE—The Brothers—RCA (LP)
 - 14 STREET TALK—B.C.G.—20th Century
 - 15 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone

Colony Records (New York) Retail Sales

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 2 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 3 THIS IS IT—Melba Moore—Buddah
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 5 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 6 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 7 HURT SO BAD—Philly Devotions—Columbia
 - 8 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 9 DISCO DISCO—Camp Galore—D & M Records (LP)
 - 10 NIGHT & DAY—The Monster Orch.—Sam Records
 - 11 THANK YOU BABY—Leon Thomas—Don King
 - 12 PAGLIACCI—Maynard Ferguson—Columbia (LP)
 - 13 DON'T STOP NOW—The Brothers—RCA (LP)
 - 14 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 15 FIRST CHOICE THEME—First Choice—Philly Groove (LP)

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

- This Week
- 1 TIME MOVES ON—Strutt—Brunswick (LP)
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 3 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 4 TRY ME I KNOW WE CAN MAKE IT/WASTED—Donna Summer—Oasis (LP)
 - 5 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 6 THIS IS IT—Melba Moore—Buddah (LP)
 - 7 FIRST CHOICE THEME—First Choice—Philly Groove (LP)
 - 8 BROTHERS THEME—The Brothers—RCA (LP)
 - 9 HURT SO BAD—Philly Devotions—Columbia
 - 10 NO, NO, JOE—Silver Convention—Midland Intl (LP)
 - 11 NIGHT WALK—Van McCoy—Avco
 - 12 HEART BE STILL—Carl Graves—A & M
 - 13 LOVE FOR HIRE—Richard Hewson Orch.—Splash
 - 14 WOW—Andre Gagnon—London
 - 15 WET WEEKEND—Rock Gazers—Pilgrim

Downstairs Records (New York) Retail Sales

- This Week
- 1 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 2 CARAVAN—El Coco—AVI (LP)
 - 3 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 4 DISCO FEVER/I LOVE TO LOVE—Tina Charles—Columbia
 - 5 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 6 DON'T STOP NOW—The Brothers—RCA (LP)
 - 7 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 8 USE YOUR IMAGINATION—Kokomo—CBS (LP)
 - 9 I'M GOING THROUGH CHANGES NOW—Brown Sugar—Capitol
 - 10 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 11 NIGHT & DAY—The Monster Orch.—Sam Records
 - 12 HURT SO BAD—Philly Devotions—Columbia
 - 13 TURN THE BEAT AROUND/COMMON THIEF—Vicky Sue Robinson—RCA (LP)
 - 14 YOU GOT WHAT IT TAKES—Silver Convention—Midland Intl (LP)
 - 15 THIS IS IT—Melba Moore—Buddah (LP)

Top Audience Response Records In Boston Discos

- This Week
- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (disco version)
 - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 4 THIS IS IT—Melba Moore—Buddah (disco version)
 - 5 COULD IT BE MAGIC/TRY ME—Donna Summer—Oasis (LP)
 - 6 NIGHT & DAY—The Monster Orch.—Sam Records
 - 7 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 8 MORE—Carol Williams—Salsoul
 - 9 SPANISH HUSTLE—The Fatback Band—Event (disco version)
 - 10 HURT SO BAD—Philly Devotions—Columbia (part 2)
 - 11 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
 - 12 I WANT YOU—Marvin Gaye—Tamla (LP)
 - 13 TIME MOVES ON—Strutt—Brunswick (LP)
 - 14 DO IT ANYWAY YOU WANNA—Louie Ramirez—Cotique (LP)
 - 15 MOVIN'/PEEKIN'/CHANGIN'—Brass Construction—UA (LP)

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

- This Week
- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 2 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
 - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 4 GET UP & BOOGIE—Silver Convention—Midland Intl (LP)
 - 5 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
 - 6 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 7 STREET TALK—B.C.G.—20th Century (disco edit)
 - 8 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean—Ariola America
 - 9 STAY/GOLDEN YEARS—David Bowie—RCA (LP)
 - 10 THIS IS IT—Melba Moore—Buddah
 - 11 LET US ENTERTAIN YOU—First Choice—Philly Groove (LP)
 - 12 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightengale—United Artists
 - 13 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 14 NIGHT AND DAY—John Davis—SAM
 - 15 TEMPTATION, TEMPTATION/SUNRISE SERENADE—The New Ventures—United Artists

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17 ACTS INVOLVED

Pre-Pack Program Pleases Col Brass

By GERRY WOOD

NASHVILLE—"We're pleased with the initial results of our country pre-pack program," comments Irwin Segelstein, president of CBS Records, referring to the 17 LP country pre-pack marketing venture revealed in *Billboard* (April 3).

"The results have been good," Segelstein notes, "and we're pleased in terms of our own estimate of what the sales and impact would be. Early in the game we realized we were really going to exceed our expectations—and it's being extremely well received by our accounts."

With 60 albums per box, the packages sent to dealers and distributors were weighted with several LPs by fast-selling artists such as Willie Nelson, Charlie Rich and Johnny Cash and fewer albums from the artists with slower sales. All artists are on Columbia, Epic or Monument.

Segelstein says the program serves two purposes: "It'll help our artists and our sales specifically. And it will open the eyes—or at least take some of the doubts away—from a lot of record accounts as to the viability of country music properly merchandised and properly promoted. This includes the work we've been doing to take accounts that have never thought country to begin to consider it and set up a country bin, browser, section, or whatever we can do to get them to stock and see the results. This is an appetizing and appealing way to induce as many accounts as possible to put country music into their rack or retail locations."

CBS reports good action from some areas that have never been country music strongholds. "Some accounts thought it might not have appeal in their area or they were taking the traditional point of view that it's okay for Dallas but it's not terrific in Market X in some other section of the country. Now their eyes are open to a new area. They've been aware of it, but it's a matter of focus and concentration."

Segelstein reveals the planning behind the program that sent LPs from 17 CBS chart artists into the marketplace at the same time. "You really have to plan first from an a&r side—to be able to have the material. That took a lot of planning and work on the part of Billy Sherrill, Ron Bledsoe and Tony Martell to organize the total effort in addition to the entire force in Nashville and in the field. It had to be very carefully coordinated so we didn't have everything ready and then would have to wait for four things that would hold up everything."

"This is not a junk pre-pack. It was conceived as a first-line series of releases with a major marketing effort behind topnotch product."

CBS officials will carefully monitor the results of the pre-pack program and they are aware of the possibilities of over-saturation of the market. "We have to track which releases worked extremely well and which are laying out. In the future, we have to decide if the marketplace can take it. If the stuff moves out very quickly, we'll be back with new country product at the appropriate time."

Total sales on the CBS pre-pack should exceed those of any other pre-packaged programs ever tried in the country music field. It has been utilized before in pop, but never before in country to this extent, according to Nashville music executives.

"Most of the CBS promotions

have been successful because they spend big advertising dollars," remarks a promotion director from a competing label. "You get the Willie Nelsons out, but it also gets a lot of albums by lesser names out in the racks. So it gets maximum exposure for all the acts."

"It's the old thing of loading the marketplace," another label promo man comments. "If you knowingly do this and are willing to accept the return back, fine and good. The success depends on the flow of product you've got going."

Individual and multiple-artist radio and tv spots are being made available on an institutional basis. CBS is offering all dealers and racks other incentives, along with displays and promotional materials—from coffee mugs to belt buckles for dealer and rackjobber contests. With the high ratio of tape sales to LP sales in country music, CBS had made available the packaging of tapes in the long boxes for equal display alongside the albums.

"The ultimate goal is billing," notes the promo director of a major label. "If you get that billing, you're successful. The advantage is that it creates a lot of excitement and gets a lot of interest in Columbia product. However, I don't think that realistically 17 albums can be worked."

"Some companies felt it was difficult to promote a release of this magnitude," countered a CBS spokesman. "But each album is represented by a single on the charts—and nine of the albums are already on the chart. We feel our company is large enough and professional enough to be able to promote this product. With our mass merchandising campaign, the returns should be minimal."

As the current singles peak, CBS is now releasing the second wave of singles from the pre-pack LPs to further stimulate album action.

Oklahomans In Pow-Wow

OKLAHOMA CITY—Postponed from last October, the Oklahoma Country Music Assn. (OCMA) held its annual convention last week at the Red Carpet Inn with 120 members participating.

The hard work and extra push OCMA officials and members have put forth in the past year showed in the various workshops and rap sessions that were held. OCMA has been plagued with the problems that besiege every fledgling organization, but the consensus was that this meeting was the most successful yet.

Virtually every aspect of the music industry was represented with Don Wayne, 1974's Songwriter of the Year for "Country Bumpkin," conducting a songwriters workshop; Jimmy Bowen, manager of Opryland Records and Bowen & Arrow Productions, spoke from the label's standpoint; John Denny of Cedarwood Publishing talked about copyright law and reputable publishing companies; Wayne Edwards, RCA promotion in Dallas, the purpose of promotion and its relation with radio; Bart Barton, head of Sunshine Country Records in Dallas, on the record labels functions; Mickey Sherman of Homs Records; songwriter Scotty Reed.

Country

NARAS Honors 600 At Annual Festivities For Superpickers

NASHVILLE—More than 600 awards went to the studio musicians and background voices honored at the Superpicker awards ceremonies March 28, sponsored by the Nashville chapter of NARAS. Hargus "Pig" Robbins captured the main prize—musician of the year—for the second year in a row.

Certificates were given to the 129 musicians and 52 background vocalists who performed on hit records reaching No. 1 on at least two of the three trade charts. Some 39 records reached that status on the country charts.

The best of the best came last with the announcement of the Superpicker Band '76—those who performed on the most No. 1 recordings. They were Pete Wade and Reggie Young, lead guitar; Ray Edenton and Jerry Shook, rhythm guitar; Harold Bradley, bass guitar; Chip Young, acoustic guitar; Bob

Moore, bass; Pete Drake, steel; Hargus "Pig" Robbins, piano; Tommy Williams and Johnny Gimble; Buddy Harmon, drums; Charlie McCoy, utility man; Sheldon Kurland, Carl Gorodetzky and Brenton Banks, violin; Roy Christensen, cello; Marvin Chantry, viola; and Neal Matthews Jr., Gordon Stoker, Hoyt Hawkins and Ray Walker (the Jordanaires), voices.

Opening remarks by Bob Thompson, president of the Nashville NARAS chapter; Johnny DeGeorge, president of local 257 AFM, and Gordon Stoker, president of the Nashville AFTRA local, inaugurated the banquet activities before a crowd of approximately 475.

Willie Ackerman and John Sturdivant were hosts, and presenters were Jim Foglesong, Dick Heard, Chips Moman, Harold Bradley, Billie Jo Spears, Kenny O'Dell, Jerry Kennedy, Shelby Singleton, Buddy

Killen, Billy Sherrill, Johnny Gimble, Charlie McCoy, Ron Chancey, Don Gant, Buzz Cason, Bergen White, Norro Wilson, Larry Butler, Ray Stevens, Bob Beckham, Chet Atkins, Brenda Lee and Frank Jones.

Besides the Superpickers, others winning at least one certificate were Ackerman, Richie Albright, Joe Allen, Tommy Allsup, Joe Babcock, Byron Bach, Lea Jane Berinati, George Binkley III, Hayward Bishop, Thomas Brannon, David Briggs, James Buchanan, Harry Byrd Burton, Kenneth Buttry, Wayne Butler, James Capps, Jerry Carrigan, Marcy Cates, Margie Cates, Charles Chalmers, Charles Cochran, Tommy Cogbill, W.D. Collins, James Colvard, Carol Lee Cooper, Dorothy De Leonibus, Sandy Rhodes Chalmers, Helen Chance, Gene Chrisman, Virginia Christensen, Johnny Christopher and Dorothy Dilliard.

Also, Bobby Dyson, Dolores Edgin, Bobby Emmons, William Fitzpatrick, Carol Forney, Phil Forrest, Janie Fricke, Don Gant, Steve Gibson, Duke Goff, Gary Allen Goldsmith, Yvonne Hodges, Ginger Holladay, John Hughey, Jim Isbell, Waylon Jennings, Bill Justis, Martin Katakhan, Thomas Keels, Glen Keener, Lloyd Green, Lennie Haight, Kelso Herston, Russ Hicks, Glenn Keener, Bryan Kennedy, Gordon Kennedy, Linda Kennedy, Shelby Kennedy, Shane Keister, Dave Kirby, Millie Kirkham, Joannie Lawrence, Mike Leech, John Lentz, Joe Lewis, Larry London, Mach Magaha, Kenny Malone, Tommy Markham, Grady Martin, Martha McCrory, Barry McDonald, Bill McElhiney, Terry McMillian, Jeff Newman, Louis Nunley, June Page, Ricky Page and Ron Oates.

Also, Bruce Obson, Billy Puett, Laverna Moore, Richard Muir, Larry Muhoherac, Cam Mullins, Weldon Myrick, Norman Ray, Billy Ray Reynolds, Donna Rhodes, George Richey, Betty Sanford, Billy Sanford, Troy Seals, Dale Sells, Billy Sherrill, Lisa Silver, Pamela Sixfin, Buddy Skipper, Steven Smith, Buddy Spicher, Joanne Thain, Carol Thomas, Bobby Thompson, Diane Tidwell, George Tidwell, Gary Topper, Gary Vansdale, Sharon Vaughn, Irwin Steinberg, Gary Stewart, Henry Strzelecki, Wendellyn Suits, Glen Sutton, Donald Teal, Samuel Terranova, Robert Wakeman, Jeanine Walker, Duane West, Ernest West, Bergen White, L.E. White, Jerry Whitehurst, Hurshel Wiginton, Jerry Williams, Trish Williams, Norro Wilson, Tony Wine, Bobby Wood, Stephanie Woolf, William Wright and Joe Zinkin.

Acuff-Rose records show Garrett Productions received such new songs as "Love Don't Care" an easy listening chart record by Perry Como; "The Song We Fell In Love To" a hit with Connie Smith, and "Never Like This"—a new Don Everly cut.

"We don't make a habit of sending garbage to anybody in the music business," Rose remarks and he adds a complaint of his own: "When material is sent to Snuff Garrett Productions, we hear no more. We don't hear whether they like it, dislike it, want more, intend to cut it or throw it in the garbage. This may be the reason why publishers do not submit songs to him. It's a business impossibility to just send songs out to people like shooting them off into space without knowing whether you should hold them for releases. Our publishing company tends to protect

(Continued on page 40)

Knock My Songs, Invites Rose, But Don't Toss 'Em Out And Call 'Em Garbage

By GERRY WOOD

NASHVILLE—Citing two Grammy award songs, a dozen chart songs with standards, and several new songs that have hit the charts—all included in material sent to producer Snuff Garrett that Garrett claims he threw in the garbage—Wesley Rose, president of Acuff-Rose publishing, comments, "It was quite a surprise to me that Snuff Garrett would take a shot at Acuff-Rose because we were doing our best to furnish him with the material Bud Dain was requesting from his office for artists he wanted to produce."

Rose refers to Garrett's blast at songwriters and publishers (*Billboard*, March 6) and Garrett's comment: "We called Acuff-Rose in Nashville the other day and they sent us five boxes of songs. I'm not going to sit down and listen to all that Hank Williams stuff. . . . I know all those songs. So, I throw everything in the trash."

Rose retorts, "The material he said was garbage—the catalog—was personally requested by Bud Dain (Garrett publishing vice president) because they wanted to look over some standards as they felt they could come up with some hits. I don't think Snuff was fair in saying we didn't send originals because I have a record of everything submitted to Snuff Garrett Productions—and many were originals. Some are not originals now because they're hits now."

"At least 15 songs have been cut by myself personally or producers within our company or other producers and 12 of them are on the charts today—both pop and country. 'I Can't Help It' was a Grammy winner for Linda Ronstadt. I know it's an old Hank Williams song, but it has been a hit four or five times by producers who visualized a successful way of making it a hit."

Among the standard songs sent to Garrett that have enjoyed recent chart activity are those listed by Rose: "Blue Eyes Crying In The Rain"—a Grammy winner for Willie Nelson; "I'm So Lonesome I Could Cry"—on the pop and country charts

by Terry Bradshaw; "Til I Kissed You" by Connie Smith; "Mansion On The Hill" by Michael Murphey; "Sweet Dreams" cut by Troy Seals and Emmylou Harris; the latest Glen Campbell release—"Then You Can Tell Me Goodbye," "Ashes Of Love" by Jody Miller, and "Sunshine," written by Mickey Newbury, has just been released by Ray Charles.

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"We don't make a habit of sending garbage to anybody in the music business," Rose remarks and he adds a complaint of his own: "When material is sent to Snuff Garrett Productions, we hear no more. We don't hear whether they like it, dislike it, want more, intend to cut it or throw it in the garbage. This may be the reason why publishers do not submit songs to him. It's a business impossibility to just send songs out to people like shooting them off into space without knowing whether you should hold them for releases. Our publishing company tends to protect

(Continued on page 40)

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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
1	3	9	1	3	9	1	3	9	69	44	14	69	44	14	69	44	14	69	44	14	69	44	14	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
2	2	12	2	2	12	2	2	12	70	53	9	70	53	9	70	53	9	70	53	9	70	53	9	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
3	5	10	3	5	10	3	5	10	71	NEW ENTRY	NEW ENTRY	71	NEW ENTRY	NEW ENTRY	71	NEW ENTRY	NEW ENTRY	71	NEW ENTRY	NEW ENTRY	71	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
4	1	10	4	1	10	4	1	10	72	54	8	72	54	8	72	54	8	72	54	8	72	54	8	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
5	8	8	5	8	8	5	8	8	73	NEW ENTRY	NEW ENTRY	73	NEW ENTRY	NEW ENTRY	73	NEW ENTRY	NEW ENTRY	73	NEW ENTRY	NEW ENTRY	73	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
6	13	6	6	13	6	6	13	6	74	85	3	74	85	3	74	85	3	74	85	3	74	85	3	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
7	12	7	7	12	7	7	12	7	75	76	5	75	76	5	75	76	5	75	76	5	75	76	5	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
8	4	11	8	4	11	8	4	11	76	57	8	76	57	8	76	57	8	76	57	8	76	57	8	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
9	6	16	9	6	16	9	6	16	77	95	2	77	95	2	77	95	2	77	95	2	77	95	2	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
10	10	11	10	10	11	10	10	11	78	89	2	78	89	2	78	89	2	78	89	2	78	89	2	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
11	11	12	11	11	12	11	11	12	79	79	5	79	79	5	79	79	5	79	79	5	79	79	5	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
12	22	5	12	22	5	12	22	5	80	NEW ENTRY	NEW ENTRY	80	NEW ENTRY	NEW ENTRY	80	NEW ENTRY	NEW ENTRY	80	NEW ENTRY	NEW ENTRY	80	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
13	15	9	13	15	9	13	15	9	81	NEW ENTRY	NEW ENTRY	81	NEW ENTRY	NEW ENTRY	81	NEW ENTRY	NEW ENTRY	81	NEW ENTRY	NEW ENTRY	81	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
14	30	5	14	30	5	14	30	5	82	82	5	82	82	5	82	82	5	82	82	5	82	82	5	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
15	21	7	15	21	7	15	21	7	83	83	4	83	83	4	83	83	4	83	83	4	83	83	4	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
16	20	7	16	20	7	16	20	7	84	87	3	84	87	3	84	87	3	84	87	3	84	87	3	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
17	24	7	17	24	7	17	24	7	85	90	3	85	90	3	85	90	3	85	90	3	85	90	3	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
18	18	11	18	18	11	18	18	11	86	88	3	86	88	3	86	88	3	86	88	3	86	88	3	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
19	25	7	19	25	7	19	25	7	87	NEW ENTRY	NEW ENTRY	87	NEW ENTRY	NEW ENTRY	87	NEW ENTRY	NEW ENTRY	87	NEW ENTRY	NEW ENTRY	87	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
20	26	7	20	26	7	20	26	7	88	91	3	88	91	3	88	91	3	88	91	3	88	91	3	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
21	23	10	21	23	10	21	23	10	89	NEW ENTRY	NEW ENTRY	89	NEW ENTRY	NEW ENTRY	89	NEW ENTRY	NEW ENTRY	89	NEW ENTRY	NEW ENTRY	89	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
22	9	11	22	9	11	22	9	11	90	NEW ENTRY	NEW ENTRY	90	NEW ENTRY	NEW ENTRY	90	NEW ENTRY	NEW ENTRY	90	NEW ENTRY	NEW ENTRY	90	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
23	32	4	23	32	4	23	32	4	91	93	2	91	93	2	91	93	2	91	93	2	91	93	2	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
24	19	10	24	19	10	24	19	10	92	58	8	92	58	8	92	58	8	92	58	8	92	58	8	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
25	14	11	25	14	11	25	14	11	93	NEW ENTRY	NEW ENTRY	93	NEW ENTRY	NEW ENTRY	93	NEW ENTRY	NEW ENTRY	93	NEW ENTRY	NEW ENTRY	93	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
26	7	14	26	7	14	26	7	14	94	NEW ENTRY	NEW ENTRY	94	NEW ENTRY	NEW ENTRY	94	NEW ENTRY	NEW ENTRY	94	NEW ENTRY	NEW ENTRY	94	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
27	17	11	27	17	11	27	17	11	95	55	17	95	55	17	95	55	17	95	55	17	95	55	17	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
28	39	4	28	39	4	28	39	4	96	NEW ENTRY	NEW ENTRY	96	NEW ENTRY	NEW ENTRY	96	NEW ENTRY	NEW ENTRY	96	NEW ENTRY	NEW ENTRY	96	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
29	16	10	29	16	10	29	16	10	97	99	2	97	99	2	97	99	2	97	99	2	97	99	2	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
30	48	3	30	48	3	30	48	3	98	98	2	98	98	2	98	98	2	98	98	2	98	98	2	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
31	27	11	31	27	11	31	27	11	99	NEW ENTRY	NEW ENTRY	99	NEW ENTRY	NEW ENTRY	99	NEW ENTRY	NEW ENTRY	99	NEW ENTRY	NEW ENTRY	99	NEW ENTRY	NEW ENTRY	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
32	40	5	32	40	5	32	40	5	100	72	6	100	72	6	100	72	6	100	72	6	100	72	6	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
33	38	6	33	38	6	33	38	6																TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))

It's a hit

'Rocking in Rosalee's Boat'

MERCURY 73772

Nick Nixon



and here's the evidence!

BILLBOARD 50

CASHBOX 51

RECORD WORLD 51

Many Thanks, to all of you who helped in making this a Hit Record... Nick & Mercury

Exclusively on Mercury Records, Products of Phonogram Inc. Distributed by Phonodisc.

Charley Pride

"MY
EYES
CAN
ONLY
SEE AS
FAR AS
YOU"

PB-10592

And as far as we can
see it's another home
run for Pride.

BB 12* from 22*

CB 31* from 38*

RW 21* from 31*

THE HAPPINESS OF
HAVING YOU

Charley
Pride



RCA

APL1/APS1/APK1 APD 1-1241

EXCLUSIVELY ON

RCA Records

Belmont Site Of Copyright Conferences

NASHVILLE—Top copyright officials from across the country gathered in Nashville Tuesday (6) for a copyright seminar sponsored by the Belmont College Dept. of Music Business and dealing with the new Copyright Revision Act and its influence on the music industry.

Structured to examine several new provisions and utilize the services of professionals who have been actively involved with the Act, the seminar will be held on the campus of Belmont.

Spearheading the discussions are John Baumgartn, legal counsel, U.S. Copyright office; Albert Ciancimino, vice president and counsel, SESAC; Ed Cramer, president of BMI; Bernard Korman, general counsel, ASCAP; Ron Peterson, Nashville Songwriters Assn.; attorneys Richard Frank, Michael Milom, Bob Thompson, and Robert Mulloy, Director of Music Business, Belmont College.

Topics include background of copyright revision, copyright and the songwriter, copyright and the jukebox, copyright and cable tv, and copyright and the publishing industry—mechanical royalties, new renewal provision, performing rights, and synchronization rights.

Registration fee for the seminar is \$50.

Nashville Scene

Mickey Gilley taped his portion of the Easter Seals Telethon in Los Angeles last week since he had to appear in Odessa and Austin while the telethon was being broadcast. . . . Tom Bresh, Farr artist, taped the Dinah Shore Show for the second time in less than a month last week. . . . The Oak Ridge Boys' three-week engagement at the Landmark Hotel in Las Vegas was cut short due to the strike there, but they broke attendance records opening night. . . . May 1 and 2 Roy Clark will be the guest of Arthur Fiedler and the Boston Pops Orchestra for two telecasts, as they team up to blend country and symphonic music.

Sherri Pond's "Calling Rubber Duck" has been picked up from Music City Workshop by Capitol Records. It is a female's answer to the CB craze. . . . Ray Griff returned to the Palomino Club in Los Angeles last week and is working his way back to Nashville with appearances throughout the states of Arkansas, Delaware, Virginia, Kentucky and Indiana. . . . Session musician, bass player Bob Moore was seriously injured in an automobile accident in Florida last week. . . . Melodyland artist Jud Strunk appeared at Paul Colby's Other End in New York.

The former "Laugh-In" regular is scheduled for Harrah's in Lake Tahoe in June.

New Columbia artist, Katy Moffatt, joined the Hoyt Axton tour of the Southwest this month as a band member. Moffatt's debut album for

the label is scheduled for an April release, produced by Billy Sherrill. Upon the completion of the Axton tour and the release of her LP, she will embark on her own tour with her own band. . . . T.G. Shepard set for two weeks at the Fairmont Hotel in Atlanta May 31. . . . LaCosta and Tanya Tucker each recorded last week at Sound Shop Studios, with Jerry Crutchfield producing both sessions. . . . Del Delamont, Canadian-born songwriter and artist, has joined the Marty Robbins road show. Delamont will alternate between keyboard, trumpet and vocals for the show. Plans for the Marty Robbins Show this year include engagements at Disneyland and Disneyworld, NASCAR racing functions, a European tour and extensive concert and fair appearances. . . . B.W. Stevenson and Barbara Barnett of Dallas were married recently in Austin.

Knock My Songs

• Continued from page 37

those creative producers who record our songs instead of shotgunning the songs to 20 producers at the same time and let them invest their money in sessions and fight each other."

Would Rose still like to get another Garrett cut in the future? "I'd like to perform a miracle someday and find out if there's any song that was ever written that I like and that Snuff likes. I think he's very successful, and a great producer, but I do believe our ears don't match."

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 4/10/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	11	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
★ 2	4	5	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
3	3	8	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, D0SD-2050
4	1	10	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
5	5	6	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
6	6	8	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
7	7	8	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
★ 8	12	4	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
9	9	7	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
10	10	7	NARVEL THE MARVEL—Narvel Felts, ABC/Dot, D0SD 2033
11	8	11	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
12	11	10	JESSI—Jessi Colter, Capitol ST-11477
13	13	6	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
★ 14	21	3	COME ON OVER—Olivia Newton-John, MCA 2186
15	14	9	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
16	18	5	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
17	15	22	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
18	16	7	JASON'S FARM—Cal Smith, MCA 2172
19	19	12	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
★ 20	26	3	LQNGHARIED REDNECK—David Allan Coe, Columbia KC-33916
★ 21	29	3	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
★ 22	28	3	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
23	17	17	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
24	22	14	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
25	25	19	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
26	23	6	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
27	27	5	THE SWEETEST THING—Dottie, RCA APL1-1358
28	30	4	TEXAS COUNTRY—United Artists, UA-LA574-H2
29	20	9	STEPPIN' OUT—Gary Stewart, RCA APL1-1225
30	36	2	PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504
★ 31	41	3	ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089
32	24	26	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
★ 33	NEW ENTRY		MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520
34	38	3	THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918
35	31	22	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
36	40	3	BLACKBIRD—Stoney Edwards, Capitol ST-1149
★ 37	NEW ENTRY		SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)
★ 38	NEW ENTRY		DON'T CALL ME . . . I'LL CALL YOU—Jerry Jordan, MCA 2174
39	46	2	STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088
★ 40	NEW ENTRY		MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)
41	34	18	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
42	44	2	THE BATTLE—George Jones, Epic KE 34034 (Columbia)
43	NEW ENTRY		FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
44	48	2	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
45	49	2	INDEPENDENCE—Nat Stuckey, MCA 2184
46	NEW ENTRY		FEARLESS—Hoyt Axton, A&M SP 4571
47	32	12	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
48	NEW ENTRY		ON THE MOVE—Donna Fargo, Warner Bros. BS 2926
49	37	43	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
50	33	8	RAY GRIFF—Ray Griff, Capitol ST-11486

STAY AWAY FROM HOGTOWN

DICK CURLESS TELLS WHY

"HOGTOWN," a bold, new chartbound single by Dick Curless—it's a bit of folk, a bit of country, and a whole lot of Curless power and style. And DJ's beware! Don't air Side B "The ICEMAN," you'll lose your job.



P.O. Box 1262
Nashville, Tenn. 37202



Audem, a Stuart/King Production

Haven Settling Up Foreign Licensees

LOS ANGELES—Haven Records, which recently switched its U.S., Canada and U.K. distribution from Capitol to Arista, is setting foreign licensing deals for its catalog in the remaining markets.

Haven principals Dennis Lambert

and Brian Potter expect to have international distribution finalized within six weeks. Meetings have been held with potential licensees both here and in London. Haven's artist roster includes the Righteous Brothers and the Grass Roots.

Tape/Audio/Video

Radio Shack Kicks Off CB Song Contest

• Continued from page 3

Entrants may either be professional or amateur, and may enter in any category from rhythm and blues to rock, country and folk. Entries must be submitted on a cassette, and will immediately become the property of Radio Shack which will undertake to have the 10 winning entries copyrighted, and provisions will be made for recording on Radio Shack's own Realistic label.

Entries must be submitted no later than Aug. 31, and may be mailed or hand-delivered to any of Radio Shack's more than 3,000 retail outlets across the country.

Each entrant may submit as many tunes as he chooses, providing that each is on a separate tape, and ac-

(Continued on page 45)

PC-76 VEGAS HIGHLIGHTS

CB Combo Look For 30% Share As Music Promos Play Role

By JIM McCULLAUGH & HANFORD SEARL

• Continued from page 6

also, will appear at both sales meetings and conventions.

"We'll eventually be a nation on wheels with ears," enthuses McCall. "It really hasn't reached its peak yet. Aside from working with United Artists on our 'Convoy' movie project and a third album due in April, I'm here to promote a product I use."

About the only snafu putting a damper on the immediate growth of the CB/car stereo market is that most manufacturers are in a short supply situation but suppliers here indicated that the pipelines are starting to fill. Right now suppliers have their hands full meeting current demand for the combination units.

As Lauren Davies, senior vice president of Craig put it, "It's still a little early to talk about how big the combination units are going to be

because we are so busy filling car stereo-only and CB-only product orders but we will introduce three combination units by the end of the year, an in-dash FM/CB, CB/cassette and CB/8-track. I see the in-dash CB/FM market as being particularly viable."

Reggie Williams, president of Far Eastern Research Labs, Inc., and marketers of X-tal autosound and CB products predicted, "In two years combo units will have 50% of the total CB market in the U.S. I can't put a dollar volume on it yet, it's too staggering." The firm had five combination units on display and also used the show as an opportunity to introduce a new AM/FM 8-track car stereo unit featuring rear fader control at \$179.95.

Among other product developments:

• J.I.L., the pioneer in the CB marriage with AM/FM stereo tape units, showed second generation combo units with new in-dash touch tone all-microphone control combo in AM/FM cassette and 8-track set for July deliveries.

J.I.L.'s two entertainment centers include the standard 23-channel CB band and mikes. The current combination line-up features models 852-CB, a 23-channel AM/FM/MPX/8-track cartridge player and model 606CB, a 23-channel CB/AM/FM/MPX stereo cassette player.

• Kraco displayed two new combination units including model KCB-2370, an in-dash 23-channel CB unit with AM/FM/Stereo radio and model KCB-2390, an in-dash 23-channel CB with 8-track and AM/FM/MPX. Kraco advertising director Bill Hutcheson indicated

(Continued on page 44)

'Home Piracy' Taking 20% Of U.K. \$\$?

• Continued from page 1

the seal of approval for a 'derisory' fee of £1.62 (about \$3.20). He adds that people did not copy records they had bought unless it was to give copies to friends to save them paying for the record.

"At this moment I have in my office more than 2,000 cassettes which have had their boxes stolen. Most of these are stolen so that the illegally copied version can be put in a box with a regular inlay card, thus converting a 50 pence (\$1) C-60 cassette into a £3 (\$6) article," he alleges.

The European Tape Industry Assn. is the official body which gathers sales information for blank tape, but secretary Alan Skipper comments: "We don't supply any information to anyone other than the companies which subscribe to us."

(Continued on page 43)

NARM Exhibits Run Gamut Of Profit Builders

• Continued from page 6

lighter, and optically clear to lend itself to ultrasonically welded construction.

Rather than emphasize the anti-theft capability of the system, which also uses a bayonet-like electronic insert in an LP shrink-wrap, the accent is on positive merchandising. Low-key imprint on the tape case or LP insert, or wall posters note the "Inventory Control Tag" must be removed by the cashier. "With a life of four to five years, the keeper is more like a fixture so dealers and/or rack-jobbers can amortize it over a longer period of time," Smith notes.

Disk/Tape Accessories, Cases, Displays

The new unit has been tested at Korvettes locations in the New York metro area, and is undergoing an extensive pilot trial at the Peaches location, Fort Lauderdale, with detailed performance statistics available later this spring.

Also in the display area, Harold Leuschner of North Carolina Display has a new revolving tape rack with monkey holes for 477 8-tracks, 657 cassettes or a combination of 318 cartridges and 219 cassettes, with discounts available from 20 to 99, and over 100 units. Hamilton Fix-

tures, represented by John and Betty Schlegel, have been testing a "Hit Wall" for new release LPs that mounts above floor browser bins in 4-foot-widths, each unit holding 4 LPs across, 3 high.

T-shirts were all the rage at NARM with many exhibitors offering them as giveaways, and two new companies made the scene. Computer Images, a Chicago-based subsidiary of Surplus Records & Tapes, major out-put supplier, has "Pic-Shirts." They reproduce any size photo, print, slide, record cover or

drawing to 8 by 10 size in color, for suggested \$7.95 list with a 338% dealer margin, according to Chuck Rose.

Transformation is the new T-shirt subsidiary of Steve Werner's Gemini Rising poster company, with a big push at NARM for the new Oz line of 4-color items. Included are posters, iron-ons, buttons and poster magazines, and he noted "terrific reception" due to his extensive giveaways to the many kids and teens on hand. "Wearing is believing here," he emphasizes.

In the accessory area, Le-Bo, Soma division of Pickwick and Savoy all were featuring tape cases. For Le-Bo, a group of 18th anniversary specials was doing well, and a new line of wooden cases in padded vinyl at \$11.95 and \$13.95 was well received, Howie Aronson says. At Soma, the emphasis is on new 4-color packaging, with Howard Kolkestad noting that combination 8-track/cassette cases are his biggest item. "It helps the inventory budget by cutting down on stock for both the rackjobber and dealer," he points out. For Savoy, which showed

(Continued on page 46)

APRIL 10, 1976, BILLBOARD



Billboard photos by Stephen Traiman

New Audio Magnetics high density line for music industry is shown by Frank Rochman, Southwest regional sales manager, above; Memorex sales meeting? (or just sunning), at right, clockwise from left, John Tani, Jim Dulgar, George Travers, Jake Rohrer, Barry Berghorn, Tom Mitchko, John Humphreys, Kirby Lindsey, Ted Cutler and Marv Gleiser.



Capitol Magnetics promo for "Guinness Book Of World Records" free with two C-90 cassettes gets once-over from president Tony Cunha, left, and Oscar Arslanian, national sales manager.



Bob Borchardt, left, and George Calvi of Recoton check out firm's newly introduced CB Accessories line, bowed at CES.



Tim Smith of Sensomatic, left, is queried by Don Dempsey of CBS Records on firm's anti-theft tape/LP "Keeper" system.



Gemini Rising president Steve Werner, left, looks on as Steve Weiss models new Transformation's Oz T-shirt line.

HI FI, DISCOS

Rectilinear Shifting Image

NEW YORK—Rectilinear Research Corp. has begun phasing out its low end line of loudspeakers, and is switching to limited distribution in a sweeping move aimed at enhancing the line's image and giving it a strong thrust in the hi fi market.

According to Claude Dunn, Rectilinear's new New York area sales manager, the move comes in the wake of reorganizational changes at the Bronx, N.Y.-based company, in

which new engineering personnel was appointed, and new speaker designs aimed at efficiency, accuracy and the capacity for handling heavy amplifier loads, were developed.

Rectilinear, whose high end speaker line has caught the fancy of some discotheque operators, is also redesigning some of its products for special disco applications. The Rectilinear models five and seven are among the units that are being considered for specific disco applications.

The firm's Contemporary Laboratory line is being aimed at the hi fi market, and according to Dunn, its designs and features, and competitive prices are expected to play an important role in helping it to capture the share of market being sought.

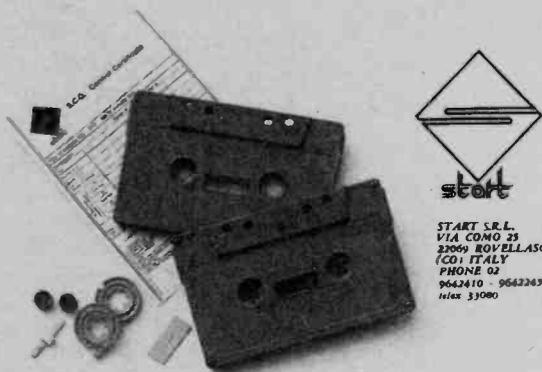
To support this drive, Dunn has embarked on a series of sales seminars, aimed at educating hi fi retail-

(Continued on page 46)

Inouye To D'Arcy

LOS ANGELES—K. Kay Inouye has been named a vice president and moved with his 10-person advertising/p.r. staff to D'Arcy-MacManus & Masius here, along with three major consumer electronics accounts—Kenwood, J.I.L. Corp. of America and SBE, Inc. He emphasizes that his shift from a long association with Albert Frank-Guenther Law was an amicable separation.

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



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Infonics Adds Intl Branch

CHICAGO—Infonics, manufacturer of tape duplication equipment, is advancing its sales efforts internationally through the newly formed Phoenix Enterprise Intl. subsidiary, according to Carol Lant, president of the international sales arm.

The international sales thrust had been neglected since Infonics became owned by Visual Educom in 1974 and before principals Lant and Paul Lloyd took over the firm from Visual in 1975.

Domestically, the company is directing its marketing approach to a one-stop operation for duplicators, offering periphery equipment such as tape and erasers in addition to high speed duplicators, winders and loaders. Two-day customer training programs on equipment is included with installation.

The total corporation is Phoenix Enterprise, with Paul Lloyd, president, and Lant, as secretary-treasurer; Infonics, with Lloyd as presi-

(Continued on page 43)

Maxell Contest Asks For Best Dealer Ads

NEW YORK—A major incentive program that offers an Advent VideoBeam projection tv set as its first prize, has been launched by the Maxell Corp., in a move aimed at encouraging dealers to put their Maxell co-op advertising dollars to judicious use.

According to Paul Miller, Maxell's national advertising manager who is coordinating the program, its tape dealers are being asked to create their own ad, and run it sometime between April 1 and May 15.

The dealer doing the most creative advertising of Maxell blank tape products, using the firm's available co-op dollars, will be adjudged the winner of the contest, and will receive a VideoBeam system with a seven-foot screen.

A second prize of a Yamaha 650 motorcycle is also being offered, and there will be four consolation prizes of Nikon F23 cameras.

To ensure that all dealers have a shot at the contest, Maxell authorities are not insisting that dealers

create a completely new ad for the contest. "The dealer will be allowed to run something he has done before, as long as it meets the contest rules," says Miller.

The competing dealer is allowed his choice of advertising medium and, according to Miller, it could be newspapers, magazines, radio, tv, billboards or any other place that accepts advertising.

Competing ads may be color or black and white, but he stipulates that entries will not be judged on the amount of money spent to create an ad.

"Our judges will be looking for ideas—for that something extra that typifies Maxell's promotional efforts," says Miller.

Judging the ads that make it to the finals of the contest will be Sam Scali, creative director of Scali, McCabe & Sloves, Maxell's new advertising agency, and Bill Tyler, creative columnist for Advertising Age. Winners will be announced on June 13 at the Summer CES.

Industry Stakes High For RCA Vidisk

• Continued from page 1

ket is concerned, he and key aides have taken the wraps off much of the project in recent weeks and talk as though the green light has been given for an expected RCA debut sometime next year.

"Our main concern in getting the system off the ground is to make sure both the razors and blades, hardware and software, are available at the same place, and ensuring that the consumers get what they want when they want it in terms of service from the dealer," he emphasizes.

Sonnenfeldt, along with vice presidents Tom McDermott, programming development, and Lee Berberian, marketing and programs, answered many questions candidly on the reasoning behind the RCA system and its projected launch, as well as its importance to both the consumer electronics and music industries.

"Our industry is ready for a new product," Sonnenfeldt observes. "All major appliances have matured. We're now in a replacement market situation. There are 100 million black & white tv sets out there and 60 million color units."

Drawing the parallel between color tv and the videodisk player, he notes that 10 years after the first color sets bowed, a 1965 survey indicated only 8% of consumers would buy a set. Extensive videodisk research in the last two years indicates that about 50% of color tv owners are interested in the product, and 10% will buy a player in its first year of availability.

The three major rounds of research, conducted nationwide with thousands of consumers by several independent marketing firms, used a simulated videodisk player/tv hookup and an actual program catalog with varied prices.

Among the key questions answered that helped in initial decisions, with no significantly different results from any section of the country or segment of audience:

- From 220 to 300 titles will initially be offered, ranging in consumer preference from feature films (about 50%); music (pop and classical), drama and opera; children's programs (similar to "Sesame Street" and Disney), and "how-to."
- Only a small percentage, approximately 10-15%, will be original

videodisk creations. As McDermott notes, if you used all existing material, it wouldn't make any difference initially, and just because it's "new" doesn't make it better. Additional lead time for such special programming also is critical.

• Pricing at about \$10 for an hour program (two 30-minute sides), or \$15 for a two-hour feature (four sides) found a "very good market," Berberian reports.

• Using \$500 as a target player price for first-in buyers, there was not much difference between \$450 and \$580 responses. However, as an "accessory," the videodisk player shouldn't be more than a good table model color tv, about \$400 to \$600, and should be at least 30 to 40% less costly than a home videotape player. (Using the \$1,300 Sony Betamax for comparison, the upper price limit for a videodisk player would be \$775-\$900.)

• Consumers want to have program availability at point of purchase, which led to initial marketing

plans that will likely combine limited dealer availability (few will be able to inventory all titles), direct mail and order/pickup at dealer,

(Continued on page 46)

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RepRap

The newly organized **Central New York Hi Fi Assn.** is moving right along in its plans for a joint rep/dealer production of the Syracuse area's first consumer hi fi show, set for Oct. 9-10 at the Sheraton Inn there, according to **Harry Paston** of Paston-Hunter Co., one of the group's organizers.

With promotion/advertising coordinated by the G. Andre Delaporte Agency, advance mailings to manufacturers are going out soon, to be followed by an advertising brochure.

Paston reports "quite a bit of input" from similar ventures run last year in Minneapolis and Cincinnati, "and hopefully we'll be able to benefit by their mistakes and capitalize on their successes."

Other retailers and reps in the area interested in the new association are urged to contact Paston at Paston-Hunter Co., 2002 Teal Ave., Syracuse, N.Y. 13206.

* * *

Associated Reps Ltd. has relocated to new offices, Al Melnick reports, with expanded facilities at 41 Honley Rd., Philadelphia 19151, phone (215) 649-4110. Currently representing the **Sankyo Seiki (America)** audio line, the firm has added the clock division as well.

* * *

Copies of the expanded "**Directory of Electronic Representatives 1975**" are off the press, with 285 ads from individual members compared to only 150 in the 1974-75 edition. Directories will be distributed at each trade show ERA participates in, including the upcoming **NEW-COM**, May 3-6 in New Orleans, and **Electro '76**, May 11-14 in Boston. Additional copies of the directory, mailed free to all members, are \$10 from ERA, 233 E. Erie St., Chicago, 60611.

* * *

New audio/accessory lines with territories open to representation, as noted by ERA, include:

MIR Innovations, 277 N. Goodman St., Rochester, N.Y. 14603; 10-band stereo equalizer; Philip Betetta; all territories open.

Fen-Tone Corp., 104 5th Ave., New York 10011; audio/phonograph accessories, microphones, headphones, cartridges and needles; A.



CBS Records photo
RACK RECOGNITION—Paul David, left, president of Stark Record & Tape Service, Canton, Ohio, left, and Joe Bressi, the firm's buyer/merchandise manager, right, accept plaque from Gary Schwartz, Columbia Magnetics Eastern regional sales manager, for selling 500,000 Columbia blank 8-tracks. Presentation came at firm's recent seventh annual profit sharing, pension dinner and seminar, attended by 200 of rack jobber's personnel.

UK 'Home Piracy'

• Continued from page 41

However, Bill Bowles, in charge of press and promotion at 3M, admits that sales of blank tape were still growing significantly, and show no signs of taking a drop, while the last **FORTE** (Focus on Records, Tape and Equipment) report claimed that in 1974 there had been a 36% increase in volume sales.

Infonics Adds

• Continued from page 42

dent, and Lant as secretary-treasurer; and Phoenix Enterprise Intl., with Lant as president and Lloyd as secretary-treasurer. Headquarters are in Michigan City, Ind.

Grossman for Texas, East Montana, Wyoming, Utah, Colorado, New Mexico, North & South Dakota, Minnesota, West Wisconsin, North & South Carolina, Mississippi, Alabama, Georgia, West Pennsylvania, West Virginia, Upstate New York,

Maine, California.

Primo Microphone, Inc., 2468 Delta Lane, Elk Grove Village, Ill. 60007; professional and p.a. microphones, studio and broadcast microphones; S. Shiota for most territories.

Wren House Electronics, 1438 Brook Dr., Downers Grove, Ill. 60515; CB-related badges, patches, belt buckles, bumper stickers, jewelry and replacement CB component products; Harry Weiss for U.S. and Canada.

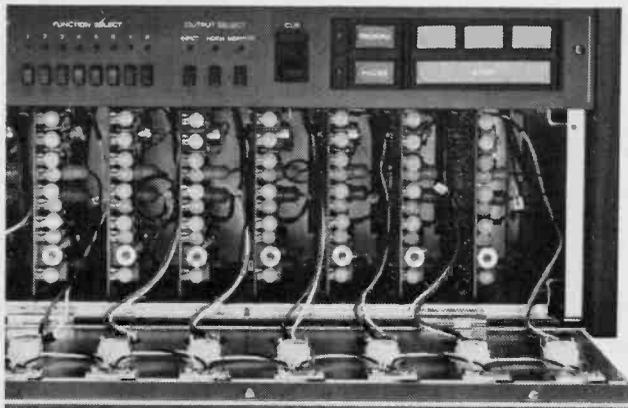
Horian Enterprises, Inc., 12381 Schaefer, Detroit 48227; Clean-Sweep Record Care accessory line; Robert Horian for all territories except New England, metro New York, Ohio and Michigan.

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TEAC Corporation of America 7733 Telegraph Road, Montebello, Ca. 90640 ©TEAC

Music Key As CB Combos Look For 30% Of Market

• Continued from page 41

"fantastic sales since last July" on the CB/8-track model.

• Boman bowed two new tape AM/FM CB models still pending

approval from the FCC, model CBRT 7700 at \$329 and CBRT 8800 at \$389. The cassette 7700 contains push button AM/FM while model 8800 has a digital read-out auto-

matic channel change. Stan Surlow, sales vice president, said the new units carry a 90-day, two-year optional guarantee.

• Medallion, division of Midland,

anticipates a fall demonstration of combo units according to Bob Thetford, general manager. "They will be affordable, high quality and have a minimum recall," he said. The AM/

FM cassette, 8-track models will include CB converters.

• Midland vice president Don Saxon reported a viable interest in working towards a combo product line of in-dash units but adds the firm's present line has the company more than busy. "We must realize engineering priorities and the time available to produce our other lines," he said.

• Audivox introduced model MCB-2000, a 23-channel CB with FM and FM stereo at \$229.95 and model CBC100 CB converter at \$69.95. The firm, according to a spokesman is readying a broad custom line of in-dash CB/car stereo combinations for possible showing at summer CES.

• Metro Sound is also readying a number of CB/car stereo combinations which are slated for introduction and delivery at summer CES. This North Hollywood, Calif.-based autosound firm also introduced an extensive array of CB-only and CB accessories at the Show. Metro Sound officials feel CB/car stereo will account for 30% of the total CB market.

• Royce, a traditional CB-only and scanner firm, displayed for the first time model 1-614, a \$180 in-dash CB AM/FM stereo combination which features phase lock loop circuitry. To be marketed in April, a

(Continued on page 46)

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OEM COMBO DUE

Motorola CB For PC-76

By ALAN PENCHANSKY

CHICAGO—Four "MOCAT" 23-channel mobile transceivers crown the lineup of U.S.-made CB equipment, including antennas and accessories, introduced by the Motorola automotive products division at PC-76, the industry's first personal communications show, March 30-April 1 in Las Vegas.

With the MOCAT package scheduled to reach the market in June, a Motorola spokesman confirms that later this year the company will introduce in-dash transceivers—among them a CB/radio/tape combo, perhaps.

Seen as a means of combating the epidemic theft of CB units, the in-dash models will be sold as original equipment on new autos, with Motorola obviously hoping to duplicate its initial OEM success with car stereo a decade ago.

The four mod-styled MOCAT under-dash units feature dual gate FET front end, mike pre-amp, illuminated S/R meter, external p.a. capability and digital phase-lock-loop synthesizer for more reliable on-frequency operation.

Top-of-the-line model 2020 at suggested \$225 list includes an LED digital channel readout and Motorola's "Extender" noise blanker to suppress ignition interference; Model 2010 adds only the LED readout; model 2005 features only the noise blanker, and the basic unit, without these two add-on features, lists for \$175.

The entire CB line includes single and double antenna packages, a power converter allowing mobile transceivers to operate off house current, and a free-standing desk mike for base operation.

Tape Duplicator

Exhibit space for Video Expo Chicago, May 4-6 at Holiday Inn O'Hare/Kennedy, was 80% sold out as of March 15, according to sponsor Knowledge Industry Publications (KIP), with an estimated 3,000 video users expected.

Among major hardware firms exhibiting are Advent, Eastman Kodak, Hitachi-Shibaden, Ikegami, International Video, JVC, Mangavox, Panasonic, Philips, RCA, Sanyo and Sony.

Media & Methods Video Workshops, managed by Smith-Mattingly Productions, will repeat the eight "hands-on" sessions that drew about 500 last October in New York; a one-day Video Managers Seminar is planned, and the International Industrial TV Assn. (ITVA) will hold a one-day regional seminar on electronic news gathering.

Information on exhibits and registration is available from KIP, 2 Corporate Park, White Plains, N.Y. 10604.

* * *

The EIA/CEG, sponsors of the Consumer Electronics Show, has canceled VIDSEC 76, the Video Systems Exposition & Conference scheduled to run in conjunction with the Summer CES, June 13-16 at Chicago's McCormick Place.

Official reason for postponement to the 1977 CES from Jack Wayman, EIA/CEG senior vice president, was that the consumer video market "had not developed at a pace which would warrant a separate exposition and conference during the '76 Summer CES" and that some video systems manufacturers wanted space in the regular show.

Unofficially, industry observers feel that Knowledge Industry Publications' Video Expo Chicago, set for five weeks prior to CES (see above), had stolen the VIDSEC thunder by signing up virtually every leading manufacturer and supplier in the institutional video area, many of whom also will be involved in the evolving home video market.

* * *

Recent meeting of Videotape Production Assn. (VPA), March 18 in New York, featured Jim Hartzler and Caddy Swanson of Reeves Audio Visual demonstrating the firm's new 3/4-inch U-Matic videocassette frame-accurate editing system. Also demonstrated by the Reeves A/V team was the new Sony VP-3000 portable U-Matic player and VP-2500 recorder/player.

A panel discussion on the off-line editing technique, led by Mort Dubin of The Best People, and Hartzler, followed the demonstration, with agreement that it offered new flexibility for ad agency and independent producers, and film editors.

Reeves A/V is currently selling or leasing on a short-term basis an economical 3/4-inch U-Matic off-line editing system, utilizing two Sony 2850 videocassette recorders and a frame-accurate convergence editor. Information is available

from Pat Senna, Reeves Audio Visual, 708 Third Ave., New York 10017.

* * *

Donald Freel, who heads his own firm, has

opened The Mini-Studio at 59 E. 82nd St. in New York, specializing in the new 1/2-inch and 3/4-inch videotape recorder and their associated lightweight porta-pak tv camera production

techniques.

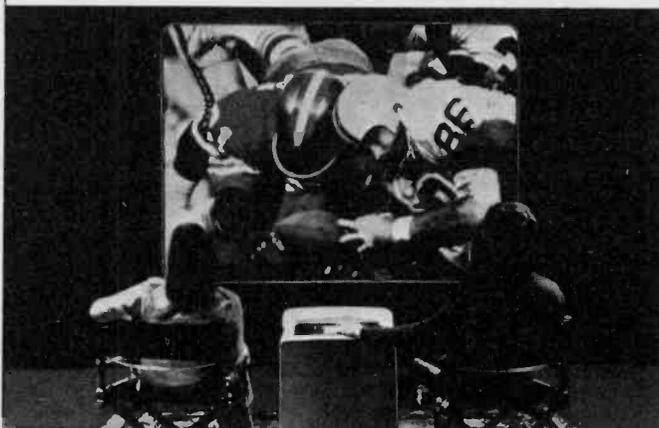
In addition to seminars for beginners and professionals in all aspects of tape/tv production, the new facility will offer camera, editing

and production equipment on a rental basis, and such unusual applications as tv/cassette resumes, audition tapes/cassettes, and new product demonstrations.

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HONORABLE MENTION



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WHEN TO RUN



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JUDGES



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Radio Shack CB Contest

• Continued from page 41

accompanied by a separate entry form, and delivered in its individual envelope.

Fifty preliminary playoff winners of \$1,000 each will be selected Sept. 30. Then 10 semi-finalists will be chosen to receive \$2,000 each.

From among the 10 finalists, the first prize winner will get \$15,000 in cash, with the second and third place winners getting \$10,000 and \$5,000, respectively. The 10 semi-finalists will have their songs recorded on a CB song album planned by Radio Shack. The finalists will further be considered for individual recording contracts.

Judges for the competition are being culled from the music industry and broadcast fields. Radio Shack officials stress that because of the anticipated deluge of contest entries, they will not, under any circumstance, enter into any correspondence regarding entries.

Since the CB explosion, at least two CB oriented songs have made it big on both the country and pop charts. They are "Convoy," by C.W. McCall, and "The White Knight," by Cledus Maggard.

Private Label Aids Capehart

NEW YORK—Capehart Electronics, striving to recover from losses it suffered during the poor economic climate of 1974-75, has reportedly closed a \$3.8 million private label contract with the J.C. Penney Co., and is currently negotiating with K mart on a \$20 million deal.

Disclosure of the firm's resurgence comes from Robert Kropp, president and chairman of the board of Capehart. Speaking at the firm's annual meeting, Kropp indicated that he foresaw a healthy 1976 for his firm.

However, Capehart is not relying entirely on its pending contracts for a return to profitability. According to Kropp, a series of belt-tightening measures has already been instituted, including a scaling-down of manufacturing at its operations in this country, and the selling of its Taiwan plant.

Kropp also adds that existing facilities are being better utilized, prices are being stabilized to avoid continued erosion, and negotiations are underway for more financing to further streamline the operation.

NARM Shows Accessories As Profit Builders

• Continued from page 41

at the Winter CES as did Le-Bo and Soma, the high-end lines are doing best in virtually every type of case.

Fidelitone's Doug Hudson reports good reception to the firm's two new magnetic cartridges, a low-end model at suggested \$19.95 list, and a high-end at \$59.95. Also doing well is the firm's "Spin & Clean" disk cleaner, underselling the competition, Hudson says, at \$19.95, and getting a boost from a compact dealer floor display, free with 12 units that stack on the floor.

EV Game showed its new color-coded needle packs—red for diamond, blue for sapphire and deep brown for magnetic—similar to its cartridge packaging. Mike and Gerry Damsky also had the firm's first eight tape care accessories and promise additional items this fall.

Recoton's Bob Borchardt noted much interest in the firm's new CB accessory line that bowed at the Winter CES. "It's an easy sell for any rackjobber whose accounts are into audio or CB, which is the magic word today," he observes.

Ronnie Packaging in South Plainfield, N.J., has been selling carry-out bags to record/tape dealers for some time, but Milton Lupow's initial NARM visit was an eye-opener as far as the potential volume via racked chains. His firm's innovative shopping bags are walking ads for customers in any high-traffic area, with custom imprints offered in one or more colors.

Scentex was another first-time exhibitor here, although the Chicago-based firm has been selling its brightly packaged "Earth Scents" incense sticks and cones, burners and oils for about five years. Mickey Siegel and Bob Berman are now making a major push in the record/tape market through distributors, noting interest from such racks as ABC and Transcontinent. Distributor cost for \$15 in product is only \$4.50, they note, with fast turnover and high profit at suggested \$1 retail for each item racked on a compact circular floor or counter display.

Rectilinear Shift

• Continued from page 42

ers on the advanced design concepts being utilized in the Contemporary Laboratory series.

The Rectilinear line of speaker systems was previously distributed largely through mass merchants and discount houses. The switch in distribution strategies is not only expected to enhance the line's image, but also to put the products in the hands of qualified sales personnel, and stabilize profit margins, according to Dunn.

2 West Coast Chains Expand

NEW YORK—Unperturbed by the financial jeopardy plaguing many retail hi fi chains across the country (Billboard, April 3), at least two West Coast firms have launched broad-based expansion programs expressing confidence in today's buyers' market.

The two firms are Sound Circuit, a million-dollar operation with headquarters in Studio City, Calif., and Paris Electronics based in Sherman Oaks, Calif.

Studio City's two new branches are based in San Bernardino and Pasadena, while the new Paris Electronics outlet is located in Orange.

RCA Vidisk: High Stakes

• Continued from page 42

with the rackjobber getting involved when the product matures.

Certainly a vidisk "club," similar to other successful RCA Music Service ventures, is likely in the future, and "rackjobbers are keenly aware of the potential, if the calls I've been getting are any indication," Sonnenfeldt notes.

• Sound is important, but not vital, since the "marriage of sound and image in contemporary music is a hardware problem," McDermott admits. With the capability for full stereo and 4-channel sound, and hookup to any existing hi fi system, the RCA system is ahead of most software sources. "We're concentrating on better sound fidelity from essentially mono sources," he notes, emphasizing a gradual shift to "stereo and better" as both the market and new, creative software develop.

• Figuring royalties and manufacturing costs, break-even point on any one title is about 20,000 disks. Sonnenfeldt admits you need 1 million players before you have a market, and wouldn't predict how long this might take, "but we won't flood the market with hardware before we

get some key questions answered," he emphasizes.

"We feel we have the right product at the right price and it doesn't matter if we're first in the market or not," voicing confidence concerning the potential competition from the incompatible MCA/Philips optical videodisk system.

• While marketing plans are under wraps as to details, the product will start in limited distribution at a few major centers, similar to the Betamax introduction, moving into "every major population center" within 2½ years and available nationwide by demand shopping in five years, Sonnenfeldt says.

"We have a lot of infrastructure to build to insure that the customer is satisfied," he emphasizes. "The dealer must be able to adjust, demonstrate and service the player easily and quickly, and be able to make the same processes understood by the consumer."

(This in-depth look at the RCA SelectaVision videodisk program continues next week with highlights of the Indianapolis plant that Sonnenfeldt calls "probably the most fully automating disk pressing facility in the world.")

CB Combo Mart Share Growing

• Continued from page 44

Royce spokesman said the unit will fit all American cars. "Recall problems of such complex units may not be as big as other manufacturers might say but there is certainly a big market for the product category," he said.

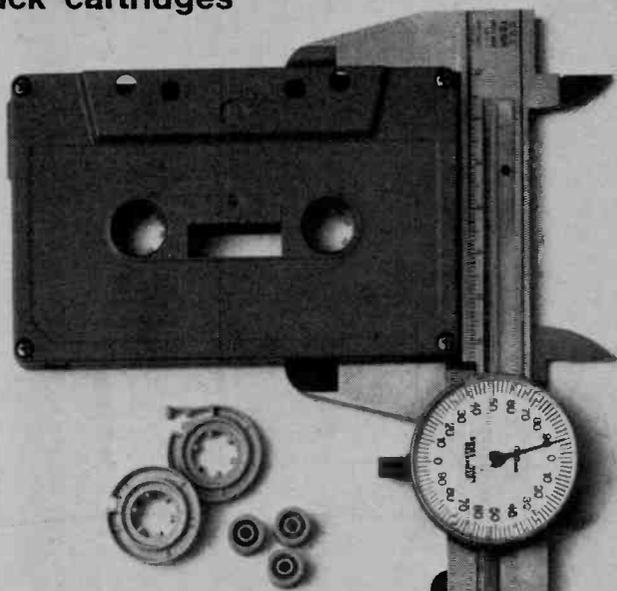
Officials of Cobra, Pace, and Hy-Gain, three leading CB-only firms indicated no present plans to enter the CB combo production arena as

they wish to await further market demand and review customer acceptance.

In one other show development, FCC chief Charles Higginbotham told a PC-76 full-house seminar that a new point of licensing procedure will begin in the next few weeks so CB customers can fill out an application for a station license at the point of sale and receive an interim call sign legally as soon as the application is mailed.

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Photo by Caspar Haffke

ANNIVERSARY GUEST—Magdalene Padberg, coordinator of the classical recording department of Polydor International, recently celebrated her 25th anniversary with the company. Among the many Deutsche Grammophon artists she has worked closely with through the years is conductor Karl Boehm who was one of the guests at the anniversary party given in Ms. Padberg's honor at the Polydor International headquarters in Hamburg.

Sun Joins War On Diskonts

By REX ANDERSON

LONDON—The Sun, one of Britain's leading popular daily newspapers, has dived head first into the deep-end of the discount battle by announcing a \$2 reduction on any of ten top LP's purchased by readers from a Virgin record store. This is expected to be a long-term offer and follows the recent short-term offer made through the competing Daily Mirror of \$1.60 off the U.K.'s top 100 albums purchased through W.H. Smith shops.

The Sun offer, in the form of a coupon being printed once a week, can alternatively be used to obtain \$1 off the top ten cassettes or 30 cents off the top 50 singles purchased at a Virgin shop. Each coupon is valid for a month from publication date. In terms of Virgin's own discounting policy this represents an additional \$1.40 off albums, 60 cents off cassettes and 20 cents off singles.

The Sun offer also differs from the Mirror offer in that purchasers do not need to be a member of a club to benefit. All they need to do is buy the paper and collect the coupons. A spokesman for the newspaper revealed that the offer was in the experimental stages but that it was planned to run indefinitely and to possibly publish more than one coupon a week.

The top ten Virgin LP's listed last week included records from Charisma, Virgin, EMI, United Artists, Capitol, RCA and Island. Among them were numbers by Cat Stevens, David Bowie's "Station To Station," Bad Company's "Run With The Pack," Onmadawn by Mike Oldfield, The Very Best Of Slim Whitman, the Glenn Miller memorial album, The Best of Helen Reddy, Carnival by Manuel and the Music

(Continued on page 48)

Morningstar Label In Foreign Pacts

NEW YORK—Morningstar Records, division of Springboard International, has finalized a number of U.S. distribution deals on foreign product stemming from negotiations at this year's MIDEM, according to Dick Broderick, managing director.

CBS Joins 'Twofoers'

LONDON—CBS is the latest company to join the "twofer" stakes, with the release this month of five double-albums retailing at \$5 each. The packages feature LP's previously available singly by Andy Williams, Dave Brubeck, Edgar Winter, Tony Orlando and the Glenn Miller Orchestra.

The concept originated with CBS America, according to the company's UK marketing manager Andrew Prior, but was seen to be particularly suitable for the UK market at the present time. The company is backing up the initial release (five more doubles will follow in May) with point-of-sale material for the trade. A new 22,000 numerical series has been introduced for the sets.

The Andy Williams 'twofer' brings together his Home Lovin' Man and Born Free albums, while the Winter combines Entrance with White Trash. The balance of the April releases are The Best Of The Glenn Miller Orchestra Vols. 1 & 2, Tony Orlando's Before Dawn and the Dave Brubeck Quartet's Time Out/Further Out. In May, there will be similar repackages featuring Vikki Carr, Tony Bennett, Al Hirt & Pete Fountain, Dolly Parton and Blood, Sweat & Tears.

Although CBS' promotion for the series is not in the heavyweight brigade, the company is expecting favorable reaction from retailers. "Catalog material must have an added attractiveness in this form and at this price," commented Prior, "particularly with the quality of the artists represented." Initial feedback has been highly encouraging, he added.

Several of the 'twofoers' will also benefit from current or forthcoming UK appearances by Dolly Parton, Tony Bennett and Andy Williams.

Other companies which have utilized the 'twofer' concept in recent months include WEA (covering Warner, Reprise and Atlantic), Decca and Anchor. —Adam White

Group To Get Studio For Cutting Albums For EMI

LONDON—EMI has finalized a most unusual deal which has basically involved the company in investment in a new Somerset studio in exchange for four albums over three years from a group that is so far without a name. The signing follows a year's involvement with manager and musician John Dickenson which began when EMI a&r manager Ian McClintock played a tape submitted by a band called King Harry to pop a&r head Nick Mobbs.

"Both musically and technically it was the best demo I had ever heard," recalls Mobbs. It had been recorded in a demo studio owned by Dickenson in Bridgewater, Sommerset. The band was signed with the intention of leaving them time to get a new drummer and bass player and then record them in EMI's Abbey Road studios.

However, Dickenson then approached Mobbs with a new band, Cheap Thrills which featured his own signing, writing and playing as well as the lead guitarist from King Harry, Alan Bowery. "I was even more impressed with the new tapes," says Mobbs, "and meanwhile King Harry had acquired another guitarist, Jerry Stevenson, who was equally as brilliant as Bowery and was also a good writer."



WEA photo

DOOBIE DO—Auckland, New Zealand, was the scene for yet another gold record presentation to the Doobie Brothers, WEA recording artists. All five of the Warner Bros. releases, including the current number one LP in New Zealand, "Listen To The Music," have qualified and the group attracted 35,000 fans to a concert at Weaton Springs stadium. Pictured from left, front row, Michael Fitzpatric, WEA New Zealand, promotions; Doobie Tiran Porter; group manager Bruce Cohn; Tim Murdoch, managing director of WEA, New Zealand; and Doobie Patric Simmons. Back row, from left, Doobies Keith Knudsen, Jeff Baxter, Michael McDonald and John Hartman.

Sexploitation Nixed On Campus

LONDON—The exploitation of sex on the college circuit here, including rock bands which use sexy ladies as part of the act, could be banned.

The National Conference of College Social Secretaries decided to urge all student unions to ban performances by strippers, go-go dancers or any other artist who exploits sex. In the end, it was decided to leave individual colleges to use discretion on bands featuring this kind of approach.

But the National Union of Students' national entertainments steering committee was also told to draft a code of conduct for colleges who book live music.

One delegate, John Vidler, of Brunel University, attacked "inefficient and rip-off agencies" and the communication breakdown which often occurs over rider clauses on contracts. May 1 will be the date for a mandatory NUS model contract and

any agent or act which refuses to use the contract will be reported to NUS headquarters.

This year's conference marked a new era in the relations between the music industry and the colleges. For the first time, six record companies contributed to the proceedings by taking part in seminars with student entertainment officers as well as taking exhibition space.

It was also the first time the biannual conference was sponsored—by a commercial organization, Bonnie Scott Directions, a new agency

headed by former MAM executive Jack Higgins.

Money raised in sponsorship, advertising and exhibition fees helped earn the conference an \$1800 profit which will be used to set up a fund to help student unions pull their live concerts out of debt.

It was after the shock admission at the last conference in October that the nation's student promoters were losing more than \$1 million a year on concerts that a policy of closer contact with the music industry was sought.

STATUS QUO'S TOP STATUS

Boutique & Soccer Arena Promotions Are Credited

LONDON—Latest album from Status Quo, "Blue For You" on the Vertigo label, has completed a hat-trick for the band and for Phonogram in that it is the third Quo album to go straight to the number one spot on the chart here.

Though promotion for the album has been planned for more than five months, the campaign did not use any television advertising but instead used advertising space available at the stadiums of top football clubs.

Ken Maliphant, Phonogram marketing director, says: "The album had been just two weeks in the shops when it went near to gold status. We were confident it would be at least a top five hit, but coming in straight at the top isn't too surprising. 'Blue For You' had been the subject of a very carefully planned promotion."

In fact, the initial promotion was planned while the album was being recorded by Status Quo late last year. Phonogram worked closely with the musicians on all aspects of content and sleeve design.

Says Maliphant: "It was the first time Status Quo had used the Phonogram studios and a lot of our marketing ideas came from the sessions, including packaging and display. Our strategy also included sending out the album from our depot at a specific time.

"The albums were in all the shops by a predetermined date and our research pointed to the fact that 'Blue For You' would be an immediate best-seller."

Two of the techniques involved in marketing included promotion by taped advertising plays in 600 boutiques and department stores where

Levi jeans and jackets are sold. This was part of a merchandising deal between Phonogram and Levi, with Quo's management company.

In addition there was arena advertising at big soccer matches, including the Football League Cup Final.

It was just a year ago that Status Quo's last album, "On The Level," came straight in at number one in the album chart. The previous one was "Status Quo" in 1974, while "Hello" in 1973 was also a chart-topper though not making number one in the first week. PETER JONES

Order Pirate To Pay

PARIS—The rather complicated legal "pirate" case brought by CBS against the discount retail chain FNAC and others has ended with an award of \$5,600 damages against FNAC.

This industry "scandal" started in 1973 when certain pirate cartridges were being offered to retailers and Show magazine discovered that FNAC was selling them to the public.

The offending cartridges were withdrawn from sales and CBS, the principal victim, took action against FNAC and certain other similar groups involved.

The court ruling was that the cartridges should be destroyed. Further, Top Diffusion, Zemour Guy and The Graduate, all involved in the prosecution, were ordered to pay, collectively, around \$50,000 in damages to CBS.

And the court ordered that the judgment should be published in the trade press and two daily papers.



CBS photo

MASTERS WORK—Illustrating that true artists bridge national and music genre boundaries Columbia Masterworks recording artists Jean-Pierre Rampal and Claude Bolling recently sold out performance at the Bottom Line, a New York City venue better known for presenting U.S. jazz and rock acts. Shown relaxing after the performance are: (from left) Don Dempsey, Vice President of Merchandising, Columbia Records; Marvin Saines, Vice President, Columbia Masterworks, U.S.A.; Rampal; Bolling; Bruce Lundvall, Vice President and General Manager, Columbia Records. The artists current album, "Suite For Flute And Jazz Piano" is riding the pop charts in the U.S.

Woolworth Joins Big Promo

LONDON—Damont Records managing director, Monty Presky, is launching licensed label, D & M Sound, with 520 commercials on three commercial radio stations. Half of the commercials are produced in association with the Woolworths chain. Lasting 30 seconds, they will promote the first album and single on the label from Camp Galore.

The other half of the commercials, lasting 45 seconds, are for the general trade.

The \$30,000 campaign is concentrating on Capital, Piccadilly and Trent, with 120 commercials on Trent and 200 on the other two stations spread over two weeks.

Of the 45-second commercials, 70 percent are for the single, "Ballin' the Jack," with the rest featuring tracks from the album Deco Disco. The releases are also being promoted by a 300-plus disco mailout, as well as Wilde Rock Tapes.

Woolworths' record buyer Bob Edgerton says he is delighted to be involved in the promotion, and is keen to hear from any other record company wanting to involve Woolworths in other non-exclusive deals.

The campaign is unusually heavy for commercial radio. Most record companies tend to book 49 spot packages per week, whereas the D & M Sound promotion is for 100 spots per week on Capital and Piccadilly, and 60 on Trent. Presky's reason for

choosing Trent in this promotion, is because the disco sound created on the label is reported to have a strong hold in the North Midlands.

EMI-MAM Ink Pact

EMI records limited have finalized a long-term licensing contract with the MAM group of companies which includes product from Tom Jones and Engelbert Humperdinck and also Gilbert O'Sullivan and a roster of new artists.

The deal, which is for the world excepting the U.S. and Canada takes effect immediately and the first singles through EMI on the MAM label will be released on April 2nd.

Negotiations for the deal were completed by Gordon Mills, chairman and Bill Smith, Managing Director, MAM group of companies, Leslie Hill, Managing Director of EMI Records Limited, and Ron Caves, executive, international repertoire, EMI Limited.

Simpson Wins Sabbath Suit

LONDON—Nems executive Patrick Meehan is to pay \$70,000 in damages to former Black Sabbath manager Jim Simpson, who now runs Big Bear Records.

Simpson sued the four members

International Keen Elected A Director

LONDON—Alan Keen, general manager of Radio Luxembourg in London since 1970, was this week elected to the board of directors and becomes managing director.

Keen joined Radio Luxembourg in 1970, when running his own music publishing company, Alan Keen Music. Previously, program director with the pop pirate station, Radio London, he left in 1967 to take over responsibility for Liberty Records' publishing company, Metric Music.

Keen is the first Radio Luxembourg general manager to be elevated to the board of directors.

Diskonts

• Continued from page 47

of the Mountains, Shamal by Gong and Genesis' Trick Of The Tale.

Meanwhile, the Daily Mirror's Pop Club label, which is being marketed through Pye (Billboard, April 3) has launched its first single with a competition that can only be entered if the single has been heard. The disc, Pop Club Convoy, was released last week but is only receiving airplay on Radio Luxembourg and a few of the commercial stations.

Pop Club manager, Clifford Davis, described the competition as: "As most novel and exciting breakthrough in the history of pop." The first prize is a weekend for two at Radio Luxembourg and there are 250 copies of the Brotherhood Of Man album and 250 Pop Club T-shirts as consolation prizes. It is open to Pop Club members only, who have to supply detailed information about the disc. It is envisaged that if the membership, now nearing 200,000 have to buy the record to enter the competition, it will put the single straight into the Music Week charts.

The Daily Mirror has now extended its discount offers to concerts—up to 30 percent off tickets for selected venues in the Rick Wakeman tour—as well as half price admission to certain discotheques. A spokesman for W.H. Smith said this week that the discount offer through the Daily Mirror had been very successful for trade and further offers were being considered.

of the group for breach of contract and claimed damages from Meehan and his co-manager Wilf Pine. The case was contested by all the defendants.

Mr. Justice Oliver ordered that the group pay \$15,000 to Simpson and Meehan the remaining amount, \$55,000.

However a document had been produced in court, signed by Meehan, stating that he would pay any costs incurred by the group in extricating themselves from the original contract with Simpson.

Simpson claimed that he had steered Sabbath from obscurity to stardom and that the fruits of his labors had been taken away from him. The damages awarded to him were in respect to commissions he would have received had he been managing the group over the past few years.

No order was made against Pine. After the case, Simpson said Pine was no longer involved with Meehan and had given a statement to Simpson's legal representatives to the effect that he had only obtained the band under Meehan's instructions. Black Sabbath also has its own action pending against Meehan.



RCA photo

JAPANESE SUMMER—Bob Summer, head of RCA Records International, is surrounded by 14 best seller plaques issued by RCA's Japanese affiliate, the RVC corporation. The recipients of the 1975 awards were John Denver ("Rocky Mountain Christmas," "Windsong" and "An Evening With John Denver"); George McCrae ("Rock Your Baby"—single and LP); Elvis Presley ("Promised Land," "Today"); Hues Corporation ("Rockin' Soul"); K.C. & the Sunshine Band ("K.C. & the Sunshine Band" and "That's The Way"); Carol Douglas ("The Carol Douglas Album"); Harry Nilsson ("Pussy Cats"); David Bowie ("Young Americans") and Sylvie Vartan ("La Reine de Saba"). Artists were also awarded scroll of appreciation from RVC.

From The Music Capitals Of The World

LONDON

Remarkable success of Daniel Boone's "Beautiful Sunday" continues—just reissued in Japan, it has sold 970,000 copies in two weeks.

... Mike d'Abo and Mike Smith (formerly of the Dave Clark Five) are working together on an album for CBS world-wide. ... Wayne Bickerton and Tony Waddington took their new State Records signing Shorty out on the road to meet dealers, press and local radio personalities. Promotion was centered on the band's new single, "Hey Baby, What's Your Name." ... Five gold and silver disks were presented to Billy Connolly by Polydor managing director Fred Haayen for sales of "Cop Yer Whack For This," "Get Right Intae Him" and the single "D.I.V.O.R.C.E."

The Three Degrees open a British tour with nine performances at the London Palladium (April 12 to 17). CBS is releasing a new single, "Toast Of Love." While in the U.K. the group will record a radio special for the BBC's David Hamilton Show, as well as appearing on BBC TV's Pebble Mill at Night. From May 10 to 22 the Three Degrees interrupt their tour to undertake a string of major concert and television appearances in Amsterdam and the Hague, Holland.

... Toots Hibbert of Toots and the Maytals has been presented with Jamaica's Musgrave Medal for outstanding contributions to music by the country's U.K. High Commissioner. ... Show-jumper Harvey Smith is recording an album for producer Vic Lewis.

CHRIS WHITE

MOSCOW

An agreement recently signed between the cultural ministries of the USSR and the German Democratic Republic provides the organization of several music festivals and contests this year, the most interesting being an international pop song festival to be held in Dresden, Germany, with participants from all Socialist countries.

Italian pianist Nino Gardi on a concert tour here. ... Mireille Mathieu scheduled to perform in Russia this month, after her debut here ten years ago. ... Two Shostakovich scholarships set up by the Ministry of Culture here to be granted to two students at Moscow and Leningrad conservatories. ... And to mark the 70th anniversary of the composer, a special postage stamp is being issued by the Ministry of Communications here.

To mark 20 years of the Oleg Lundstrem jazz orchestra here, Melodiys is releasing a two-record set this year, featuring the aggregation in a program of national and international works, including material from Duke Ellington and Glenn Miller. The band is currently top professional jazz outfit in Russia, touring constantly, and it has several times taken part in international jazz festivals in Eastern Europe as well as releasing albums through Melodiya.

A large roster of international classical acts booked here recently by the Gosconcert agency included Japanese conductor Tadasi Maori, Ru-

manian Liviu Ionescu, and Charles Farnkomb from Sweden; and singers Elinor Ross, Gerard Serkoyan, Gertruda Jan and Nikolai Gyaurov, the latter featured in "Boris Godunov," at the Bolshoi Theatre. ... The Vienna Youth Chorus competed an extended tour of Russia with stage performances in Leningrad, Kiev, Minsk and Moscow. ... Buenos Aires vocal/dance quartet is on its second concert tour of Russia.

Spanish singer Michel is currently here on a six-town visit, latest of several concert tours here where he enjoys very strong support. ... Garcia L. Richerand, UNESCO's inter-governmental copyright committee's chairman and a top copyright executive in Mexico visited Moscow by way of invitation of the Russian copyright agency VAAP.

Yuri Gulyaev, the Bolshoi Theatre soloist, back from a tour of Canada. ... Jazz festival held in Donetsk, with several top national jazz acts taking part, and this is the only jazz festival scheduled for this year.

STOCKHOLM

U.S. tenor saxophonist Johnny Griffin and drummer Art Taylor were in Stockholm for jazz concerts with local musicians Robert Malmberg (piano) and Roman Dylag (bass). The concerts were recorded by Swedish Radio. ... CBS is currently running a major cassette promotion campaign, "Buy four, pay three" which include 40 titles from the company's cassette repertoire and operates in all major record shops. ... Strong seller here after TV appearance last fall is Australian recording artist Kamahl, currently No. 12 in the chart with "The Elephant Song" album. Kamahl is on a European concert tour which takes in Sweden and Phonogram is tying in with the release of his new album "Kamahl Live At The Sydney Opera House." ... English musician, composer and arranger Mike Gibbs was here to record a concert with the Swedish Radio Jazz Group, produced by Bo Broberg.

Cat Stevens starts his world-wide tour in Stockholm with concerts at the Concerthouse on April 17 and 18. His Majikat concert in Gothenburg last November drew an audience of 9,000. ... Swedish dance band Thorleifs is currently No. 1 in the Swedish sales chart with the first album on its own Thors label. ... Phonogram currently has seven albums in the Swedish Top 20. ... Swedish television recorded the recent Gilbert Becaud and Woody Herman concerts at Berns in Stockholm. ... David Bowie makes his concert debut in Sweden with appearances at the Tennishallen in Stockholm on April 26 and at the Scandinavium in Gothenburg on April 28.

Madeline Bell was here for a TV appearance which coincided with the release of her new Pye album, "This Is The Girl." ... Metronome is releasing 20 classic rock singles in the series Atlantic/Atco/Rolling Stone Golden Oldies. ... American comedian Jerry Lewis is to appear at the Hamburger Bors in the first week of June, accompanied by Lasse Samuelson's 28-piece

(Continued on page 51)

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Latin Movie Opens With Excitement

• Continued from page 10

and which also starred the Fania All-Stars, among a host of other Latin singers and musicians.

Making this particular film project a bit more salable on the world market is the presence of Geraldo Rivera, the television host, as narrator of the historical portion of the movie which traces the roots of salsa music to Africa and through the Caribbean islands. Also, the film contains a number of film clip insertions, some rather campily comical in retrospect, of such Latin movie stars as Desi Arnaz, Rita Rios and Carmen Miranda.

The film itself presents an excellent example of what salsa music is all about. The base musical element is a concert by the All-Stars given at Yankee Stadium here two years ago. As the historical film clips end, the more modern results of the growth of the musical genre are given vivid expression by the Yankee Stadium performers.

The percussionists shine in "Salsa" with such as Mongo Santamaria and Ray Barreto given ample time to show their remarkable skills on the congas and bongos. One of the highlights of the movie came when Manu Dibango did to versions of "Soul Makossa" for the crowd, his original and then a Puerto Rican version with the All-Stars backing.

As with "Our Latin Thing," Fania has released a sound track album and will also make "Salsa" available free of charge to prisons around the country.

The gala opening at the Embassy Theater was complete with spotlights and limousines dropping off the stars who walked through a roped-off corridor flanked by policemen. In addition to the stars of the film, Janis Ian showed up for the show in support of Fania All-Star Larry Harlow who arranged and played on one cut of her latest album.

Following the premier, Massucci hosted a mammoth party at the Star Gate disco for nearly 1,000 persons.

"The important thing about this movie is the promotion of salsa as a musical genre," Massucci says. "In the movie itself there are guest stars from other labels and that's good. It's not a question of competition. The way I figure it, if salsa music continues to grow Fania will get its share of business."

Certainly the movie will go a long way towards promoting salsa music which has already gotten a firm foothold in the New York area. It was interesting to note that in addition to Janis Ian, other non-Latin music personalities such as Jimmy Castor, Steve Ferrone and Monte Rock III showed up for the event lending a seal of popular approval to the project.

RUDY GARCIA

Latin Scene

PUERTO RICO

Olguita, the younger sister of one of Puerto Rico's leading singers of the 60s, Lisette, is currently making ripples with her song "Emmanuelle." The song, for those who do not know, is the title song of that French soft-core porno success, "Emmanuelle." ... A new magazine appealing to the island's ever increasing salsa fans hit the streets this month. It is appropriately named "Salsa magazine." The first issue had stories on Ismael Miranda, Raphy Leavitt, El Gran Combo, Ray Barreto and Justo Betancourt. According to an editorial, the spanish-language magazine will soon be selling in the States.

Too bad that only two performances were scheduled of the \$100,000 local production of Giuseppe Verdi's opera "Othello." Funded by Union Carbide and the government, the opera was presented on March 19 and 20 at the University of Puerto Rico auditorium. Singing the part of Desdemona was young soprano Teresa Perez Frangie who represented Puerto Rico in the Met auditions held in New Orleans in March.

The Hyatt hotel does not know yet who will open the luxurious nightclub in the convention center which it will manage for the government of Puerto Rico. One thing sure its that whenever it does open, probably in May, it will give local artists who are finding jobs a bit scarce these days a new place to perform. ... Juan Carlos, adroit player of the Spanish guitar, is back from Spain for an engagement at one of San Juan's loveliest little nightclubs: 8 Puertas. ... Ismael Miranda, top salsa singer and composer, was pretty busy in March: He did two shows in Chicago, then was off to New York to record and do a concert with the Fania All Stars at Madison Square Garden. ... After that, he took off to California for a few weeks. But not to rest.

LORRAINE BLASOR

LOS ANGELES

Orfeon Records continues cooking hits on the West Coast, currently with Lupita D'alesio's version of "Noches Y Dias Perdidos" (Wasted Days and Wasted Nights), while a strong promotion on Marina Dorell seems to paying off also with her latest release, "Como Esta Licenciado." Orfeon feels that this single will be its hit of the year.

Singer-composer Ricardo Cerrato is beginning to make waves on the L.A. scene with his most recent Latin International entry "Me Estoy Acostumbrando A Ti." (I'm Getting Used To You). Though he has an Italian last name, he is Argentinian, residing in Spain, which probably explains why he is being accepted internationally in most major Spanish markets. March has been a very busy month for Latin International, as it saw the release of seven new LPs in the market.

After somewhat of a dry spell in L.A. salsa activity, there were two salsa dances here on March 27. One featured Ismael Miranda with Tommy Dlivencia and Paquito Guzman. The other was with Ritmo '74 from San Francisco and El Conjunto Siva of L.A. To the disappointment of many, both dances were relative failures and rather poorly planned.

Candi Sosa, E&G recording artist, has opened at the Senorial in Mexico City on the bill with Victor Yturbe. Meanwhile, her LP is just a few days from release, and looks promising, due to the fair success with the single "Tu Cancion" and "Alaluya." E&G Productions is also presently recording an extremely fresh young talent: Luciano. The young South American singer is a composer and dynamite arranger as well. The LP is expected out by the beginning of May.

Singer-composer Rudy Calzado has left La Preferencia and joined forces with Cuban conguero Mr. Mazacote, who seems to be doing well every Wednesday at Club Cantilejas in Hollywood.

GERALDO FEENEY

SANTO DOMINGO

Puerto Rican singer Danny Rivera changed his former label Borinquen to Coco Records which is represented here by Bienvenido Rodriguez. ... William Liriano, who represents the Kubaney label here, stated that his company is making plans to invest \$24,000 this year for promotion in the U.S. of recordings of local artists such as: Johnny Ventura, Anthony Rion and Hilda Saldana.

Record distributors and retail store Musicalia frequently use the consumer press media for advertising their new stock such as new and former albums of local and international artists which include: "El Amor" by Julio Iglesias; Danny Rivers's Coleccion 9 LP; Lisette's Coleccion 14 LP; Necedades, (2 LPs); El Gran Combo, "Super Hits"; Charitin, (3 LPs); "Amor Libre" by Camilo Sesto; La Pandilla, (Vol. 3); "Penas" by Juan Bau and Rhina Ramirez (2 LPs).

Argentinian singer Sandro has been on and off bookings for presentations here. Because of his high performance cost no contract has yet been signed. His fans can at best see the artist in a second rate movie showing here. Sandro has lost a considerable amount of popularity as his recordings are seldom heard on the air. The singer has changed his label from CBS to RCA.

Top Dominican singer/composer Charitin (Alhambra) was awarded one of the most coveted trophies in Puerto Rico called "Agueybanas de Oro" for being the top singer/composer of 1975 in Puerto Rico. Charitin took up residence in Puerto Rico after marrying her Puerto Rican manager Elin Ortiz.

Dominican ballad singer Rhina Ramirez (Montilla) now residing in Mexico has projected her career throughout Latin America including Mexico, Brazil, Panama, Puerto Rico and Columbia and future tours are scheduled for Venezuela, Japan, Nairobi and Portugal. On passing through Santo Domingo Rhina was interviewed on tv program "Gente" on RTVD, Channel 4 by producer Hector Herrera. Charitin had a space on video tape on this same weekly program.

Argentinian folk singer Mercedes Sosa (Philips) gave concerts at the Casa de Teatro and at the Estadio Olimpico together with local artists Sonia Silvestre (Karen) and the Convite group.

Recording artist Julio Iglesias (Alhambra) is amongst the top Spanish singers on radio here and his album "El Amor" is getting heavy airplay. Iglesias's previous LP with Mexican themes sold out in all the record stores.

Dominican singer, composer and leader Victor Igrizmal (Musicalia) has a hit in New York with his recording "Llevame Contigo." ... Fausto Rey, Dominican singer who records for Karen, gave a concert at the Belas Artes theater after returning from Buenos Aires where he recorded his latest LP. Rey stated that five of the tracks on this album are "salsa" compositions, this being for commercial purposes to please the public as he is primarily a ballad singer.

Spanish group La Pandilla (Alhambra) which consists of a juvenile singing group of four boys and a girl, have a top international hit called "Happy" in both English and Spanish version. La Pandilla gave two sell out performances here at the Palacio de los Deportes. The group also featured in a film presented here titled "El Alacran."

Top record sales here in 1975 were the following: "Melina" by Camilo Sesto (Pronto); "Armormio" by Raphael (Parnaso); "Mirando Las Estrellas" by Juan Dau (Fana), these three are Spanish singers; "El Jarro Pichao" by Wilfredo Vargas y Los Beduinos, Dominican group on the Karen Records label; "Lo Voy a Dividir" by Puerto Rican singer Lisette (Borinquen); "Amor Prohibido" by also Puerto Rican singer Sophy (Velvet); "La Cama Vacía" by Ismael Miranda (Fania); "Llevame Contigo" by Victor Irrizarri (Musicalia); "El Carbonero" and "Mosaico 1940" by Dominican artist and salsa king Johnny Ventura (Discolor); "El Bimbo" by the Bimbo Jet group.

FRAN JORGE

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Photo by Jerome Blanco

CAYRE'S COHORTS—Joe Cayre, president of Caytronics Industries, major U.S. distributor of Latin recorded product throws a friendly arm around famous Mexican trio Los Panchos while backstage at Madison Square Garden during their recent appearance at highly successful Mexican Song Festival. Trio, along with such other outstanding artists as Pedro Vargas, Vicente Fernandez, Manoella Torres, Armando Manzanero, Lucía Villa and such packed the giant hall for two performances.

Station To Drop Latin Jazz

By GERALDO FEENEY

LOS ANGELES—KBCA has taken another stab at Latin music after eight years of offering the music nighttime exposure.

For over eight years, the popular 24-hour jazz station has featured "Jazz Al Estilo Latino," with Richard Leos two nights a week.

The fact that the Spanish market has a \$2 billion annual buying power in L.A., and that most of that market is made up of Chicanos (Americans of Mexican descent), was not unknown to KBCA.

Saul Levine, station owner, has made attempts in the past to make the program more worthwhile through advertising accounts, but it proved to be difficult, since there is no saturation factor on a program that is only aired two nights a week, making such a buy unappealing to most advertisers.

Over the past year, KBCA has reduced Leos' Latin jazz show little by little until now there are only two hours of Latin per week. Levine is presently considering removing the show completely from the air.

Billboard SPECIAL SURVEY For Week Ending 4/10/76

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

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

IN NEW YORK

1	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	8	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480
2	BOBBY RODRIGUEZ Lead Me To That Beautiful Band, XVS-43	9	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
3	CRUPO FOLKORICO Y EXPERIMENTAL NEUVAYORQUINO Salsoul-2-400	10	ROBERTO TORRES De Nuevo, Salsoul-Sal-4107
4	CAMILO SESTO Amor Libre, Pronto, Pts-1013	11	PUPI Y Su Charanga, Vaya XVS-40
5	TIPICA NOVEL With A Touch of Brass, TR-116XCP	12	MORRIS ALBERT Dime, Audio Latino, 4085
6	SALSOU ORQ Salsoul Orchestre SZS-5501	13	PACHECO El Maestro, Fania JM00485
7	YOLANDITA MONGE Floreciendo, Coco CLP-123	14	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
		15	YAMBU Sunny, Montuno 506

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Four Seasons Repackaged

LONDON—Warner Bros. here has repackaged the Four Seasons' "Who Loves You?" album to capitalize on the group's recent chart-topping "December '63" single.

The LP has been given a new U.K.-designed sleeve and supplies are available to dealers who require it for stocks already held.

"Who Loves You?" was released in the U.K. last December, with cover artwork originating from the U.S. It was considered unsuitable at the time by Warner U.K. managing director Derek Taylor, but there was no time to produce a new sleeve. Taylor also believed that the album contents would throw up a further hit single and when "December '63"

proved him right, the decision to repackage was made.

The new artwork was done in Britain. When it was completed clearance was obtained from the U.S. company as well as the Four Seasons themselves.

The original cover featured a woman, dancing atop a giant hand, and this is now relegated, in smaller form, to the back of the new sleeve.

Taylor has ordered sleeve changes before, notably for the film soundtrack album of "Emmanuelle." He claims it increased the sales by 500%. And the new Warner album by Dory Previn, "Children of Coincidence and Groucho Marx" will have a new sleeve of two Lord Snowdon prints, different to the U.S. design.

From The Music Capitals Of The World

• Continued from page 48

band. . . . Polar Records, which previously released only local material, is now releasing three international masters—"Tornero" by I Santo California, "Charlie Brown" by Two Man Sound and "Love To Love You Baby" by Donna Summer. All the songs are published here by Polar's publishing affiliate, Sweden Music. The Donna Summer album is released through EMI. Also recorded by Polar is a Swedish version of "Charlie Brown" by Birgitta Wolgard & Salut.

LEIF SCHULMAN

PARIS

Following his tour of South Africa and prior to his tour of the U.S., Tom Jones made appearances in France, Belgium and Switzerland. He said he intended settling in the U.S. because of tax problems, but that he would still be able to return to Britain to sing. He added that he had so far sold over 100 million records and had signed again with Pathe-Marconi here. In Paris, he couldn't find a singer prepared to do the first half of the concert, so he tackled the whole 90-minute show himself.

A Paris court fined the pop magazine Salut des Copains \$1,500 for issuing imitation bank notes bearing the photograph of French singer Michel Sardou, the court not appreciating the stunt's advertising value, and 26 cents damages were awarded to the Bank of France. . . . RCA has decided on the name Bluebird for a blues collection of records including Big Bill Broonzy, and it will separate blues from the Black and White jazz collection.

Charles Aznavour has sold his shares in Chappell-Aznavour as well as liquidating his other interests in France, and will live in Switzerland, the main reason being the blocking of his French bank account by the inland revenue office. . . . Fuse Music, set up last October, has signed world rights with Genesis.

Radio Luxembourg has announced that the latest CESP survey gave it 27.1% of the radio listeners in France, greater than any other radio network including the national company, and daily listening amounts to 10,133,000 listeners. Of that total, 25.7% are men, 28.5% men but it is also the favorite (with 34.9%) of young people between the ages of 14 and 24.

Further Luxembourg research shows that the north of France pulls a 53.5% listening figure, and 34.9% of Parisian listeners prefer the station. . . . The Vienna Philharmonic and the London Symphony Orchestra in for concerts in Paris in May.

HENRY KAHN

BRUSSELS

The Roland Kluger production of "Charlie Brown" by Two Man Sound has topped the 500,000 sales mark and is now breaking in Germany. . . . Alain Olivier, former commercial director of CBS France has been appointed general manager of CBS Belgium. He succeeds Pascal Robieffroid. CBS now handles in Belgium Arion, Artone, Big Bear, Blue Sky, Caribou, GGD, Derby, DJM, Embassy, Epic, Escargot, ECM, Golden Fleece, Harmony, Invictus, JAL, Kirshner, Monument, Mummies, Neighbourhood, Philadelphia, Prom, Roro, Sound Stage 7, T-Neck, Thunder, True North, TSOP, Vox and Ours. . . . Billy Swan and Rita Reys with the Pim Jacobs Trio are appearing in the BRT television show "Labyrinth." Rita Reys is also doing two concerts in Belgium.

"Aimee ou Amoureuse" by Carene Cheryl is now rising fast in the charts. . . . EMI has ac-

quired the Strata East jazz label for Belgium. . . . The French jazz label Black & Blue is being handled in Belgium by Polydor. . . . The Glenn Miller Orchestra directed by Jimmy Henderson opened its European tour at the Cultural Center, Hasselt and got a warm reception. . . . British group the City Waites were in for a six-concert tour. . . . Benny Waters, 73-year-old saxophonist who once played with King Oliver, made a ten-day club tour of Belgium and Holland and the Dusko Goykovic Quintet featuring Sal Nistico played two nights at Del's Club in Brussels. . . . Organist Lou Bennett will tour here in May.

JUUL ANTHONISSEN

ZURICH

Attorney Juerg Rordorf, new president of the IFPI Swiss group, has also become president of VSSL, the wholesalers' organization, with a trio of vice presidents, Phonogram's Wolfgang Zimmermann; EMI's Michael Lendvai and Musikvertrieb's Ludwig Schumckli. . . . Champagne for all company salesmen when Sailor's "Glass Of Champagne" hit the Swiss charts.

Sell-out success for a perfect concert by Chick Corea's Return To Forever. . . . And excellent public response to Polydor's new telephone-promotion, featuring mostly new releases. . . . Television special for German ZDF-chain, filmed in Grindelwaldsnow with the band of Pepe Lienhard.

CBS chief Yves Helfenberger looking for new company producer, now August P. Villiger has left to form his own label. . . . Rock group TEA, four Swiss musicians and an English singer, on club tour in U.K., now headlining after having supported the Baker-Gurvitz Army last fall. . . . Songwriter-singer Tommy Fortmann, also Swiss golfing champion, tipped for stardom in Germany, his first Phonogram single "Piccolo Monde" out now.

Promising initial sounds from three synthesizer players and one Moog percussionist in the Bruno Spoerri Swiss Synthesizer Quartet. . . . Last minute cancellation of Tom Jones' first-ever Swiss concert, in Montreux, mainly due to excessive prices for tickets, ranging from \$20-80. . . . Zurich Opera House reporting big success with "My Fair Lady," and next year's productions will be selected from "Hello Dolly," "West Side Story" and "Porgy and Bess."

Delphine label, recently lucky with "Dolannes Melody," now switched from Metronome to Barclay here, with Metronome having reportedly failed to agree on "exaggerated" guarantees. . . . Zurich underground artist Urban Gwender put his 10-year-old exclusive Zappa "archive" on display here when Frank Zappa and his band rushed through Switzerland. . . . Poor ticket sales for Starparade packet, though some top names were involved on the bill. This kind of schlager-entertainment, once popular in the German part of Switzerland, now seems to have lost its attraction.

Bandleader Hazy Osterwald and German engineer Dieter Dierks in possible link for big new recording studio near Zurich. . . . Though Italian names normally only attract Italians here, singer Milva, specializing in Brecht-type songs, always a sell-out to Swiss intellectuals. . . . New television show "Fernsehkleintheater" promoting quality rather than chart product. . . . Bill Wyman's "Apache Woman" taking off in Swiss discs even before its release as a single.

BEAT H. HIRT

International Turntable

Vic Lanza and Paul Watts, marketing managers of EMI's mor and pop departments respectively, have been appointed general managers of newly created mor and pop divisions in the London company.

Bob Mercer, director of repertoire and marketing, announcing the promotions, which follow the departure of EMI U.K. division general manager Brian Jeffery for EMI in South Africa, says the elevation of Lanza to general manager of the new division recognized the significance and successful contribution of that music to EMI. And Watts is to be responsible for all aspects of pop.

Both Lanza and Watts are expected to make further staff changes within the new divisions shortly.

Alan Heather, promotion manager of ATV Music in the U.K., has resigned. This announcement follows the recent decision of Geoffrey Heath and Eddie Levy to leave the company to form their own operation, Heathlevy Music. But Heather said he was not joining the new company. He plans to operate for a while as an independent promoter.

Wilfred Jung has been appointed director, music operations, (Europe) for EMI. He reports to Oscar Hamilton, resident director, Europe. Jung became managing director of EMI Electrola in Germany, November 1971; having joined the company in 1950. He replaces Hamilton as chairman of the supervisory board of that company. Friedrich Wotawa, deputy managing director of EMI Electrola is appointed acting managing director of the German company, effective July 1.

Camila Hellman has formed Sphere Enterprises in London, handling press and publicity for Showaddywaddy and various acts associated with Barry Blue's publishing and production company Bluey Tunes, as well as management for producer Vic Smith.

Don Dive, with Pye for a year and responsible in the U.K. for the Stax and Vanguard catalogs, is new tape manager for Precision. He reports directly to Clive Selwood, marketing director of the Pye Precision. Dive has been in London for six years since leaving his native Australia. Formerly a disk jockey, he has worked in the U.K. for Decca and Chappell.

Dave Rollason, formerly with Selectadisc, has joined Pye in London as field promotion representative for the Yorkshire, Lincolnshire and Manchester areas.

Paul Russell, CBS director of business affairs, has attained the highest position ever reached by an Englishman within that company by his appointment as vice-president of CBS International.

He is moving to New York where he will assist president Dick Asher. He is replaced in London by an American, Norman Stollman, who becomes senior director of CBS (U.K.) having been vice-president of business affairs in New York.

Russell joined CBS in December 1973 and has been responsible for co-ordinating all the company's legal and business affairs. In his new capacity he reports to Asher and handles administrative duties associated with the Asher office. He will also be responsible for establishing a division-wide organization and management program and will assume responsibility for establishing an office in California to maintain artist relations, aid marketing efforts and expedite licensing deals.



Mercury photo

FLYING SKYHOOKS—The extraordinarily popular Australian recording group, Skyhooks, exclusive Mercury artists, clown it up as is their wont prior to embarking on a lengthy U.S. tour. The group has changed the face of Australian rock garnering sales figures previously unheard of in the land of OZ, the group's terminology for the land down under. Such songs as "You Just Like Me 'Cos I'm Good Bed" and "Ego Is Not A Dirty Word" have caused all manner of stir among Australians to the extent that the first was banned on local radio. Skyhooks most recent single, "All My Friends Are Getting Married" has just been released in the U.S. to substantial support. Group is also a visual turnon with some dressing in drag for performances. From left, standing, manager, Mike Gudinski, Bob "Bongo" Starkie, Graeme "Shirley" Strachen. Sitting, from left, Fred Strauks, Redmond "Red" Symons.

International Briefs

HAMBURG—RCA Musik GmbH has acquired sub-publishing rights for Germany for the Sherlyn catalog, which includes material by George McCrae, KC and the Sunshine Band, Gwen McCrae, Jimmi "Bo" Horne, Betty Wright and Jackie Moore.

Also acquired by RCA is the composition of guitarist Francis Goya "Nostalgia"—which has been a hit in Benelux countries. RCA is planning a promotion tour of Germany for Goya including several television appearances.

GENEVA—Sir Charles Curran, president of the European Broadcasting Union and director general of the BBC, laid the foundation stone of the EBU's new Geneva headquarters on March 30. The new building will have underground car parking and conference facilities for up to 175 people and will accommodate the office of the secretary general, the radio and television (Eurovision) programme departments, the legal affairs department and administrative services. The EBU's technical center will continue to operate in Brussels.

MILAN—A new international music fair will be inaugurated at the Casino Municipale in Venice June 13 through June 20. Called the Mostra Mercato Musica, its purpose will be to bring together music publishers, record companies, record producers, artists, impresarios, musicians, disk jockeys, owners of theaters, nightclubs and discotheques, audio equipment manufacturers, musical instrument manufacturers and music journalists.

Reno Rossi, president of the organizing company, says the fair will provide individual stands for exhibitors with office facilities such as telephones and telex, a translation service and the opportunity for round-table discussions on a wide variety of music industry subjects. He is aiming at an attendance of 50,000 for the week of the fair.

NIMES—From July 4 to 14 this ancient Roman city in Southern France will stage its first international jazz festival. It will follow strict New Orleans tradition with bands marching through the streets between the historic buildings constructed by the Caesars. Among the

artists to appear are Milt Jackson, Sarah Vaughan, Dizzi Gillespie, Bill Coleman, Marion Williams, Sun Ra and Lionel Hampton. The six concerts will be held in arenas which were also built by the Romans.

BELGRADE—Yugoslavia is to be represented by the five-strong group Ambadori in this year's Eurovision Song Contest, to be held in Holland, April 3. They will perform "Ne Mogu Skriti Svoju Bol," written by leading member Slobodan Vujovic, and the selection was by an official jury at the 1976 Song Festival staged in the Adriatic resort Opatija.

Ambadori is based in Sarajevo and records for the Diskoton label. Two other prize-winning songs at the festival were: "Bye, Bye, Bye," by Aleksandar Ilic, sung by Bisera Veletanlic; and "Laku Noc Draga," written by Vojkan Borisavljevic and Filip Beli, and sung by Leo Martin.

U.K. Ministry Gives Musexpo Exhibitor Grant

LONDON—A U.K. Government subsidy is to be available for British companies participating as exhibitors at Musexpo 76 in New Orleans (Sept. 8-11).

This arrangement was confirmed following a London visit by Roddy Shashoun, Musexpo organizer, when the British Overseas Trade Board agreed to support a group of music publishers and record companies taking stands.

The subsidy will amount to 90% of the cost of a stand and 50% of two air fares. The Music Publishers' Assn. here is circularizing members with details of the offer and the British Phonographic Industry will do the same.

The following companies have already made a firm commitment to exhibit: Amphonic Music, Belsize Music, Summit Music, Blacksheep Music, Hush Music, Panache Music, Valentine Music, Kenmar Music, Duart Music and Wilson Editions/Eurobeat.

And another Musexpo development is the appointment of Jimmy Parson as U.K. co-ordinator. Former promotion director of Radio Luxembourg in London, Parsons now runs his own Full Moon Music.



Photo by Bruce Cole

CAPITOL CAPTAINS—In lieu of the usual Canadian Executive Turntable column this week we herewith show the smiling faces of newly appointed or promoted executives of Capitol Records-EMI of Canada Ltd. as announced by label president Arnold Gosewitch. Standing, from left, Brian Josling, promoted to vice president Marketing; Bill Bannon, promoted to Director of Promotion, Artist Development and Publicity; Bob Rowe, promoted to Director of Sales; label recording artist Suzanne Stevens on hand to congratulate the gang; Gosewitch; Paul White, promoted to vice president a&r; Malcolm Perlman, promoted to vice president Finance; Glen Lane, promoted to vice president Personnel and Administration and John Apsitis, promoted to vice president Manufacturing and Distribution. Kneeling, from left, Bob Darry, promoted to Director of Credit Services; Hans Klopfer, promoted to Director of Manufacturing; Bob Normand, promoted to Director of National Distribution, Customs and Traffic; Roly Legault, promoted to Director of Advertising and creative Services; Don Williamson, promoted to Director of Accounting and Dave Evans, promoted to vice president Marketing. Not shown is John Macleod, promoted to vice president and Legal Counsel.

Glatt Bids For New FM Radio Outlet

OTTAWA—Harvey Glatt, one of the most respected and active members of the Canadian music industry, has applied for an FM license for Ottawa to be known as CHEZ-FM.

The executive of the proposed station would comprise Glatt as president, Tim Thomas as director of programming and Hugh Batchelor as general manager.

Glatt's name has been synonymous with the entertainment industry in Ottawa, and for that matter, the rest of Canada, for the last 20 years. In 1957, in partnership with Arnold Gosewich, currently the president of Capitol Records-EMI of Canada Ltd., Glatt opened a record retail outlet in Ottawa known as Treble Clef. By 1975, Treble Clef had turned into a major chain consisting of six record stores, four stereo shops, and a franchise outlet in Hawkesbury, Ontario, employing over 90 people with gross sales in excess of four million dollars. (In 1958 Gosewich left to join the Sherman's record retail chain which was subsequently bought out by Capitol Records.)

While running the Treble Clef chain, Glatt became the top concert promoter in the Ottawa area, and since 1958 has presented the top domestic and international talent in that area of the country. He has also occasionally become involved in promoting touring artists and companies with other Canadian promoters.

In 1959, in partnership with Denis Faulkner, Glatt opened Le Hibou, the first entertainment coffee house in Canada.

Over the years Glatt has managed such top Canadian acts as the Courriers, the Esquires, the Children (a group that spawned Bruce Cockburn and David Wiffen whom he managed separately) and led to the establishment of a cooperative mu-

sic publishing company, Bytown Music), the Paupers (whom he co-managed with Bernie Finklestein), the Girlfriends (who later became the Willows) and Threes A Crowd. He was also associated with Diane Brooks and Eric Mercury and the Soul Searchers; James Leroy and Denim and the Bad Seed from Halifax, which included Brian Ahearne who later became Anne Murray's producer.

Glatt also has produced a number of Canadian theatrical productions including "No Exit," "Miss Julie," "The Subject Was Roses" and "Love And Maple Syrup."

Two years ago, Glatt formed Treble Clef Distribution which specializes in imported records and "overlooked product by predominantly Canadian artists" and relying on merchandising methods such as in-store promotion rather than extensive airplay, current sales are approaching the \$1 million mark.

Tim Thomas is a familiar name in broadcast circles in Canada. He came to Canada in 1968 from the U.S. to work at CHUM-FM, Toronto, as an announcer. In 1973, he left CHUM-FM to become program director at CHOM-FM in Montreal and later returned to Toronto to pursue freelance opportunities in advertising and syndication and to develop his abilities in television.

Hugh Batchelor has been involved in broadcasting since 1961 when he joined the Board of Broadcast Governors as assistant director of economics. He became the director in 1964. In 1968 he joined CHUM Ltd. as the director of planning and development and in 1972 he established a creative commercial sound studio in Toronto known as That Commercial Place. In 1975, he sold his interest in that company to return to Ottawa to work on new communications prospects.

CHEZ-FM will operate, if licensed, twenty-four hours a day in stereo on a frequency of 108.1 with

an effective radiated power of 100,000 watts.

"CHEZ-FM would program primarily music from albums, mostly contemporary popular material ranging from Paul Simon to the Carpenters, from Gordon Lightfoot to the Rolling Stones," reads his proposal to the Canadian Radio and Television Commission.

"... The music although perhaps 60% of it could be called rock or rock oriented, is drawn from a library of about 7,500 albums, representing some 30,000 playable selections."

Glatt compares CHEZ-FM's planned format with CHUM-FM in Toronto which claims a 600% audience growth in its first five years and annual billings of over a million dollars and CHOM-FM in Montreal, which as of the summer of 1975, was the most listened to FM station in Canada.

In a recent interview Glatt indicated that the underlying theme throughout the station's format would be the promotion of the arts in Ottawa with magazine programs, reviews and news. CHEZ-FM would also be aimed at the 18-34 age group.

Canada Executive Turntable

A complete restructuring of RCA Canada's regional concept has been made by Ed Preston, the vice president and general manager of RCA Limited.

Andy Nagy has been appointed operations manager of the new central and eastern region. In this new position, Nagy assumes the responsibility for sales, promotion, a&r and studios for Ontario, Quebec and the Maritimes.

U. Schnack, the former sales manager of the British Columbia branch, will assume sales and promotion responsibilities for the four western Canadian provinces as western re-

Canada Market Study 100 Mil Unit Annual Potential Seen In 1990

• Continued from page 1

holds in Canada. The percentage of households with record-playing equipment will increase from 74.4% of households in 1974 to 96.2%. In absolute numbers, by 1991, there might be 9.3 million households with record-playing equipment in Canada."

Applying the ratio of 10.7 records sold per household, Klopchic concludes that by 1991, there will be a market in Canada for close to 100 million records. This figure includes albums and singles. (In 1974 albums represented 68% of all records sold and singles, the remaining 32%.)

In a projection on the growth of the prerecorded tape market in Canada, Klopchic, again basing his findings on figures provided by Statistics Canada, concludes that it is probable that tapes will continue to hold 30% of the market, unless a major technical innovation is introduced and marketed.

Using the same projections prepared for the record market as an indication of the future market of tapes (Cassettes and 8-tracks combined), Klopchic states, "In 1974, 10.7 million prerecorded tapes were produced and shipped by Canadian manufacturers. It is estimated that by 1981 approximately 15 million prerecorded tapes will be shipped and 37 million by 1991."

Analyzing figures for the year 1971 pertaining to import and export of records in Canada, Klopchic concludes that the amount of business carried out in that area is not significant.

"The total number of records sold in Canada in 1971 was 43.1 million units, of which 92% were manufactured in Canada and 8% were imported," finds Klopchic. "Of the total number of records manufactured in Canada and sold (in 1971) 1.7 million units were exported to foreign countries or 4.3%."

The necessity of export to the Canadian music industry was also emphasized in the report. Citing the small Canadian domestic market, Klopchic states that his findings indicate that in order to pay the costs of an average Canadian album and generate a profit, a record company increasingly endeavours to market abroad, based on the Canadian master tape.

The Canadian market is on the average 10,000-15,000 units of each Canadian album released, though some successful albums have sold close to 100,000 copies in this country. In this report a number of executives from Canadian record companies stated that the economics of

record production in Canada is such that in order to cover the costs of an average Canadian album and make a small profit, a minimum of 20,000 LPs have to be sold in Canada.

In the area of distribution in Canada, the report suggests that there are several indications that rack jobbers are increasing their market penetration in this country. One rack jobber indicated that his sales had increased tenfold in the last 10 years and he now services from 400-500 stores in Canada. Another services up to 1,000 stores across Canada and their sales have doubled in the last 10 years. "It is estimated that approximately 4,000 stores in Canada are serviced by rack jobbers," the report states.

Conflicting impressions of the role of rack jobbers in the Canadian music industry also arose. "Several people in the record industry are under the impression that rack jobbers owned by a record company tend to promote products from their parent company, and the cream of the product from their other suppliers; and many Canadian LPs, especially by now acts, are not properly represented by rack jobbers, who are interested primarily in turning over their inventory as rapidly as possible.

"Others within the industry feel that since these rack jobbers operate as independent profit centers, there is no bias in their selection of merchandise."

In a summary of views expressed by those people interviewed in the Canadian music industry, the report finds that the Canadian Radio and Television Commission's 30% Canadian content regulations for AM radio has been helpful in stimulating Canadian record production, and providing promotional exposure to Canadian records and artists which has also aided the industry in achieving some cost reductions, by virtue of increased volume.

It was also found that there is a general appreciation in the industry that the manager's role is vital and that there is a need to develop Canadian expertise in this area." A general approach sought by the industry is: more selection of talent, more professional development of this talent and more aggressive marketing of the final product in Canada and abroad."

(This is the second part of a two-part look at the Klopchic Report on the Canadian record industry leased by the Ontario government's ministry of industry and tourism.)

gion operations manager.

John Ford has been appointed promotion manager for the western region and also assumes the duties of product manager for Ariola America.

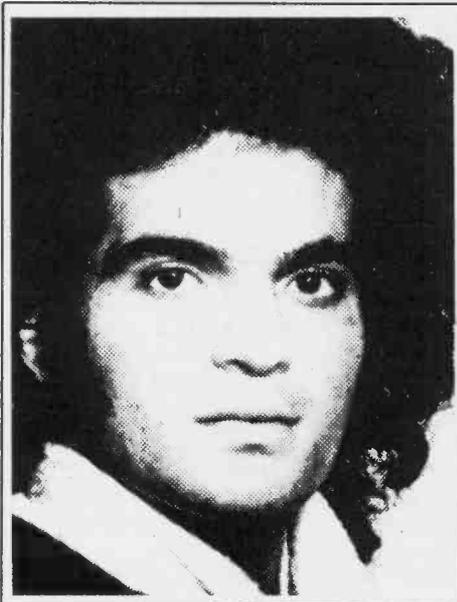
John Murphy, the former product manager of ABC Dunhill when that label was manufactured and distributed by RCA in Canada, has resumed his role as promotion manager of the central region.

Karen Lakey has been appointed promotion representative for Alberta and Saskatchewan working out of Calgary.

A new press relations and information office has also been set up by RCA Canada. Margaret Cooks, formerly with CFTO-TV, Toronto, has joined RCA to handle this office. Cooks was the program organizer and coordinator for the game show "Definitions" as well as "Toronto Today." She also handled artist relations and public relations for the station. She will work out of RCA Limited's head office in Don Mills, Ontario.

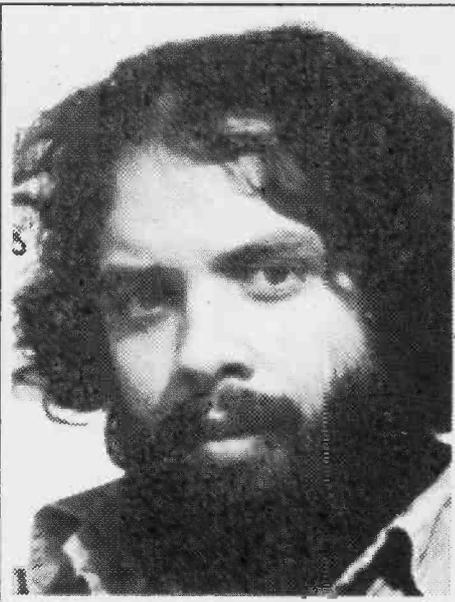
Adrienne Santangelo has been appointed to the position of national promotion director at Boot Records Limited in Toronto.

CONGRATULATIONS TO ALL 1976 JUNO AWARD WINNERS



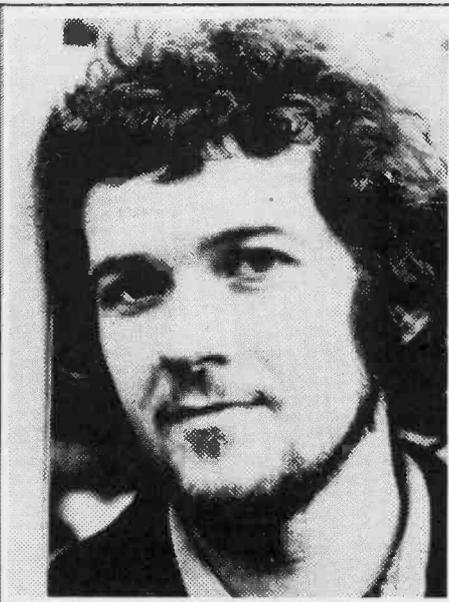
Gino Vannelli

(Male artist
of the year)



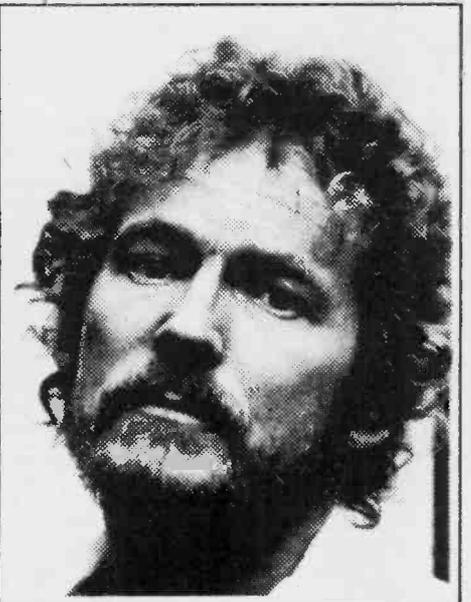
Dan Hill

(Best new
male artist)



Murray McLauchlan

(Country male artist
of the year)



Gordon Lightfoot

(Folksinger
of the year)

CAPAC also congratulates its other nominees, with best wishes for continued future success:

Gordon Lightfoot, Murray McLauchlan (Male artist of the year)/Beau Dommage, Harmonium, Stampeders (Group of the year)/Robert Leger, Murray McLauchlan, Fred Mollin-Phil Savath-Larry Mollin, Gino Vannelli (Composer of the year)/Susan Jacks, Patti MacDonnell, Sylvia Tyson (Country female artist of the year)/ Stompin' Tom Connors (Country male artist of the year)/Family Brown (Country group of the year)/Stompin' Tom Connors, Murray McLauchlan (Folksinger of the year)/Sylvia Tyson (Best new female artist) /Aut'Chose, Heart, Maneige (Best new group)/Liona Boyd, Francois Dompierre, André Gagnon (Instrumental artist of the year)

The Canadian performing rights organization



Composers, Authors and Publishers Association of Canada

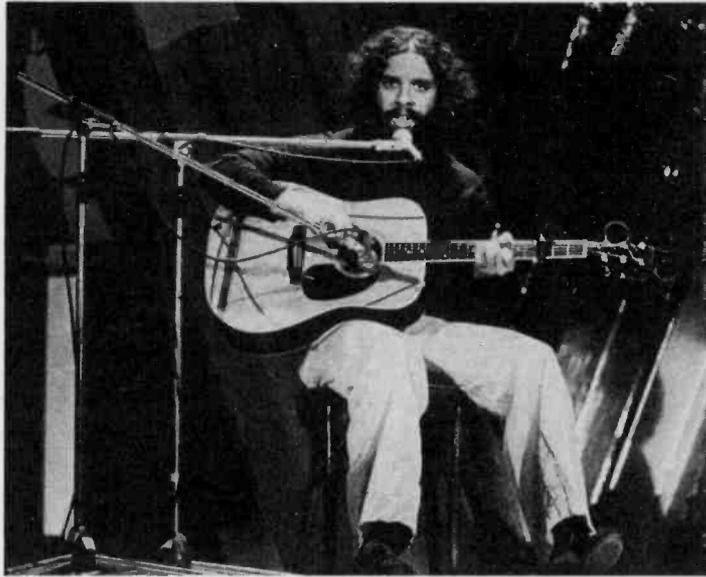
1240 Bay Street, Toronto, Ontario
1245 Sherbrooke Street, Montreal, Quebec
1 Alexander Street, Vancouver, B.C.

1975 Juno Award Show

By MARTIN MELHUIH



Carrol Baker stops show.



Dan Hill sings "You Make Me Want To Be."

Photos by Bruce Cole

TORONTO—The twelfth annual Juno Awards (only the second to be televised nationally over the CBC television network) confirmed Bachman-Turner Overdrive's stature as the top group from Canada; introduced a new face to the awards in the person of Hagood Hardy who's instrumental hit "The Homecoming" generated three awards; launched at least one artist's career; stirred up the almost traditional controversy over ways and means and honored the founder of the awards, Walt Grealis.

Close to 1,800 people from the Canadian record and broadcast industries attended the event March 15 at the Ryerson Theatre in Toronto.

The Junos are voted on by members of the Canadian Academy of Recording Arts and Sciences after nominations have been established on the basis of audited sales figures. All but a handful of awards are voted on in this manner by CARAS, whose membership of close to 570 professionals originates from various areas of the Canadian music industry.

One of the more moving moments of the evening saw the crowd rise and give a standing ovation to Walt Grealis who 12 years ago established an awards system in Canada. Randy Bachman, the leader of BTO, who was on stage with Robbie Bachman and Blair Thornton to accept their award as Best Canadian group of the year, unexpectedly pulled a maple leaf-shaped plaque out of a brown paper bag he had carried with him and called Grealis to the stage.

Before presenting the plaque to Grealis, Bachman indicated that it was a people award and then read the inscription. "To Walt Grealis. You Were Always There When We Needed You. Signed: The Musicians Of Canada, 1976."

Earlier in the proceedings, co-host Phil McKellar of CKFM, Toronto, had paid tribute to Grealis before introducing him to the crowd.

Another of the highlights of the evening was the vocal performance given by country singer Carroll Baker of her hit "I've Never Been This Far Before." She received by far the most enthusiastic audience response of the evening and has since been deluged with offers from various record companies who saw Baker's potential as an international country star.

She had been nominated this year in the category of Canadian country female artist of the year. Anne Murray took the honors this time around.

The definition of country music took a quick revision of meaning this year as Murray and folksinger Murray McLauchlan won awards in the categories of best country female artist and best country male artist respectively. Gordon Lightfoot, who was unable to be present to accept his award because he was playing a concert in Reno, Nevada, won a Juno as folksinger of the year.

Both Murray and McLauchlan were also absent from the proceedings. Murray was on tour in the U.S. and McLauchlan was putting the finishing touches on a film out in Vancouver. No-shows by some of the major acts who won awards was one of the major disappointments of the evening. Mel Shaw, the president of CARAS agrees, "I'm sure the fact that some of these major stars didn't appear was disappointing to the public. You can't force them to be there though. This is a thing that plagues most awards but you have to remember they're in the business of public acceptance and touring is a very big part of that. It would be nice

seeing that the public as well as the industry is acknowledging their success with their awards, if they could work it into their schedules."

Gino Vannelli, Joni Mitchell, the Mercey Brothers, Elton John (who was in town recording) and Captain & Tennille also were not present to pick up their awards.

Jean-Pierre Guilbert and Doug Chappell of A&M Records of Canada accepted for Vannelli; Ken Middleton, the president of WEA Music of Canada accepted for Mitchell; John Reid, Elton John's manager accepted for him; and Gerry Lacoursiers, the president of A&M Records of Canada accepted for Captain and Tennille.

The presence of Bachman-Turner Overdrive and Blood, Sweat & Tears with David Clayton-Thomas at the awards saved the show from being an all newcomer affair and added the much needed excitement that only the appearance of established stars can bring to a show of this sort.

Mel Shaw, on the other hand, sees the Junos as a vehicle for building stars. "If the industry is to grow," says Shaw, "we can't depend on those big Canadian stars showing up each year. The new acts are there with enthusiasm and high hopes because for most of them it is their first opportunity to be seen on national television. That also gives the show excitement."

One of the new faces at the awards this year was Hagood Hardy whose instrumental hit "The Homecoming," which had originally been written as a theme for a Salada tea television commercial, earned him two awards as composer of the year and instrumental artist of the year as well as bringing a Juno to its producer Peter Anastasoff as producer of the year. His live piano performance of the song with the CBC orchestra was a definite highlight of the evening.

Two of the awards presented this year, recording engineer of the year and best album graphics, were not voted on by the membership of CARAS but rather were judged by a panel of experts in those fields.

In the category of recording engineer of the year, each engineer submitted what he or she felt was their best work and then were judged by a panel of their peers. This year 38 albums and 10 singles were submitted and judged by a panel which included George Graves, Bob Morten, Willi Morrison, Paul Gross, Paul Hoffert and Jack Richardson. The Juno went to Michel Ethier for his work on the instrumental album "Dompiere" by Francois Dompiere. Jack Richardson of Nimbus Nine made the presentation.

In the category of album graphics of the year the albums nominated were judged on the basis of design, originality and merchandising impact by a panel of judges which included Allan Fleming, chief designer, University of Toronto Press; record retailer Sam "the Record Man" Sniderman; Terry O'Malley, the president of the advertising agency Vickers & Benson Ltd.; and David Mirvish of the David Mirvish Art Gallery in Toronto. The eventual winner was Bart Schoales for his work on the cover of Bruce Cockburn's "Joy Will Find A Way" LP on the True North label, distributed in Canada by Columbia. Roy Hennessey of CKLG in Vancouver made the presentation after giving a brief insight into the history of the evolution of the record for the benefit of the tv audience.

An international perspective was added to the awards' ceremonies (Continued on page 58)



Ken Middleton, WEA Canada chief, accepts award for Joni Mitchell as Canadian female artist of the year.



Gerry Lacoursiere, A&M of Canada label boss, accepts Juno for Captain and Tennille, best selling international single of the year.



Patricia Dahlquist is best new Canadian female artist.



Bruce Allen, BTO manager, accepts one of three Junos group won. Looking on, from left, are Randy Bachman, Blair Thornton and Robbie Bachman.



Charley Pride, premier U.S. country singer, chats offstage with Toronto Star music critic Peter Goddard and singer, Valdy, who performed his hit single "Yes I Can" for gala audience.



Beverly Lightfoot accepts for her brother Gordon named Canadian folksinger of the year. Pat Dahlquist looks on.

They came They saw They collected

- 1. Juno Award for Group of the Year**
- 2. Juno Award for Best Selling Single**
You Ain't Seen Nothing Yet
- 3. Juno Award for Best Selling Album**
Four Wheel Drive



Marketed by Polydor



Distributed in Canada by Polydor Ltd., 6000 Côte de Liesse, St. Laurent, Que.



Jean-Pierre Guilbert of A&M Records of Canada holds up Juno he accepted for his friend, Gino Vanelli, named Canadian male artist of the year.



Hagood Hardy accepts one of two he won. Lisa Hartt, who presented, looks on.

Photos by Bruce Cole



David Clayton Thomas, with Blood, Sweat and Tears, perform right after flying in from engagement at Puerto Rico's Caribe Hilton.



Above, Roy Hennessey of CKLG in Vancouver, presents Juno to John Allan Cameron, the show's emcee, who was accepting graphics award on behalf of Bart Schoales.



At left, Randy Bachman presents the "People Award" to Walt Grealis for his contributions to the creation of the Juno Awards system.

Plague Show Growth Pains

By DOUG PRINGLE

MONTREAL—The Juno Awards television show, for the most part, was a big disappointment though all the responsibility for that situation should not fall on the shoulders of the Academy.

The CBC itself was largely to blame for the amateur fashion in which the show was presented. Good sound on a music show would seem to me to be a priority but it was not forthcoming. I felt quite embarrassed for Michel Pagliaro who opened the show and sounded like he was playing three rooms away and the audience was eavesdropping from a room down the hall.

The show was plagued with totally unimaginative and unflattering camera angles which did nothing to enhance the presentation. Technicians wandering around on the set wearing head sets seemed a little out of place.

John Allan Cameron was not a good choice as host. The show needed someone who was going to put the audience at ease but the overwhelming impression one gained from watching the TV show was a sense of ill-ease. In that kind of atmosphere it was no surprise that jokes fell flat and presentees looked decidedly uncomfortable.

A glaring omission from the proceedings was the ignoring of the Quebec music scene with the exception of J. P. Guilbert's acceptance speech for Gino Vannelli in French. Other than that, one would never have known that there were French Canadians in Canada let alone in the Canadian music industry. With this disregard for the French culture,

there is no wonder that there is a separatist feeling in Quebec.

The CBC camera crew and producer were obviously impressed with the appearance of American country singer Charley Pride in the audience. The only person who received more camera time was Randy Bachman.

The fact that so many of the award winners were not present hardly helped the show and it was only the presence of Bachman-Turner Overdrive that saved the show in that respect. It added a special spark of excitement.

It must be remembered, even with all of this criticism, that this was only the second televised Juno awards so growing pains are, I suppose, to be expected.

These comments should be construed as constructive criticism and if carefully considered by CARAS as well as the CBC, can only help to better the production and scope of the Juno Awards TV presentation next year.

(Doug Pringle is an on-air personality at CHOM-FM in Montreal as well as music critic for the Montreal Gazette and Montreal correspondent for Record Week.)

Rare Earth Sued

LOS ANGELES—Studio Rentals Inc. here is seeking Superior Court help in recouping an alleged \$5,459.70 due them from the group, Rare Earth. The pleading names Gil Bridges, Ed Guzman, Ray Monette, Reg McBride and Jerry LaCroix as co-defendants in the studio suit.

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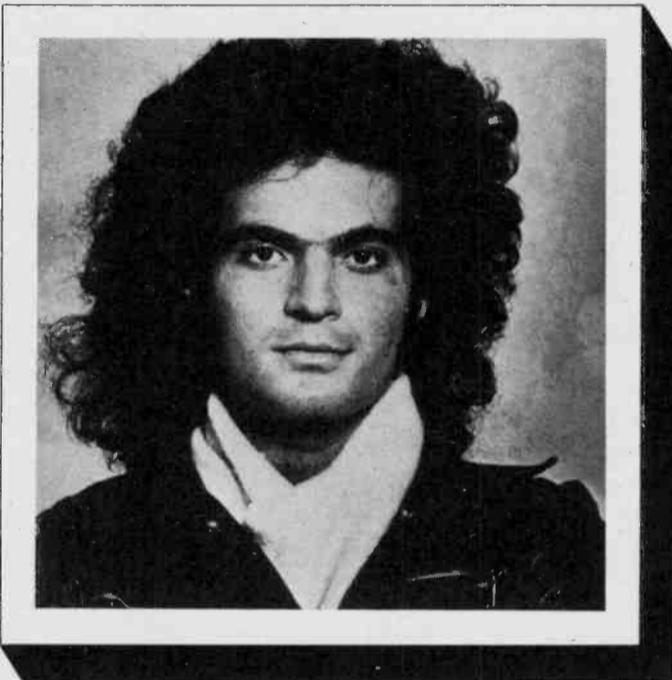
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CHARITY BROWN, CLIFF EDWARDS, DAVID GEORGE,
BRUCE MILLER, CHERRILL & ROBBIE RAE,
SYMPHONIC SLAM, VALDY**



Billboard Hits Of The World

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BRITAIN		SINGLES	
This Week	Last Week		
1	1	SAVE YOUR KISSES FOR ME— *Brotherhood Of Man (Pye)— Hiller/ATV (Tony Hiller)	45
2	4	YOU SEE THE TROUBLE WITH ME— Barry White (20th Century)— (Barry White)	46
3	2	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon)	47
4	13	MUSIC—*John Miles (Decca)— Velvet/RAK (Alan Parsons)	48
5	3	I LOVE TO LOVE—Tina Charles (CBS)—Mautoglad (Biddu)	49
6	7	I WANNA STAY WITH YOU— *Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)	50
7	21	PINBALL WIZARD—*Elton John (DJM)—Fabulous (Gus Dudgeon)	
8	10	YESTERDAY—*Beatles (Apple)— Northern (George Martin)	
9	9	FALLING APART AT THE SEAMS— *Marmalade (Target)—Macaulay (Tony Macaulay)	
10	5	PEOPLE LIKE YOU PEOPLE LIKE ME—*Glitter Band (Bell)—Rock Artists (Mike Leander)	
11	18	I'M MANDY FLY ME—*10cc (Mercury)—St. Annes (10cc)	
12	19	HELLO HAPPINESS—*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)	
13	12	TAKE IT TO THE LIMIT—Eagles (Asylum)—Warner Brothers (Bill Szymczyk)	
14	44	FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	
15	6	YOU DON'T HAVE TO SAY YOU LOVE ME—*Guys & Dolls (Magnet)—B. Feidman (Arnold/ Martin/Morrow)	
16	22	HEY MR. MUSIC MAN—Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)	
17	11	CONCRETE & CLAY—Randy Edelman (20th Century)—Burlington (Bill Schnee)	
18	27	JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)	
19	8	CONVOY—C.W. McCall (MGM)— American Gramophone (Don Fares/Chips Davies)	
20	30	DON'T STOP IT NOW—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
21	42	GIRLS GIRLS GIRLS—*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes)	
22	45	HEY JUDE—*Beatles (Apple)— Northern (George Martin)	
23	29	WAKE UP EVERYBODY—Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/ Crrlin (Gamble/Huff)	
24	15	MISS YOU NIGHTS—*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)	
25	—	DO YOU KNOW WHERE YOU'RE GOING TO—Diana Ross (Tamla/ Motown)—Screen Gems/Columbia (M. Masser)	
26	23	SHIPS IN THE NIGHT—*Be-Bop Deluxe (Harvest)—Feldman (John Leckie/B. Nelson)	
27	46	PAPERBACK WRITER—*Beatles (Apple)—Northern (George Martin)	
28	50	THERE'S A KIND OF HUSH— Carpenters (A&M)—Donna (R&K Carpenter)	
29	17	DECEMBER '63—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)	
30	24	CITY LIGHTS—*David Essex (CBS)— April/Jeff Wayne (Jeff Wayne)	
31	25	RODRIGO'S GUITAR CONCERTO— Manuel & the Music of the Mountains (EMI)—Critico (Norman Newell)	
32	36	IF YOU LOVE ME—*Mary Hopkin (Good Earth)—Worldwide/KPM (Tony Visconti)	
33	—	DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes)	
34	39	RKDDERS ON THE STORM—Doors (Elektra)—Rondor (B. Botnick/ Doors)	
35	14	(Do The) SPANISH HUSTLE— Fatback Band (Polydor)—Clita/ Sambo (Fatback Band)	
36	26	IT SHOULD HAVE BEEN ME— Yvonne Fair (Tamla Motown)— Jobete London (Norman Whitfield)	
37	37	SPANISH WINE—*Chris White (Charisma)—Charisma/Chappell (Shel Talmy)	
38	—	MOVIN'—Brass Construction (United Artists)—RAK (J. Lane)	
39	43	LAZY SUNDAY—*Small Faces (Immediate)—United Artists (Marriott/Lane)	
40	40	YOU BELONG TO ME—*Gary Glitter (Bell)—Leeds/Paul Gadd (Mike Leander)	
41	16	LET'S DO THE LATIN HUSTLE— M&O Band (Creole)—Dimit (Mufin/Owen)	
42	—	LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ ATV (P. Lynton/P. Grade)	
43	47	WHERE THE HAPPY PEOPLE GO— Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)	
44	20	LET'S DO THE LATIN HUSTLE—	

BRITAIN		LPs	
This Week	Last Week		
1	1	BLUE FOR YOU—Status Quo (Vertigo)	
2	2	GREATEST HITS—Eagles (Asylum)	
3	7	DESIRE—Bob Dylan (CBS)	
4	12	DIANA ROSS—(Tamla Motown)	
5	5	A TRICK OF THE TAIL—Genesis (Charisma)	
6	3	CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)	
7	9	THE BEST OF JOHN DENVER— (RCA)	
8	4	THE VERY BEST OF SLIM WHITMAN—(United Artists)	
9	11	BRASS CONSTRUCTION—(United Artists)	
10	—	WALK RIGHT BACK WITH THE EVERLYS—Everly Bros. (Warner Bros.)	
11	20	THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah)	
12	6	BREAKAWAY—Gallagher & Lyle (A&M)	
13	30	REBEL—John Miles (Decca)	
14	36	WINDSONG—John Denver (RCA)	
15	8	THE BEST OF HELEN REDDY— (Capitol)	
16	34	SHEER HEART ATTACK—Queen (EMI)	
17	18	RUN WITH THE PACK—Bad Company (Island)	
18	10	THE BEST OF ROY ORBISON— (Arcade)	
19	13	HOW DARE YOU—10cc (Mercury)	
20	22	RODRIGO CONCIERTO DE ARANJUEZ—John Williams (CBS)	
21	26	24 ORIGINAL HITS—Drifters (Atlantic)	
22	15	LIVE—Robin Trower (Chrysalis)	
23	28	TUBULAR BELLS—Mike Oldfield (Virgin)	
24	16	SCOTCH ON THE ROCKS—Band Of The Black Watch (Spark)	
25	14	NOBODY'S FOOL—Slade (Polydor)	
26	17	A NIGHT AT THE OPERA—Queen (EMI)	
27	19	ELITE HOTEL—Emmylou Harris (Reprise)	
28	23	SUNBURST FINISH—Be-Bop Deluxe (Harvest)	
29	39	WE ALL HAD DOCTORS PAPERS— Max Boyce (EMI)	
30	—	OMMADAWN—Mike Oldfield (Virgin)	
31	33	ONE OF THESE NIGHTS—Eagles (Asylum)	
32	—	BY INVITATION ONLY—Various Artists (Atlantic)	
33	27	RAISING HELL—Fatback Band (Polydor)	
33	37	LET THE MUSIC PLAY—Barry White (20th Century)	
35	24	MOTOWN GOLD—Various Artists (Tamla/Motown)	
36	—	LOCKED IN—Wishbone Ash (MCA)	
37	—	THE VERY BEST OF ROGER WHITTAKER (Columbia)	
38	21	THE FOUR SEASONS STORY— (Private Stock)	
39	—	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
40	43	ABBA—(Epic)	
41	—	GARY GLITTER'S GREATEST HITS (Bell)	
42	25	40 GREATEST HITS—Perry Como (K-Tel)	
43	29	LIVE AT TREORCHY—Max Boyce (One Up)	
44	45	WISH YOU WERE HERE—Pink Floyd (Harvest)	
45	32	FAVORITES—Peters & Lee (Philips)	
46	40	ROLLED GOLD—Rolling Stones (Decca)	
47	47	GLENN MILLER: A MEMORIAL 1944- 1969—(RCA)	
48	—	SOME OF ME POEMS & SONGS— Pam Ayers (Galaxy)	
49	48	GREATEST HITS—Barry White (20th Century)	
50	31	WHO LOVES YOU—Four Seasons (Warner Bros.)	

BRITAIN		SINGLES	
This Week	Last Week		
1	1	MISSISSIPPI—Pussycat (EMI)—Roba Music	
2	2	ROCKY—Frank Farian (Hansa-Ariola)—Intro.	
3	1-2-3-4—FIRE—Penny McLean (Jupiter- Ariola)—Meridian-Size Butterfly		
4	4	GLASS OF CHAMPAGNE—Sailor (EMC)— Chappell	
5	5	FERNANDO—Abba (Polydor)—Oxtave	
6	6	LOVE TO LOVE YOU BABY—Donna Summer (GMC/Atlantic)—Sunday/Intro.	
7	7	MOVIESTAR—Harpo (EMI)—Melodie Der Welt	
8	8	MAMMIA MIA—Abba (Polydor)—Intro.	

Canada's 1975 Juno Award Show

Continued from page 54

with the presentation of Junos for the best selling international single and best selling international album. The winners are established by CARAS on the basis of audited sales figures. Captain and Tennille's "Love Will Keep Us Together" won a Juno in the singles category and Elton John's "Greatest Hits" LP won in the album category.

John Allan Cameron hosted the 90 minute tv special (it ran overtime) and did an adequate job. He literally bubbled over with enthusiasm but unfortunately it was a little overplayed and perhaps a little too unsophisticated for the type of awards program that the industry is obviously aspiring to. Cameron, as a rule, is far more relaxed and second to no one as an entertainer, but on Juno night he was trying just a little bit too hard.

The live performances by most of the acts also fit the category of "adequate" though in most cases it was technical problems that created the most havoc.

Michel Pagliaro, one of Quebec's top stars, opened the show with his hit "What The Hell I Got." He had

with him in his hand some of the top musicians from Montreal including Wally Rossi on guitar, Billy Workman on rhythm guitar, Leo Faganbaum on bass and George Lagios also on guitar, but the performance was sabotaged by a bad sound mix and a bass amplifier that went dead at the start of the song.

During the rest of the show Suzanne Stevens performed "Make Me Your Baby"; Dan Hill, who won a Juno as best new male artist, sang to the instrumental track of "You Make Me Want To Be"; Valdy sang his new single "Yes I Can"; and David Clayton Thomas with Blood, Sweat and Tears performed "Mean Old World."

Gino Vannelli, who was voted Canadian male artist of the year, appeared on the show by way of film singing "Keep On Walking." He could not be at the show in person because he had just started a tour of Europe.

A film clip from Bachman-Turner Overdrive's film, which is an entrant to the Cannes Film Festival, was also shown.

Besides the usual controversy over the choice of winners and the overall quality of the show's production, a major rhubarb has emerged over the lack of French Canadian representation at the Junos.

"Thirty percent of Canadian record sales come from the province of Quebec," says Yves Ladouceur of Les Disques Parapluie in Montreal. "There's obviously something wrong. We've got a lot of good artists that sell records yet there was hardly a mention of them at the Junos. Beau Dommage and Harmonium alone accounted for the sale of 500,000 albums last year."

From The Music Capitals Of The World

VANCOUVER

Paul Horn has been commissioned to write and perform the score for Columbia feature film Shadow of the Hawk, which is being filmed in and around Vancouver this month. The film, produced by George Kemeny and directed by Daryl Duke, is a supernatural suspense thriller starring Jan-Michael Vincent, Marylin Hassett and Chief Dan George. Horn will record the score at Little Mountain Sound in early June. ... Mushroom Records, Inc. turned a Seattle date for Heart, opening for Supertramp at the 6000 seat Seattle Center Arena, into a showcase for label reps and distributors March 19, reception was held at the Edgewater Hotel after the concert, which introduced the label's hottest property to its American affiliates on the west coast. A cancelled Supertramp performance in Portland March 20 turned into a sold-out house for Heart at the 3500-seat Paramount Theatre, at \$2 a head. ...

Sweeney Todd manager Barry Samuels reports he will sign a three-year label deal with London Records in early April. London is ST's Canadian label, but world rights have been under negotiation for several months. London's toughest competition was Chrysalis, which Samuels says displayed an interest in developing the talent of ST lead singer Nick Gilder. First release on London in the U. S. and U. K. will be single Roxy Roller, in mid April. The group's first album, Sweeney Todd, originally recorded at Timbre Sound here, will be entirely re-mixed at Little Mountain Sound before American release. ... Goose Creek Symphony, whose manager George Laibe is label-hunting to release an album completed at Little Mountain Sound in March, will no longer be Goose Creek Symphony after April 3. New name for the group, which has applied for Canadian landed immigrancy status, will be The No. 1 Gravy Band. ... Chilliwack's American label deal with Sire/ABC will be cancelled in April, reports Ray Pettinger, head of the group's Canadian label, Casino. Following an unsuccessful album release, Rocker Box, the group will record at Edmonton's Sound 21 studios in April, and Casino hopes for a new album from them later in the year. ... The Irish Rovers have been asked to write and perform the title song for a new Universal Pictures feature, Blarney Cock. The theme, written by the Rovers' Will Millar, will be previewed by the group at the AC-TRA Awards April 21 in Toronto. Universal intends to release the film in June. ...

Bim is scheduled to open for Supertramp on several of the group's Canadian dates in April—Calgary (6) Saskatoon (7) Edmonton (8) Kamloops (9) Lethbridge (10) Toronto (20) and Ottawa (21). JEANI READ

An appraisal of the awards by music writer David Freeston in the Montreal Star brought these comments. "The Quebec music industry people I've spoken to have almost unanimously expressed emotions ranging from incredulity to indignation. It is, in short, a scandal; and the feeling prevails that, yet once more, the rest of Canada has snubbed or at least overlooked Quebec's achievements."

Quotes attributed to Walt Grealis, the founder of the Junos and appearing in the same Montreal Star article, don't go too far in explaining the lack of French representation at the Junos.

Said Grealis, "Let's face it, the sales in Quebec are huge, while artists in the rest of Canada don't have that much of an audience. We want to give everybody a boost with this affair ... the doors shouldn't be completely thrown open to the Quebecois."

"In every sense, Quebec is a unique market. It should remain unique."

"The same thing happens every year with the Quebec people. I keep getting the same angry calls and remarks but what's to be done? They have their own star system, their own Festival du Disques every year, don't they?"

The Quebecois do in fact have their own star system due to the complete support from the media in the province of Quebec but the Festival du Disques has not run for a number of years.

Peter Goddard and Margaret Daly, music critics for the Toronto Star, noted a bit of irrationality in this whole situation. In their wrap-up of the Juno proceedings they asked the question, "Why, after including so many French acts, did the academy choose to ignore them?"

The only French spoken on the tv show was from A&M Quebec promotion man Jean-Pierre Guilbert while accepting the Juno for Gino Vannelli. A later attempt by Tommy Hunter to pronounce the name of Quebec band Beau Dommage and Harmonium's album "Les Cinq Saisons" turned into a complete disaster.

It is interesting to note that French Canadian acts Suzanne Stevens and Michel Pagliaro chose to sing in English on the show which is in keeping with their new philosophy of wanting to expand their musical audiences internationally and, at the very least, to the rest of Canada.

Yves Ladouceur does not go along with the idea of doing a separate award in Quebec but does urge more input from members of the industry in Quebec. "We need to get a couple of people on the board of CARAS," says Ladouceur. "It would also be good if we could get somebody who spoke French on the show to introduce the French acts. Separate categories for French acts I think is a solution. There had been so much talk of that, that I thought it might have happened this year."

Mel Shaw of CARAS acknowledges the problem. He explains, "The sales of French product warranted their nomination but the majority of the Academy members are from across Canada so the majority of the votes that came in were for English-speaking stars. We want them involved. Possibly the inception of new categories for French acts is the answer. The Academy is ready for any input that might help us solve this problem."

Polydor Signs Moxy

TORONTO—Moxy, a five-piece rock act signed to Polydor Ltd. in Canada and recently signed to Mercury for distribution in the U.S., has had the initial pressing of its album sell out completely. It is the band's first album.

The band which was brought to Polydor by Peter Horvath, the company's a&r director, will have its album released in April and May on the Polydor label in Australia, Singapore, Sweden, France and Italy. Release is imminent for the album in Holland, England, Hong Kong and Germany.

Band manager Roland Paquin has just returned from New York where he was negotiating a booking agency deal for the band. Music Shoppe International books the band in Canada.

The album entitled 'Moxy' was recorded in California and included a guest appearance by Deep Purple guitarist, Tommy Bolin. "Sail On, Sail Away" has been taken from the album as a single.

The band is led by singer Buzz Shearman who for a number of years headed up the popular Canadian act Leigh Ashford. Guitarist Earl Johnson was previously with the King Biscuit Boy Band. Bassist Terry Juric, guitarist Buddy Caine and drummer Bill Wade complete the band's line-up.

Moxy is one of a number of bands formed as off-shoots from other established Canadian acts. Gord Waszek, the former guitar player for Leigh Ashford, is currently at the helm of Fingers, a four-piece Toronto rock act and Greg Godovitz, the former bass player for Fludd, is creating a great deal of excitement in the Toronto area with his three-piece rock act, Goddo.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
2	4	9	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
3	6	6	LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
4	10	4	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) Diana Ross, Motown 1387 (Jobete, ASCAP)
5	7	5	COME ON OVER Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
6	5	10	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
7	2	8	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
8	13	9	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
9	9	8	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
10	13	6	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
11	11	6	CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)
12	18	4	TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
13	17	5	HERE, THERE AND EVERYWHERE Emmylou Harris, Warner/Reprise 1346 (Maclean, BMI)
14	14	10	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
15	3	9	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
16	19	5	GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
17	8	10	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
18	33	2	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)
19	15	11	LONELY NIGHT (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
20	23	3	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI)
21	16	11	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
22	21	11	DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
23	20	12	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
24	24	9	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
25	35	2	ANYTIME (I'll Be There) Paul Anka, United Artists 789 (Spanka, BMI)
26	26	6	YOU ARE BEAUTIFUL Stylistics, Avco 1664 (Avco Embassy, ASCAP)
27	27	7	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
28	30	4	SUNDAY KIND OF LOVE Kenny Rankin, Little David 732 (Atlantic) (MCA, ASCAP)
29	34	2	WORDS (Are Impossible) Donny Gerrard, Greedy 101 (ATV, BMI)
30	38	3	SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)
31	31	13	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
32	25	8	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
33	29	7	YOU'LL LOSE A GOOD THING Freddie Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
34	28	5	AS TIME GOES BY Tony Bennett, Improv 712
35	NEW ENTRY		EVERYDAY WITHOUT YOU Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI)
36	36	5	ONE DAY IN YOUR LIFE Johnny Mathis, Columbia 3-10291 (Jobete, ASCAP)
37	22	8	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
38	39	2	FALLEN ANGEL Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)
39	49	2	FOREVER LOVERS Mac Davis, Columbia 3-10304 (Tree, BMI)
40	NEW ENTRY		WE CAN'T HIDE IT ANYMORE Larry Santos, Casablanca 844 (Groovesville, BMI)
41	46	3	STRANGE MAGIC Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI)
42	43	3	STREET TALK B.C. Generation, 20th Century 227 (Heart's Delight/Gooseroak, BMI)
43	47	3	BOY I REALLY TIED ONE ON Janis Ian, Columbia 3-10297 (Mine/April, ASCAP)
44	NEW ENTRY		HURT Elvis Presley, RCA 10601 (Miller, ASCAP)
45	NEW ENTRY		GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
46	32	8	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
47	45	3	STRANGERS IN THE NIGHT Bette Midler, Atlantic 3319 (Champion/Screen Gems-Columbia, NMI)
48	44	3	RHIANNON (Will You Ever Win) Fleetwood Mac, Warner/Reprise 1345 (Rockhopper, ASCAP)
49	NEW ENTRY		MY THRILL Al Martino, Capitol 4241 (Barton/Greenbar, ASCAP)
50	NEW ENTRY		THE GRASS KEEPS RIGHT ON GROWING Perry Como, RCA 10604 (September, ASCAP)

Beethoven Tops 'Favorites' List In Miami Area

MIAMI—Beethoven took the first three places in a poll of favorite compositions among listeners to WIMI here. The survey, marking the station's fifth anniversary, drew thousands of entries, according to Dean Drury, operations director.

To spark interest in the annual poll, entry cards chosen at random entitled voters to receive new classical recordings, with Columbia, Deutsche Grammophon, London, Philips and RCA participating in the promotion.

And through the courtesy of Spec's Music Stores, prime area classical outlet, a grand prize of a record a week for an entire year was awarded to John Sykes of Coconut Grove.

Beethoven's symphonies Nos. 9, 5 and 7 placed at the top of the list. Following, in order, were Bach's B Minor Mass, Mahler's Symphony No. 2, Brahms' Symphony No. 1, Brahms' Piano Concerto No. 2, Handel's "Messiah" and "Water Music" and Bach's Brandenburg Concertos.

Pathe-Marconi Fuels Connoisseur's Drive

NEW YORK—Pathe-Marconi product is playing an increasing role in Connoisseur Society's release plans, with seven records licensed from the EMI French affiliate issued here this month by the domestic label.

An extensive advertising campaign, both in print and on radio, will support the release, according to Rosana Silver, Connoisseur marketing director.

Featured in the release is a recording of Franck's "Psyche," conducted by Paul Strauss, and a three-record edition of the complete Hungarian Rhapsodies by Liszt, performed by pianist Gyorgy Cziffra. Also offered is a recording of the Brahms Piano Concerto No. 1 interpreted by Bruno-Leonardo Gelber, an album which was awarded a "Grand Prix du Disque" in France.

A RECORD YEAR

Domingo LP Output Soars

NEW YORK—Placido Domingo's "exclusive" contract with RCA Records expires in June, but, if anything, recording activity for the Met opera tenor is peaking to a new high.

Before this calendar year is out he will have sung leading roles in nine new opera recordings, in addition to two song albums, all put to tape during 1976 and scheduled for release well into 1977.

Even during his exclusive tenure at RCA, Domingo has appeared as guest artist for a number of other labels in the longtime industry tradition that winks on trades, particularly when a single company's recording plans cannot accommodate the demand for an operatic artist at the height of his powers and audience appeal.

Domingo's 1976 recording schedule, some already completed, includes seven albums for Deutsche Grammophon. Among this year's projects for DG are roles in "L'Amore de Tre Re," "Macbeth," "La Traviata," "Die Meistersinger," "Gianni Schicchi," and two disks of songs.

For Columbia, Domingo has already participated in a live record-

Classical



Nick Rozsa photo
DECISION MAKERS—Composer Miklos Rosza, left, and Orion Records topper Gideon Cornfield flank pianist Leonard Pennario as they review a playback of Rosza's Quintet for Piano and Strings during a recent session. Cornfield produces and engineers all Orion dates himself.

Orchestras In Bay Area Refine Plans For Future

By JACK McDONOUGH

SAN FRANCISCO—Major news in the classical world of the Bay Area includes the naming of Dutch conductor Edo De Waart to succeed Seiji Ozawa as the next music director of the San Francisco Symphony, plus the announcement by Harold Farberman of the Oakland Symphony's plans for the 1976-'77 season.

De Waart comes to San Francisco from the Rotterdam Philharmonic and will begin full-time duties here with the 1977-'78 season. He will continue as conductor at Rotterdam concurrently with the San Francisco post and will also continue work with the Netherlands Opera.

De Waart has been chief guest conductor of the San Francisco Symphony since May 1974, and will guest conduct at least two months during the 1976-'77 season.

Ozawa has been serving as music director and conductor for both the San Francisco and Boston Symphonies, but beginning in 1977 will limit himself to Boston.

Philips has recently released its second San Francisco Symphony

disk with Ozawa conducting, and de Waart has recorded for the label with orchestras from Holland, Germany and England. De Waart also will start a Rachmaninoff Symphonies project for Philips this year.

In Oakland, the city has agreed to assume the financial burden of running the Oakland Paramount Theater, home of the Symphony. Formerly the building was run by the Symphony Association, but is now used frequently for rock, pop and jazz events as well as for symphony dates.

Thus Oakland will be doing more concerts in neighboring communities: six at Zellerbach Auditorium on the campus of the Univ. of California at Berkeley, and three at Concord Pavilion, in addition to its nine triple sets of subscription concerts.

Oakland will also do four sets of pops concerts, the most intriguing of which will be October performances (at Oakland and Concord) of an original work for group and orchestra composed by the soul-rock group Tower of Power and commissioned by Farberman. The group, previously with Warners, has just been signed by Columbia.

Guest artists contracted to appear with Oakland during the 1976-'77 season are Lazar Berman, Eugene Fodor, Roy Bogas, Miriam Fried, Gina Bachauer, Leonard Rose, and Shirley Verrett.

Oakland, in continuing its Bicentennial celebration, which featured this season works by early American composers, will emphasize living American composers in the coming season. Among them are Samuel Barber, Aaron Copland, George Crumb and Farberman himself.

Cincinnati Plans Include Vox LPs

CINCINNATI—Among the repertoire to be recorded by the Cincinnati Symphony Orchestra in its 1976-'77 season beginning next Sept. 24 will be the Rossini overtures to "Tancredi," "La Cenerentola," "Semiramide" and "William Tell."

The CSO records for Vox. Thomas Schippers is music director. He is in his sixth season here.

Sixty works are programmed for the group's 82nd season, with 24 subscription concerts scheduled. Already half of last year's record 16,800 subscribers have renewed season tickets for the coming season.

Billboard **HOT 100** * Chart Bound

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LOVE IN THE SHADOWS—Neil Sedaka
[Rocket 40543 (MCA)]
SIXTEEN TONS—Don Harrison Band (Atlantic 3829)
DANCE WITH ME—Rufus Featuring Chaka Khan
(ABC 12179)
SEE TOP SINGLE PICKS REVIEWS, page 65

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	10	10	DISCO LADY—Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	★ 35	41	5	STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	69	69	4	SALLY—Grand Funk Railroad (Jimmy Ienner), M. Farner, Capitol 4235 HAN
2	15	2	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	36	38	9	WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 CPP	★ 70	84	2	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP
3	12	3	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM	★ 37	45	4	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	★ 71	85	2	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/ GTO 7621 (Capitol)
★ 4	11	4	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gerhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	★ 38	49	4	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)	72	74	6	EH! CUMPARI—Gaylord & Holiday (Sam Locricchio), S. Locricchio, Prodigal 0622 (Motown) CPP
★ 5	9	6	RIGHT BACK WHERE WE STARTED FROM—Mazine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	★ 39	46	6	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345 CPP	★ 73	83	3	FALLING APART AT THE SEAMS—Marmalade (Tom Macaulay), T. Macaulay, Ariola America 7619 (Capitol) ALM
6	14	7	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	40	40	7	HIT THE ROAD JACK—Stamperders (Mel Shaw), P. Mayfield, Quality 501 (Private Stock)	74	47	4	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (Michael Masser), M. Masser, P. Sawyer, Motown 1387 CPP
★ 7	9	16	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	41	43	10	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294	75	79	3	THERE WON'T BE NO COUNTRY MUSIC (There Won't Be No Rock 'N' Roll)—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, Polydor 14310
★ 8	15	11	ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 CPP	42	42	7	WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (Paul Vance Prod.), P. Vance, P. Cone, Big Tree 16056 (Atlantic) HAN	★ 76	NEW ENTRY	→	BARETTA'S THEME (Keep Your Eyes On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177 MCA
★ 9	16	12	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	★ 43	53	6	HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762	★ 77	58	17	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 BB
10	18	10	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441	★ 44	54	5	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levy, S. Prager, Midlan International 10571 (RCA)	★ 78	88	2	EVERYDAY WITHOUT YOU—Hamilton, Joe Frank & Reynolds (Hamilton, Joe Frank & Reynolds), D. Hamilton, Playboy 6068
★ 11	8	13	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	★ 45	50	5	COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM	★ 79	89	2	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimble, C. Fox, Warner/Reprise 1351 HAN
★ 12	15	15	BOHEMIAN RHAPSODY—Queen (Roy Thomas, Mercury, Elektra 45297	★ 46	51	4	YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic)	★ 80	90	2	JASPER—Jim Stafford (Phil Gerhard), J. Stafford, D. Loggins, Polydor 14309 HAN
13	5	15	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	47	24	14	JUNK FOOD JUNKIE—Larry Groce (Randolph Nauert), L. Groce, Warner Bros./Curb 8165 B-3	★ 81	86	5	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4664 B-3
14	8	16	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	48	25	10	GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 CPP	★ 82	56	6	STREET TALK—B.C. Generation (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2271
★ 15	17	7	THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	49	32	21	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	★ 83	87	3	HEY BABY—Ted Nugent (Lou Futterman, Tom Werman), D. St. Holmes, Epic 8-50197 (Columbia)
16	9	10	MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP	★ 50	60	4	SHOUT IT OUT LOUD—Kiss (Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854 HAN	★ 84	NEW ENTRY	→	LOVE IN THE SHADOWS—Neil Sedaka (Neil Sedaka, Robert Appere), M. Sedaka, P. Cody, Rocket 40543 (MCA) WBM
17	14	18	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	★ 51	64	3	DON'T PULL YOUR LOVE/THE YOU CAN TELL ME GOODBYE—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter/ J. Loudermilk, Capitol 4245	★ 85	NEW ENTRY	→	I'M MANDY FLY ME—10cc (10cc), E. Stewart, G. Gouldman, K. Godley, Mercury 73779 (Phonogram)
★ 18	27	6	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) HAN	★ 52	78	2	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP	★ 86	NEW ENTRY	→	IT'S OVER—Boyz n the City (Joe Wissert), B. Scaggs, Columbia 3-10319 WBM
19	19	17	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★ 53	63	3	CAN'T HIDE LOVE—Earth, Wind & Fire (Maurice White, Charles Stepney), S. Scarborough, Columbia 3-10309 HAN	★ 87	NEW ENTRY	→	JEALOUSY—Major Harris (Ron "Have Mercy" Kersey, Major Harris), J.B. Jefferson, C.B. Simmons, Atlantic 3321
★ 20	59	3	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349 WBM	★ 54	55	5	MOZAMBIQUE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10298 WBM	★ 88	NEW ENTRY	→	FOREVER LOVERS—Mac Davis (Rick Hall), S. Whipple, Columbia 3-10304
21	21	9	ACTION—Sweet (Sweet For Chimebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	★ 55	65	5	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddha 515 CPP	★ 89	93	4	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (Kool & The Gang for K. & G. Prod.), C. Smith, R. Bell, Kool & The Gang, De-Lite 1579 (PIP) CPP
22	22	25	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tania 54262 (Motown) CPP	★ 56	66	3	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (Marc Gordon), C. Hampton, H. Banks, Playboy 6062 ALM	★ 90	NEW ENTRY	→	LET'S MAKE A BABY—Billy Paul (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3584 (Columbia/Epic)
★ 23	26	9	I DO, I DO, I DO, I DO, I DO—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3310 CPP/TMM	★ 57	23	16	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	★ 91	95	2	LOVE HANGOVER—5th Dimension (Marc Gordon), P. Sawyer, M. McLeod, ABC 12181 CPP
24	20	17	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★ 58	NEW ENTRY	→	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256 HAN	★ 92	92	3	WORDS (Are Impossible)—Donny Gerrard (Henry Grumpo Marx, Robbie Buchanan), E. Riccardi, L. Albertelli, D. Janssen, B. Hart, Greedy 101 WBM
25	18	12	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) HAN	59	61	4	HEAVY LOVE—David Ruffin (Van McCoy), V. McCoy, J. Cobb, Motown 1388 ALM	★ 93	NEW ENTRY	→	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN
★ 26	34	7	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	60	36	9	HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tania 54266 (Motown)	★ 94	96	3	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170
★ 27	31	6	LIVIN' FOR THE WEEKEND—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	★ 61	NEW ENTRY	→	WHEN LOVE HAS GONE AWAY—Richard Cocciante (Catherine Arnoult), R. Cocciante, M. Laberti, D. Rouby, 20th Century 2275 HAN	★ 95	99	8	MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
28	28	9	ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP	62	62	4	OPHELIA—The Band (The Band), R. Robertson, Capitol 4230 WBM	★ 96	NEW ENTRY	→	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306
29	29	6	LOOKING FOR SPACE—John Denver (Milton Okun), J. Denver, RCA 10586 CLM	63	44	22	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzon, ABC 12135 CPP	★ 97	NEW ENTRY	→	ARMS OF MARY—Sutherland Brothers & Quiver (Howard Albert, Ron Albert for Fat Albert Prod.), I. Sutherland, Columbia 3-10284
30	30	10	LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 B-3	★ 64	75	3	HURT/FOR THE HEART—Elvis Presley (Not Listed), J. Craine, A. Jacobs/D. Linde, RCA 10601 B-3	★ 98	100	2	SPIRIT IN THE NIGHT—Manfred Mann's Earth Band (Manfred Mann & Earth Band), B. Springsteen, Warner Bros. 8152 B-3
★ 31	35	9	LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM	65	68	5	HERE, THERE AND EVERYWHERE—Emmylou Harris (Brian Ahern), J. Lennon, P. McCartney, Reprise 1346 (Warner Bros.) WBM	★ 99	NEW ENTRY	→	THE FONZ SONG—The Heyettes (aaa-ettes) (Jackie Mills), M.S. Fein, London 232
32	33	9	YOU'LL LOSE A GOOD THING—Freddie Fender (Huey P. Meaux), B.K. Ozen, ABC/Dot 17607 CPP	66	67	5	QUEEN OF CLUBS—K.C. & The Sunshine Band (Richard Finch), H.W. Casey, W. Clarke, TK 1005 CPP	★ 100	NEW ENTRY	→	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM
★ 33	37	8	FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram) CHA	★ 67	77	2	ANYTIME (I'll Be There)—Paul Anka (Denny Diante), P. Anka, United Artists 789 MCA				
★ 34	39	11	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 1053 CHA	★ 68	81	2	FALLEN ANGEL—Frankie Valli (Bob Gaudio), D. Flett, G. Fletcher, Private Stock 45074 ALM				

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

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HOT 100 A-Z—(Publisher-Licensee)

Action (Sweet/Warner Bros., ASCAP)..... 21	Disco Lady (Groovesville, BMI/ASCAP)..... 13	Foiled Around And Fell In Love (Crabshaw, BMI)..... 38	I Hope We Get To Love In Time (Groovesville, BMI)..... 94	Lonely Night (Angel Face) (Don Davis, BMI)..... 3	Misty Blue (Talmont, BMI)..... 38	Silly Love Songs (MPL Communication, BMI)..... 16	The Fonz Song (Adamo, ASCAP)..... 99
All By Myself (C.A.M. U.S.A., BMI)..... 19	Conquistador, ASCAP)..... 1	Forever Lovers (Tree, BMI)..... 88	I'm Mandy Fly Me (Man Ken, BMI)..... 85	Looking For Space (Cherry Lane, BMI)..... 29	More, More, More (Part 1) (Buddah/Gee Diamond, MRI, ASCAP)..... 55	Spirit In The Night (Laurel Canyon, ASCAP)..... 98	Tryin' To Get The Feeling Again (Warner-Tammylane/Upward)..... 37
Anytime (I'll Be There) (Spanka, BMI)..... 67	Don't Pull Your Love/Then You Can Tell Me Goodbye (ABC/BMI)..... 51	Get Up And Boogie (Midsong, ASCAP)..... 44	I Thought It Took A Little Time (But Today I Fell In Love) (Jobete, ASCAP)..... 74	Lorelei (Almo/Styigan, ASCAP)..... 21	Mo'ni' (Desert Moon/Jeff-Mar, BMI)..... 70	Strange Magic (Unart/Jet, BMI)..... 55	Turn The Beat Around (Sunbury Street Talk (Heart's Delight/Gooserock, BMI)..... 82
Arms of Mary, (Island, BMI)..... 97	Dream On (Frank Connelly/Daksel, BMI)..... 6	Golden Years (Bewlay Bros./Chrysalis/Malmman, ASCAP)..... 10	It's Over (Boyz Scaggs)..... 86	Love And Understanding (Come Together) (Delightful/Gang, BMI)..... 89	Mozambique (Ram's Horn, BMI)..... 54	Union Man (Flat River/Warner-Tammylane, BMI)..... 41	We Can't Hide It Anymore (Warner-Tammylane/Upward)..... 36
Baretta's Theme (Keep Your Eyes On The Sparrow, Leeds, ASCAP/Duchess, BMI)..... 76	Ehi-Cumpari (Public Domain)..... 72	Good Hearted Woman (Baron/Willie Nelson, BMI)..... 48	I've Got A Feeling (We'll Be Seeing Each Other Again) (Irving, BMI)..... 56	Love Hangover (Jobete, ASCAP)..... 52	Only Love Is Real (Colgems, ASCAP)..... 28	We Can't Hide It Anymore (Warner-Tammylane/Upward)..... 36	When Love Has Gone Away (Warner-Tammylane/Upward)..... 20
Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 7	Falling Apart At The Seams (Macaulay)..... 73	Happy Days (Burrin, BMI)..... 79	I Want To Stay With You (Irving, BMI)..... 100	Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 84	Street Talk (Heart's Delight/Gooserock, BMI)..... 70	Without Your Love (Mr. Jordan) (Music Of The Times, ASCAP)..... 42	Words (Are Impossible) (ATV, BMI)..... 92
Can't Hide Love (Alexscar/Unichappell, BMI)..... 53	Fallen Angel (Big Secret/Almo, BMI)..... 68	Heavy Love (Interior/Van McCoy/Warner-Tammylane, BMI)..... 59	Jealousy (WIMOT/Sacred Pen, BMI)..... 87	Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 84	Sweet Love (Jobete/Commodores, ASCAP)..... 41	You Are Beautiful (Avo Embassy, BMI)..... 81	Young Blood (Quintotte/Unichappell/Fred Biensstock, BMI)..... 46
Come On Over (Casseroles/Flamm, BMI)..... 53	Fanny (Be Tender With My Love) (Casseroles, BMI)..... 57	Hey Baby (Magicaland, ASCAP)..... 83	Let's Make A Baby (Mighty Three, BMI)..... 64	Love Fire (Coral Rock/American Dream/Belize, ASCAP)..... 47	There's A Kind Of Hush (All Over The World) (Groovesville, BMI)..... 15		
December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 14	50 Ways To Leave Your Lover (Paul Simon, BMI)..... 77	Hi! The Road (Tangerine, BMI)..... 40	I Do, I Do, I Do (Countess, BMI)..... 23	Love Machine (Part 1) (Jobete/Grimore, ASCAP)..... 22	There Won't Be No Country Music (There Won't Be No Rock 'N' Roll) (American Gramophone, SESAC)..... 75		
Deep Purple (Robbins, ASCAP)..... 17		Hurt (Miller, ASCAP)..... 40		Love Really Hurts Without You (Black Sheep, BMI)..... 71			
		I Do, I Do, I Do (Countess, BMI)..... 23		Mighty High (American Broadcasting/DaAnn, ASCAP)..... 95			
				Shout It Out Loud (Gage Americana/Rock Steady, ASCAP)..... 50			

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

Motown Records Presents

The 1976 Motown Music Revolution Display Competition

An open competition aimed at everyone who stocks, merchandises and sells records.

Prizes will be awarded to those stores with the best display of Motown album product and Motown point-of-purchase materials, as submitted by photos from the stores.

Time Period:

The competition will run from April 15th thru May 15th. Stores may submit as many photos as they wish, although the winners will be based on the best single photo. All photos must be at Motown's Hollywood offices by Wednesday, May 19th.

Prizes:

First Prize

\$1000.00

Second Prize

\$500.00

Third Prize

\$250.00

**Plus
Ten Prizes
of \$50.00 each**



MOTOWN JUDGES:

- Barney Ales, Executive Vice President
- Mike Lushka, VP, Sales
- Paul L. Johnson, VP, Promotion
- Suzanne DePasse, VP, Creative Services
- Herb Belkin, VP, Creative Operations
- Miller London, National Sales Manager
- Steve Jack, National Album and Tape Sales Manager
- Pete Senoff, National Advertising & Merchandising Director
- Frank Mulvey, Art Director

THE FINE PRINT
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A limited amount of point-of-purchase display material is available from your local distributor or contact Miller London or Steve Jack at Motown's Hollywood offices (Phone 213-462-3111).



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/10/76

Number of LPs reviewed this week **41** Last week **63**

Spotlight

Pop

THREE DOG NIGHT—American Pastime, ABC ABCD 928. First LP in some time for veteran band showcases the three vocalists strong talent for handling several differing musical styles. Group moves through an easy set of rockers, disco, mid-tempo material and ballads here, with Chuck Negron, Danny Hutton and Cory Wells all doing their share of singing. New band behind the three this time also makes for a bit of a change. Good production from Bob Monaco. Major change from other recent group albums is the easier flow and the more consistent sound, making the product more of an album and less of a simple grouping of songs.

Best cuts: "Easy Evil," "Dance The Night Away," "Billy The Kid," "Mellow Down," "Hang On."

Dealers: Group still one of major U.S. attractions.

ELVIS—The Sun Sessions, RCA APM1-1675. Long awaited set of Presley's early Sun recordings includes both released and unreleased material. Sound may be considered primitive by current standards, but Presley was at the front of the rock, rockabilly and even pop/soul movements, and the material holds up as well today as it did two decades ago. Vocals are marvelous, and it's a delight hearing Scotty Moore, Bill Black and D.J. Fontana together again. Very basic sound, which many still feel is the best Presley ever did. Fine liner notes from Roy Carr.

Best cuts: "That's All Right," "Good Rockin' Tonight," "Milkcow Blues Boogie," "Mystery Train," "I Forgot To Remember To Forget," "Blue Moon," "Just Because."

Dealers: Collectors alone will account for sizable sales, but usual Elvis customers should make LP a major hit.

Country

GLEN CAMPBELL—Bloodline, Capitol SW-11516. Produced by Dennis Lambert and Brian Potter, Campbell's latest LP contains four Lambert-Potter songs including his latest single "Don't Pull Your Love" coupled with John D. Loudermilk's "Then You Can Tell Me Goodbye." Campbell's professionalism shows through each cut, especially on Jimmy Webb's "Christiaan No." and the Ben Peters should-be classic "San Francisco Is A Lonely Town." It's country-pop with the accent on pop, but not to the exclusion of Campbell's country fans. Production and performance sparkle in this rock solid set of songs.

Best cuts: "Don't Pull Your Love/Then You Can Tell Me Goodbye," "Christiaan No.," "Bloodline," "Lay Me Down (Roll Me Out To Sea)," "San Francisco Is A Lonely Town," "I Got Love For You Ruby."

Dealers: Count on strong sales since Campbell's new single, culled from this LP, hits the country chart with a star this week.

ELVIS PRESLEY—The Sun Sessions, RCA APM1-1675. A formative and fermentative era of rockabilly music is chronicled in these early Presley Sun recordings. Presley's Sun career began in 1954 and lasted only 16 months—but it integrated the country and soul styles that set the nation afire with a new beat. Chocked full of 16 songs, this could become a landmark LP. Soon after he put down the last track on this album in 1955, Presley saw his Sun contract—and these songs—sold to RCA for \$35,000. Christmas came several months early that year.

Best cuts: "That's All Right," "Blue Moon Of Kentucky," "I Don't Care If The Sun Don't Shine," "I'm Left, You're Right, She's Gone," "Baby Let's Play House," "Mystery Train," "I'll Never Let You Go," "Trying To Get To You," "Just Because."

Dealers: Presley came from the country—and the country marketplace remembers this.

FARON YOUNG—I'd Just Be Fool Enough, Mercury SRM-1-1075. Young celebrates his 24th year as a recording artist with this group of songs. Includes some lively numbers and some exceptional ballads. The country singer, who has spent nearly a quarter-century on record, gives his last two hit singles plus his latest release—the album's namesake.

Best cuts: "I'd Just Be Fool Enough," "The Man Who Came Around," "Too Much Of Not Enough Of You," "Some Old Rainy Mornin'."

Dealers: This is the first Young LP in more than a year, so the market should be ready for it.

Jazz

PHIL WOODS—The New Phil Woods Album, RCA BGL1-1391. As a saxophonist, Grammy winner Phil Woods is one of the best there is, and it's his interpretations of standards that makes him great. On this LP he plays an array of modern and classic standards, as well as an adventurous 11-minute plus suite complete with strings and brass. Another important segment of this LP is Wood's recording debut on soprano sax, which he handle just as well as he does his alto. The accompaniment from his quartet featuring the keyboard work of Mike Melillo should gather some extensive MOR airplay.

Best cuts: "The Sun Suite," "At Seventeen" (the Janis Ian



smash), "Gee," "Chelsea Bridge/Johnny Hodges," "Body and Soul" (usually a tenorist song).

Dealers: In-store play will help attract buyers.

JOE TURNER—Nobody In Mind, Pablo 2310-760. This is what jazz and blues is all about—spontaneity. On this LP, Big Joe pounds his way through a selection of well-picked tunes, including some new originals. His voice is in fine form and the instrumental back-up band was exceptionally well put-together. Featuring Milt Jackson and Roy Eldridge, in addition to a fine blues band, this album swings throughout. Among the highlights are Turner's uptempo ramblings and the instrumental work of the above-mentioned who seem to enjoy returning to their blues roots. Another plus factor is the guitar work of Pee Wee Crayton, whom Granz should seriously consider recording.

Best cuts: "I Want A Little Girl," "The Chicken And The Hawk," "How Long, How Long Blues," "Crawdada Hole," "Juke Joint Blues."

Dealers: In-store play should help refresh the musical memories of fans, who idolized this vocalist during the 1950s.

LONNIE LISTON SMITH & THE COSMIC ECHOES—Reflections Of A Golden Dream, Flying Dutchman BDL1-1460 (RCA). Pianist's newest dimension is that of a vocalist where he creditably comes across. His vocal group includes his brother Donald and reedman Dave Hubbard. Smith continues to grow as a keyboard artist, both on acoustic and electric instruments.

Best cuts: "Get Down Everybody," "Sunbeams," "Peace & Love," "Beautiful Woman."

Dealers: Because of the diversity of material, in-store play can only help.

DAVID NEWMAN—Mr. Fathead, Warner Bros. BS 2917. Several original tunes and a smattering of soul and rock standards showcase Newman's talents, trading between tenor, alto and soprano saxophones, he plays some hot jazz that is unfortunately encumbered by unnecessary strings at times. Over-all, a lot of excitement generated and several cuts will fit nicely into a radio format.

Best cuts: "Dance With Me," "Ebo Man," "Shiki," "I Love Music," "Mashoogana."

Dealers: He is known for his solo work and his playing behind people like Ray Charles and T-Bone Walker.

First Time Around

MARGARET SINGANA—Where Is The Love, Casablanca NBLP 7026. Clever disco set, mixing r&b cuts, country, Paul Simon, classic oldies, reggae and a few newer items. Singana has a strong, booming voice that adapts easily to the different types of material offered, adjusting just subtly enough to distinguish the various styles. Excellent production from Patric van Blerk, Allan Goldberg and Trevor Rabin, who keep the disco bottom strong enough to get disco play without letting any one sound dominate. One must assume also that the three chose the material, and they deserve points for their sense of adventure and general skill. LP cut in South Africa, as Casablanca continues to find artists around the world. Several cuts that are every bit as commercial as Maxine Nightingale's current hit, "Right Back Where We Started From."

Best cuts: "That's When The Music Takes Me," "I Like It," "At The Zoo," "Stand By Your Man," "Many Rivers To Cross," "Tears On My Pillow."

Dealers: Casablanca track record speaks for itself.

JOHN MILES—Rebel, London PS 669. Britisher scored moderately well with his "Highfly" single, and, with his trio, comes up with an interesting set that sounds somewhat like Yes instrumentally and a bit like Roger Daltrey vocally. Miles handles lead vocals, as well as guitar, synthesizers and keyboards, while Barry Black works drums and percussion and Bob Marshall plays bass. Unlike many of the synthesizer oriented bands, Miles offers a good deal of variety (rockers, ballads and mid-tempo) and comes up with a stronger AM flavor than most. Vocals show a versatile range and Miles could potentially fill the gap that has long existed between some of the more electronic rockers and AM play. Good guitarist as well.

LED ZEPPELIN—Presence, Swan Song S.S. 8416 (Atlantic). Back after more than a year's recording break, rock's premier heavy metal rockers serve up their usual dose of crashing, wall of sound music. Difference here from most other Zep sets is a generally more sophisticated approach, with Jimmy Page spacing his solos between skilled chord playing, Robert Plant offering well controlled vocals and the rhythm section of John Paul Jones and John Bonham coming more to the forefront. Generally uptempo material with interesting structural changes, with one more blues oriented song also standing out. Usual tribute to earlier rock included, but majority of set is unadulterated Led Zeppelin. One of the few groups of this genre able to retain fans as the years go by, and one of the few able to combine frenetic and controlled playing.

Best cuts: "For Your Life," "Royal Orleans," "Nobody's Fault But Mine," "Candy Rock Store," "Hots On For Nowhere."

Dealers: Last LP entered chart at one.

Best cuts: "Highfly," "Everybody Wants Some More," "Pull The Damn Thing Down."

Dealers: Artist may be London's biggest push in recent years.

JACO PASTORIUS—Epic PE 33949 (CBS). A bass player who actually makes music, which makes for a nice change and also makes for a rather unique album (Stanley Clarke one of the few others doing such a fine solo job on bass). Jaco teams up with guests Herbie Hancock, the Brecker Brothers, David Sanborn, Lenny White, Wayne Shorter and Hubert Laws among others for an easy jazz set. Bass is obvious but not dominant. Rather the artist relies on smooth piano, piccolo and horn solos to dominate while effectively using his bass as a base. One fine solo ("Portrait Of Tracy"). Two cuts feature large orchestrations, but the most effective material is the "small combo style." Melodious bass should be a pleasant surprise to some.

Best cuts: "Kuru/Speak Like A Child," "Portrait Of Tracy," "Continuum," "Opus Pocus," "(Used To Be A) Cha-Cha."

Dealers: Major backup names and unique style should help move product.

THE STANKY BROWN GROUP—Our Pleasure To Serve You, Sire SASD-7516 (ABC). British band specializes in easy harmonies, easy rock and an overall commercial sound. Good guitar throughout, skilled but not flash, and occasional sax work. Other variations include a period sounding piece, a good nostalgia song covering the '60s and some good alternating lead singing.

Best cuts: "Masquerade," "You've Come Over Me," "Let's Get To Livin'," "Don't You Refuse," "Matthew," "Where Have They Gone."

Dealers: Group has had hits in England and import of LP has been on the racks already.

CHEYENNE'S COMIN'—Shady Brook SB 33-002. Intriguing mix of jazz, Latin, soul and rock from power voiced Cheyenne Fowler, two female backup singers and an eight-man orchestra highlighted by sax, trumpet and clavinet. Fowler's vocals are undoubtedly the highlight, as she moves through a number of formats. Ballads work best for her, and her future as a singer looks bright indeed. Reminiscent of some of the better jazz and soul interpreters of past years. Excellent production from Gene Russell.

Best cuts: "Feelings" (instrumental), "There's No Longer Two Of Us," "Cheyenne's Coming," "Come Back To Me."

Dealers: Label has enjoyed some success already.

Billboard's Recommended LPs

pop

FRANKIE AVALON—Venus, De-Lite DEP 2020 (P.I.P.). Coming off his hit disco "Venus," Avalon strings together an interesting set of disco, ballads and even a "Melody Of Love" type cut. Still an excellent singer, sounding better, in fact, than most of his Chancellor product. Ballads give him best shot at showcasing his voice, but ballads here will probably be limited to MOR play. Still, there is at least one strong disco cut as well as the semi-polka "Thank You For That Extra Sunrise" to give him Top 40 play. Good Billy Terrell. **Best cuts:** "Venus," "Thank You For That Extra Sunshine," "One More Drink," "It's Never Too Late," "When I Said I Loved You."

GARY WRIGHT & SPOOKY TOOTH—That Was Only Yesterday, A&M SP 3528. Potpourri of material from Wright's A&M days, both as a solo and as lead voice of Spooky Tooth. Double set includes the best of both periods, as well as a single previously not available on LP. Good rock 'n' roll, and with Wright currently hovering near the top of the single charts with "Dream Weaver," package gets an extra boost. **Best cuts:** "That Was Only Yesterday," "I Know," "Two-Faced Man," "Son Of Your Father."

SLADE—Nobody's Fools, Warner Bros. BS 2936. British quartet offers their usual lively rock with a bit more maturity than in past efforts. Songs are better, production is better and singing and musicianship generally seems less haphazard in

approach. Group currently on the road. **Best cuts:** "Nobody's Fools," "Get On Up," "L.A. Jinx," "Scratch My Back."

FARAGHER BROS.—ABC ABCD-941. Interesting and well done set centering on a strong blue-eyed soul sound. Quartet manages to sound remarkably like the Impressions as well as several other black groups while retaining a strong sound of their own. Black sound does not sound overdone or strained. Good falsetto lead vocals, good horn arrangements and keyboards on instrumental tracks and usual good Vini Poncia production. Expect AM, FM and r&b play. **Best cuts:** "Never Get Your Love Behind Me," "In Your Time Of Need," "You Touched Me," "Never Felt Love Before."

THE TREMELOES—Shiner, DJM DJLPA-2. Veteran British pop quartet still have the commercial touch, coming up with a set of goodtime rockers. Surf sounds, steel drums and straight rock a few of the facets of the set, with trademarked harmony vocals still good. Right in the commercial mainstream of what's happening today. **Best cuts:** "Sad Goodbye," "I Want It Easy," "Loney Dolly," "Love Song."

AYRES ROCK—Beyond, A&M SP-4565. Basically a jazz album, but enough rock elements to appeal strongly to a rock audience. Five man group handles saxes, flutes, keyboards, guitar, bass and drums. Double lead guitar is a somewhat unusual idea in jazz, but it works well here with some excellent rock solos. Strings fit perfectly in set, giving a big band sound from time to time. Some good solo drum work as well. Flowing, easy to listen to set. **Best cuts:** "Moondah," "Place To Go," "Angel In Disguise," "Little Kings."

ALPHONSE MOUZON—The Man Incognito, Blue Note BN-LA584-G (United Artists). What better person to play with dance techniques than a drummer? Former jazz/rock drummer Mouzon is dutifully at home in the disco field with this package of light, listenable swaying tunes. Tom Scott's tenor plays responsibly. **Best cuts:** "Take All Your Troubles Away," "Snake Walk," "Without A Reason."

JOAN BAEZ—The Love Song Album, Vanguard VSD 79/80. Material cut by artist during her Vanguard days and now offered at the twofold discount list price. Mainly folksy material. Good example of the kind of songs done during artist's early recording days. Should see some sales thanks to Baez' recent resurgence as a chart factor. **Best cuts:** "Love Minus Zero/No Limit," "Love Is Just A Four Letter Word," "The Wild Mountain Thyme," "Turquoise," "Sad-Eyed Lady Of The Lowlands."

SHADOWFAX—Watercourse Way, Passport PPSD 98013 (ABC). Interesting set that hovers between free form jazz, electronic music and rock. Quintet making up group employs lyricon (an electronic woodwind synthesizer), bass, keyboards and guitar, and solos are offered by all instruments. Guitar and lyricon (sounding like a sax) used effectively on some of the jazz flavored cuts, while classical harpsichord also works well. Good, interesting concept. **Best cuts:** "Linear Dance," "Petite Aubade," "Book Of Hours," "A Song For My Brother." Primarily an instrumental set.

ROSIE—Better Late Than Never, RCA APL1-1498. Trio of two girls and a guy team for a better than average set of ballads, goodtime rockers and a few cuts with a strong soul flavor and even an occasional disco touch. David Lasley and Lana Marano handle most of the writing, with third member Lynn Pittney contributing strongly on vocals. Good arrangements from Charlie Callelo, Mike Zager and Pee Wee Ellis and good production from Genya Ravan and Harvey Goldberg. Bright future probable for three. **Best cuts:** "London Blues," "Danny's Kitty," "The Knockout Kid."

LOVE SOUNDS—Ebb Tide, Pye 12127. Well done disco instrumental set, mostly uptempo but with several good slower cuts. Produced by veteran Tony Hatch, Britisher who seems able to keep his finger on the commercial pulse most of the time. Set includes standards, recent rock hits and show tunes. Hatch handles keyboards. **Best cuts:** "What Are You Doing The Rest Of Your Life," "Perfidia," "Sad Sweet Dreamer."

LETTERMEN—Kind Of Country, Capitol SW-11506. Veteran MOR trio tackles material from country artists such as Kris Kristofferson, Merle Haggard, John Denver, Jim Weatherly, Tom Paxton, Freddy Fender, Hank Williams, Charley Pride and others. Songs done in their own style with skilled and distinctive harmonies. Expect MOR play. **Best cuts:** "The Last Thing On My Mind," "Country Roads," "Leavin' With The First Light."

THE BROTHERS—Don't Stop Now, RCA APL1-1187. Another cross-the-board disk with disco, pop and r&b potential. Overall, the material cooks, but in a very laid back, sensual way. Brazilian influences on certain cuts prove a nice listening experience, as do the playing skills of the seven-man group. Most cuts are five minute-plus and, unless a single is forthcoming, AM might be forced on the sidelines. **Best cuts:** It's basically a concept album, and they're all good.

THE KINKS VOL 2—Pye 509. Part of the Pye series covering the history of British pop showcases several of the veteran rockers' early hits as well as a few more obscure, but still excellent cuts. Basic rock from the mid '60s. LP should be helped through the continuing prominence of the band. **Best**

(Continued on page 65)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegell, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE	REEL TO REEL
106	85	22	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98	
119	9	9	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98	
108	110	6	CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98	
109	113	22	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98	
110	112	27	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98		7.98	
111	114	123	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.98		7.98	
112	107	16	KANSAS Masque Kirschner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98	
123	16	16	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.98		7.98	
114	86	27	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98	
115	90	38	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	
116	116	73	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
137	8	8	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97	
118	118	174	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
119	92	11	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97	
120	125	46	DAVID BOWIE Young Americans RCA APL 1 0998	6.98	7.98	7.98	7.98	7.98	
170	2	2	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98		7.98	
122	122	20	NEIL YOUNG WITH CRAZY HORSE Zuma Warner/Reprise MS 2242	6.98		7.97		7.97	
134	4	4	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98	
NEW ENTRY			OUTLAWS Lady In Waiting Arista AL 4070	6.98		7.98		7.98	
125	93	17	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98	
126	126	29	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98	
127	117	262	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
128	95	18	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98	
129	96	18	SPINNERS LIVE! Atlantic SD 2-910	11.98		13.97		13.97	
130	130	22	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	
131	135	8	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98	
132	132	231	SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSDO 2005	6.98		7.98	7.98	7.98	
133	133	24	DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca)	6.98		7.98		7.98	
134	137	23	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98	
135	115	23	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98	
136	136	9	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97	

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				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE	REEL TO REEL
137	138	18	JIGSAW Sky High Chelsea CR 509	6.98		7.98		7.98	
138	153	4	TROPEA Marlin 2200 (TK)	6.98		7.98		7.98	
139	144	5	CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.98		7.98	
151	2	2	WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.)	6.98		7.97		7.97	
141	141	69	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98	
152	2	2	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolib PD 6068 (Polydor)	6.98		7.98		7.98	
143	145	18	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98	
154	5	5	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98	
156	4	4	THE BEST OF URIAH HEEP Mercury SRM-1-1049 (Phonogram)	6.98		7.98		7.98	
146	146	16	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98	
157	5	5	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98	
158	4	4	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.98		7.98	
149	142	21	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98		7.97		7.97	
150	148	31	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97	
151	131	20	TEMPTATIONS House Party Gordy G6-973 S1 (Motown)	6.98		7.98		7.98	
NEW ENTRY			JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97	
164	3	3	WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97		7.97	
154	97	15	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.98	7.98	7.98	
155	155	38	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	
167	2	2	NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.98		7.98	
157	161	13	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95	
158	165	7	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98	
159	159	3	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97	
160	150	22	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98	
171	2	2	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.98		7.98	
162	162	2	BOBB WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98	
163	163	2	WILLIE HUTCH Concert In Blues Motown M6-854 S1	6.98		7.98		7.98	
164	166	4	THE BAND OF THE BLACK WATCH Scotch On The Rocks Private Stock PS 2007	6.98		7.98		7.98	
165	160	14	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98	
188	2	2	LEE OSKAR United Artists UA-LA594-G	6.98		7.98		7.98	
167	173	3	BILL WYMAN Stone Alone Rolling Stones COC 79103 (Atlantic)	6.98		7.97		7.97	
168	168	5	MILES DAVIS Agharta Columbia PC 33967	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE	REEL TO REEL
NEW ENTRY			LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA)	6.98		7.98		7.98	
181	3	3	AL DIMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98		7.98	
184	2	2	POCO Live Epic PE 33336 (Columbia)	6.98		7.98		7.98	
172	172	6	LEROY HUTSON Feel The Spirit Curton CU 5010 (Warner Bros.)	6.98		7.97		7.97	
173	175	10	CLEO LAINE Born On A Friday RCA LPL1-5113	6.98		7.95		7.95	
174	176	4	ALBERT KING Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98		7.98		7.98	
186	2	2	CHARLIE RICH Silver Linings Epic KE 33548 (Columbia)	6.98		6.98		6.98	
176	177	6	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98	
NEW ENTRY			HUSTLE HITS De-Lite DEP 2019 (PIP)	6.98		7.98		7.98	
178	108	12	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98		7.97		7.97	
NEW ENTRY			VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98		7.95		7.95	
180	182	8	GAYLORD & HOLIDAY Second Generation Prodigal PLP 10009 (Motown)	6.98					
NEW ENTRY			RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98	
182	120	14	ARCHIE BELL & THE DRELLS Tsoop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98	
183	183	37	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	
184	174	34	OHIO PLAYERS Money Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98	
NEW ENTRY			BILLY COBHAM Life & Times Atlantic SD 18166	6.98		7.97		7.97	
186	121	28	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97	
187	129	20	ROXY MUSIC Siren Arista AL 4049	6.98		7.97		7.97	
188	192	44	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	
NEW ENTRY			HOYT AXTON Fearless A&M SP 4571	6.98		7.98		7.98	
NEW ENTRY			MAC DAVIS Forever Lovers Columbia PC 34105	6.98		7.98		7.98	
191	124	6	KGB MCA 2166	6.98		7.98		7.98	
192	196	29	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98	
193	193	3	McKENDREE SPRING Too Young To Feel This Old Pye 12124	6.98					
NEW ENTRY			HEART DREAMBOAT ANNIE Mushroom MRS 5005	6.98					
195	139	29	RONNIE LAWS Pressure Sensitive Blue Note BN-LA52-G	6.98		7.98		7.98	
196	140	11	GRAND FUNK RAILROAD Born To Die Grand Funk ST 11482 (Capitol)	6.98		7.98		7.98	
197	200	2	SPIDERS FROM MARS Pye 12125	6.98		7.98		7.98	
198	198	127	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98	
199	199	19	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98	7.98	7.97	8.97	7.98	
200	147	25	THE WHO BY NUMBERS MCA 2161	6.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	21, 83, 141	Chick Corea	51	Barry Manilow	64	Helen Reddy	82	Chris Squire	176
Faul Antik	43	Creedence Clearwater Revival	108	Melissa Manchester	33	Loe Reed	93	Starcastle	144
America	24	Mac Davis	190	Cledus Maggard	139	Return To Forever	121	Car Stevens	128
Boy Ayers	131	Miles Davis	168	Bette Midler	119	Rhythm Heritage	50	Barbra Streisand	46
Hoyt Axton	189	John Denver	71, 111, 148	Marshall Tucker Band	150	Linda Ronstadt	186	Styx	68
Bachman-Turner	154	Al Dimeola	170	Harold Melvin & The Blue Notes	95	Smokey Robinson	61	Donna Summer	59, 133
Ead Co	5	Doobie Bros.	69	Miracles	55	Vicki Sue Robinson	179	Sweet	30, 115
Joan Baez	86	Bob Dylan	4	Harold Melvin & The Blue Notes	95	Roxy Music	187	Sylvers	107
Eand Of The Black Watch	164	Charles Earland	161	Nazareth	37	Diana Ross	26	Johnnie Taylor	8
Eand	143	Elton John	2, 22, 159	Ted Nugent	28	David Ruffin	54	10 CC	88
Eay City Rollers	45, 126	Earth, Wind & Fire	29	Willie Nelson	76, 155	Rufus	11	Temptations	80, 151
Ee Bop Deluxe	96	E.L.O.	27	Ted Nugent	28	Isao Tomita	181	Uralah Heep	104
Eee Gees	39	Freddy Fender	103	Laura Nyro	60	Salsoul Orch.	14	Tropea	138
Archie Bell And The Drells	182	Fleetwood Mac	12	Ohio Players	164	Santana	79	Robin Trower	17
Elvin Bishop	57	Foghat	23	O'Jays	87	Boyz Scaggs	70	Jetbro Tull	65
Blackbyrds	34	Four Seasons	62	Osmonds</					



NEIL SEDAKA—Love In The Shadows (3:18); producers: Neil Sedaka & Robert Appere; writers: Neil Sedaka-Phil Cody; publishers: Don Kirshner, BMI/Kirshner Songs, ASCAP. Rocket 40543 (MCA). Sedaka moves into disco this time out, with an easy disco rocker with interesting lyrics. Quite different from past hits, but loyal Sedaka fans should accept it with little difficulty. Disco not overdone, so whole thing works quite well.

THE DON HARRISON BAND—Sixteen Tons (2:55); producers: Don Harrison Band; writer: Merle Travis; publishers: Unichappell/Elvis Presley, BMI. Atlantic 45-3323. The old Tennessee Ernie Ford classic done up in rock fashion from ex-Creedence rhythm section Doug Cook and Stu Clifford and several others. Pounding, hard rocker sounding very much like Creedence, especially on the instrumental track. Extremely hot record, with a number of major stations already on it.

recommended

MELISSA MANCHESTER—Better Days (3:39); producer: Vini Poncia; writers: Melissa Manchester & Carole Bayer Sager; publishers: Rumanian Pickelworks/Columbia Music/New York Times, BMI. Arista 0183.

KGB—Magic In Your Touch (3:29); producer: Jim Price; writer: R. Kennedy; publisher: X-Ray, BMI. MCA 40544.

JOURNEY—On A Saturday Night (2:39); producers: Journey; writer: G. Rolie; publisher: Weed High Nightmare, BMI. Columbia 3-10324.

THE CHAMPS' BOYS ORCHESTRA—Tubular Bells (3:10); producer: Patrick Boceno; writer: Mike Oldfield; publisher: Almo, ASCAP. Janus 259.

RAY CHARLES—America The Beautiful (3:38); producer: Ray Charles; writer: Adapted By Ray Charles; publisher: Tangerine, BMI. CrossOver 985.

BILL WYMAN—Apache Woman (3:00); producer: Bill Wyman; writer: Bill Wyman; publisher: DeShufflin, ASCAP. Rolling Stones 19303 (Atlantic).

GINO CUNICO—Daydreamer (3:18); producer: Vini Poncia; writer: Terry Dempsey; publisher: W.B. Music, ASCAP. Arista 0181.

THE TUFANO & GIAMMARESE BAND—Times Change (3:35); producer: Jack Richardson; writers: Tufano-Giammarese; publisher: India Music Inc., ASCAP. Ode 66122. (A&M)

RIGHTEOUS BROTHERS—Hold On (To What You Got) (3:30); producers: Lamber & Potter; writers: Lamber & Potter; publishers: ABC Dunhill & One Of A Kind, BMI. Haven (Arista)

TANYA TUCKER—You've Got Me To Hold On To (3:04); producer: Jerry Crutchfield; writer: Dave Loggins; publishers: Leeds/Antique, ASCAP. MCA 40540.

PAUL DAVIS—Thinking Of You (3:20); producer: Paul Davis; writer: Paul Davis; publisher: Web IV, BMI. Bang 724.

BACHMAN-TURNER OVERDRIVE—Lookin' Out For #1 (5:20); producer: Randy Bachman; writer: Randy Bachman; publishers: Ranbach/Top Soil, BMI. Mercury 449.

STEVEN SCHARF—B-A-B-Y (2:54); producers: Mike Curb & Michael Lloyd; writers: Hayes-Porter; publisher: East, BMI. Curb 8192. (Warner Bros.)



TANYA TUCKER—You've Got Me To Hold On To (3:04); producer: Jerry Crutchfield; writer: Dave Loggins; publishers: Leeds/Antique, ASCAP. MCA 40540. One of the best songs from Tanya's latest LP is pulled for a single—and she renders a powerful version of this catchy Dave Loggins creation. Jerry Crutchfield's production fits Tanya to a T. Her distinctive vocal style improves with each outing. Top ten bound.

CLEDUS MAGGARD—Kentucky Moonrunner (4:19); producer: Jerry Kennedy; writers: Jay Huguelly-Jerry Kennedy; publisher: Unichappell, BMI. Mercury 73789. Cledus fooled a lot of folks with the success of "The White Knight"—the CB disk that zoomed to No. 1. He's back again with another zany release, and another variation on his chart-proven CB theme. A strong and natural followup to the Knight.

TOMPALL—T For Texas (4:10); producer: Tompall Glaser; writer: Jimmy Rodgers; publisher: Peer, BMI. Polydor PD-14314. Tompall's career, soaring solo as never before, will gain new heights with the success of this Jimmy Rodgers masterpiece. One of the more popular cuts from the redhot album "The Outlaws," this should give the talented Tompall his biggest hit yet. A first-rate singing effort.

LUCKY CLARK—Sing Me A Sad Song (3:07); producer: L.D. Allen; writer: Wynn Stewart; publisher: Owens, BMI. Polydor PD-14317. Polydor has picked up one of the best new raw country talents to emerge in recent years. Absolutely breathtaking performance deserves a fine fate on the charts. Jim Vienneau rescued this song from near-oblivion on a smaller label, signed Clark to a contract, and gives this a second wind.

DAVE AND SUGAR—The Door Is Always Open (2:42); producer: Chardon, Inc.; writers: Bob McDill-Dickey Lee; publisher: Jack, BMI. RCA JH-10625. Memorable song sung with feeling by this talented duo. A robust and lively number, it'll provide deejays with a welcomed uptempo change of pace. Could be bigger than Dave & Sugar's "Queen Of The Silver Dollar."

recommended

JIMMY BUFFETT—The Captain And The Kid (3:16); producer: Don Gant; writer: J. Buffett; publisher: Let There Be Music, ASCAP. ABC ABC-12175.

CONNIE CATO—I Love A Beautiful Guy (2:15); producer: Audie Ashworth; writer: Jack Lebock; publisher: Lebock Country, BMI. Capitol P-4243.

THE KENDALLS—Imaginary Harmony (3:00); producer: Pete Drake; writer: J. Kendall; publisher: Tomake Music, ASCAP. United Artists UA-XW782-Y.

ROY ORBISON—Belinda (2:33); producer: Fred Foster; writer: Dennis Linde; publisher: Combine Music, BMI. Monument ZS8 8690.

NARVEL FELTS—This Time (2:23); producer: Lewis Wills; writer: Chips Moman; publisher: Tree, BMI. Hi 5N-2305.

RAY WYLIE HUBBARD & THE COWBOY TWINKIES—West Texas Country Western Dance Band (3:35); producer: Michael Brossky; writer: Ray Wylie Hubbard; publishers: Caine Music/Serendipity Music, BMI. Reprise RPS 1348.

TOM BRESH—Home Made Love (2:50); producer: Jimmy Bowen; writer: Richard Mainegra; publisher: Unart, BMI. Farr FE-004.

DANNY BROWN—Where The Good Times Are (2:08); producer: Chuck Rogers; writers: Chuck Rogers-Don DeVaney; publisher: Supersound Music, ASCAP. IMI IMI-1006.



RUFUS Featuring CHAKA KHAN—Dance Wit Me (3:57); producer: Rufus; writer: G. Christopher; publisher: MoCrisp Music, ASCAP. ABC 12179. Pounding pop/soul/disco from group that seems to get stronger each time out. Chaka Khan in usual strong form, with vocals a bit more controlled than usual. Band concentrates on heavy rhythm accent. Expect pop crossover.

recommended

THE BROTHERS JOHNSON—I'll Be Good To You (3:30); producer: Quincy Jones; writers: G. Johnson-L. Johnson-S. Sam; publishers: Kidada Music/Goulgris, BMI. A&M 1806.

CHECKMATES, LTD.—All Alone By The Telephone (3:15); producer: H.B. Barnum; writers: H.B. Barnum-Joyce Ann Clay; publisher: El Patricio, BMI. Polydor 14313.

KELLY GARRETT—Leavin' On Your Mind (2:10); producer: Bones Howe; writers: W. Walker-W. Pierce; publisher: Cedarwood, BMI. RCA 10624.

JIMMY BEE—Breaking Up Is Hard To Do (4:10); producer: J.B. Production; writer: Neil Sedaka; publisher: Don Kirshner Music, BMI. Calla III.

FIRE & RAIN—Make Love To Me (2:41); producers: Joe Saraceno & Manny Freiser; writers: M. Freiser-P. McCarron; publishers: New York Times/Antigua Music/Sweet Home, BMI. 20th Century 2280.

JIMMY DOCKETT—I Need You Around (3:00); producer: J. Dockett; writer: J. Dockett; publishers: Botanical Music & Amalie, BMI. Flo-Feel 9000.



BOXER—All The Time In The World (3:02); producers: Boxer and Richard Digby-Smith; writer: O. Halsall; publisher: Almo Music, ASCAP. Virgin 9506. (CBS). Good rock from Britain, moves from slow to fast and back. Strong, commercial entry.

TOM SULLIVAN—Yes, I'm Ready (3:30); producers: Michael Lloyd & Mike Curb; writer: B. Mason; publishers: Dandelion/Stillran, BMI. ABC 12174. Faithful cover of old Barbara Mason song should get pop and soul play.

SWEET MUSIC—I Get Lifted (2:50); producer: Kelli Arts; writers: H.W. Casey-Rick Finch; publisher: Sherlyn, BMI. Wand 11295. Powerful rocker with disco potential. Good soul cut.

SVENNE & LOTTA—Bang-A-Boomerang (2:59); producers: Benny Andersson & Bjorn Ulvåus; writers: Stig Anderson, Benny Andersson, Bjorn Ulvåus; publisher: Countless Songs, BMI. Morningstar 507. Abba's male twosome and Abba's producers team up to write and produce a goodtime rocker with the Abba sound.

RASHI—One On One (3:53); producer: Teddy Vann; writer: Teddy Vann; publisher: Unbelievable, BMI. RCA JB-10630. Interesting talk/sing soul cut, reminiscent of some Barry White.

JOHN TRAVOLTA—Let Her In (3:03); producer: Bob Reno; writer: Gary Benson; publisher: Midsong, ASCAP. Midland International JH-10623 (RCA). Good ballad from one of the stars of "Welcome Back, Kotter."

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 63

cuts: "A Well Respected Man" (live), "All Day And All Of The Night," "Tired Of Waiting For You," "Come On Now."

DONOVAN—Vol. 2, Pye 507. More hits from longtime favorite British folk/rock, with primarily folk emphasis from his earlier years here. Mainly acoustic work. **Best cuts:** "Little Tin Soldier," "Ballad Of A Crystal Man," "Belated Forgiveness Plea," "War Drags On." Artist currently touring U.S.

ROBERT GOULET—After All Is Said And Done, Artists Of America AOA 5003. Goulet still has one of the finest voices in pop and retains a sizable audience, and the production of Mike Curb helps him showcase himself well. Standards and more recent material should pick up strong MOR action. **Best cuts:** "July, You're A Woman," "Someone To Give My Love To," "The Way We Were."

FOSTER BROOKS—Roasts, Roast RR 1002. Small label offers tv's favorite drunk roasting the likes of Hubert Humphrey, Carroll O'Connor and Johnny Carson. All taken from Dean Martin shows. Quite funny.

country

THE VAST MAJORITY—Move It, D&M DML 1. The main thrust here is disco, but a few of the cuts do have potential to grab radio airplay. The material, when good, does border on being formulaized, though. **Best cuts:** "Love For Sale," "Move It" and "Salsa Woman."

HOUND DOG TAYLOR & THE HOUSE ROCKERS—Beware Of The Dog, Alligator, AL 4707. Recorded live, this catches the blues guitarist-vocalist at his true state of the art-in concert. **Best cuts:** "Give Me Back My Wig," "Kitchen Sink Boogie" (with great guitar from Brewer Phillips), "Dust My Broom."

BILLY WALKER—Alone Again, RCA APL1-1489. Produced by Ray Pennington, Walker sings his way though ten songs backed by the Lea Jane Singers. Should stimulate interest among Walker fans. **Best cuts:** "(Here I Am) Alone Again," "Somebody Loves You," "Fallin' As Fast As I Can."

JACK BARLOW—I Live The Country Songs I Sing, Antique IRDA LPN-6004. Barlow has had more success lately under the name Zoot Fenster, but this will gain him sales and play under his Barlow handle. Recorded in Oklahoma City and Nashville. **Best cuts:** "Too Young To Understand," "I Don't Understand," "Love Don't Last Long."

soul

THE SOUL CHILDREN—Finders Keepers, Epic PE 33902. (CBS). Trio of two males and a female have been around for years and are one of the few soul groups willing to take a chance with a sound other than obvious disco. Mix of rockers and ballads highlighted by alternating male and female leads works well, particularly the cuts that are reminiscent of some of the better sounds of the '60s. Full, rich productions. **Best cuts:** "Highway," "Good-bye Is Not The Only Way," "Finders Keepers."

CAROLYN FRANKLIN—If You Want Me, RCA APL1-0420. Pretty good set mixing disco and mid-tempo cuts with emphasis on singing. Franklin sounds at times like Dionne Warwick, at times vaguely like sister Aretha. Good writer. **Best cuts:** "I Can't Help Feeling So Blue," "Not Enough To Hold."

BLOODSTONE—Trainride To Hollywood (Original Soundtrack, London PS 665. Soundtrack to film starring the group is a rather disjointed collection of standard pop sc.igs, rock oldies and original soul that has no continuity if one has not seen the film. Quite well done and a good indication of this veteran group's versatility, but the appeal to longtime fans is debatable. **Best cuts:** "What Do I Have To Do?" "Im In Shape."

jazz

STANLEY COWELL—Regeneration, Strata East SES19765. Although much of the material is not easily programmable on radio, it deserves to be heard by admirers of Afro-American music. Some fine piano work from Stanley Cowell. Supporting cast of singers and players includes Jimmy Heath, Marion Brown, Ed Blakwell, Billy Higgins, Bill Lee, Charlie Fowlkes

and Glenda Barnes. The roots of black music are preserved on this fine recording. **Best cuts:** "Trying To Find A Way," "Parlour Blues," "Thank You My People," "Travelin' Man."

LARRY CORYELL—Fairylard, Mega MLPS-607. Cut live at Montreux in 1971, set showcases some good jazz/rock guitar from artist who has started to make it big pop as well as jazz in the last few years. Chuck Rainey on bass and Pretty Purdie on drums round out the trio. **Best cuts:** "Eskdalemuir," "Stones."

CHARLES TOLLIVER—Impact, Strata-East SES 19757. Are exciting bigband jazz LP. Tolliver is achieving more respect every day as a trumpeter. Joining him on this effort are many top musicians including Stanley Cowell, Cecil McBee, Charles McPherson, James Spaulding, George Coleman, Harold Vick, Jon Faddis, Jimmy Owens, Garnett Brown and others. In addition, there is a very smooth horn section. **Best cuts:** "Impact," "Mother Wit," "Grand Max," "Plight."

PAT MARTINO—Starbright, Warner Bros. BS 2921. For some strange reason, Martino has sought to explore areas that have previously been pillaged. Although he remains one of the most technically proficient guitarists, he needs some direction. His acoustic and electric playing are very creative and musical, but he's doing nothing new. A nice album that will hopefully gain him some new fans, but definitely not up to his capabilities. **Best cuts:** "Law," "Deed A," "Masquerada," "Black Macaw."

KAI WINDING—Danish Blue, Glendale GLS 6003. Trombonist Winding who has not headlined an LP in more than 10 years, is heard during a typical set at the Doubletree Inn in Phoenix. A feeling of looseness, airy and full of happy vamps is the keynote to this session, with light assistance from pianist-trombonium player Frank Strazzeri; bassist Clint Houston and drummer Doug Sides. **Best cuts:** "Land Of Make Believe," "You Are The Sunshine Of My Life," "The Preacher."

ALICE COLTRANE—Eternity, Warner Bros. BS 2916. Although she is a little too intense and esoteric for the masses, Coltrane has a following that dates back to her work with hus-

band John. Her sound is cosmic and not easy for everyone to appreciate, but it is something that no one else is still doing. **Best cuts:** "Spiritual Eternal," "Los Caballos," "Om Supreme," "Morning Worship."

BEAVER HARRIS: THE 360 DEGREE MUSIC EXPERIENCE—From Rag Time To No Time, 360 LP 2001. A superior achievement by this veteran drummer. He has put together an LP that features one side of ragtime, stride and swing; and another of progressive jazz. Each achieves its purpose with the full-circle theme coming together intact. Side one features Maxine Sullivan, Herb Hall, Doc Cheatham and Marshall Brown, among others, while side two is percussion-laden with a smattering of vocals, steel drums and reeds. Besides Harris, the other binding force between the two sides is pianist Dave Burrell, who displays his ability to play in both styles admirably.

KENNY BARRON—Lucifer, Muse MR 5070. Superior recording by one of the most overlooked keyboard men in the business. Not only is he proficient on electric piano and synthesizer, but as a solo acoustic piano player he stands out. Several of the cuts have the Miles Davis-Weather Report feel with strong support from this accompanists—Bill Barron on soprano sax, James Spaulding on sax and flute, Charles Sullivan on trumpet, Chris White on bass, Billy Hart on drums and Carlos Alomar on guitars. **Best cuts:** "Spirits," "Ethereally Yours," "Lucifer," "Oleo," "Firefly," "Hellbound."

gospel

MILDRED CLARK & THE MELODY-AIRES—Lord, I've Really Been Trying, ABC-Peacock PLP 59225 (ABC). Fine example of contemporary gospel, with traditionally oriented lyrics and excellent, contemporary arrangements. Mildred Clark, Sandra Clark, Maryetta Scott and Barbara White all take turns on lead vocals, each offering a powerfully distinctive style. Lead and backing vocals provide intricate, skilled harmonies. Soul, pop and even a disco feel to the instrumentation. Fine production from Eddie Robinson. **Best cuts:** "Lord, I've Really Been Trying," "He Loves You," "Working For Jesus."

Inside Track

Stockhausen To All-Pop Label

• Continued from page 11

Bird Of Passage." No plans are set yet for the second album.

Stockhausen, who is in his early 40s, will make a promotion tour of the U.S. for Chrysalis this summer in connection with the special Washington, D.C., premiere of his bicentennial composition commissioned by the German government as a gift for this country.

Terry Ellis, Wright's Chrysalis partner, says, "Stockhausen is concerned with broadening his listeners beyond the minority classical audience. This is a fascinating opportunity for a quality-concerned rock label like Chrysalis."

SUMMER SUPER TOURS: Look for **Elton John** to hit the East Coast in midsummer. The **Rolling Stones** are locking in a 17-day blitz tour of major markets—including a proposed date at a Southern California stadium that authorities declared off limits for a similar major concert last summer. . . . **George Harrison** will probably hit the road in early fall. . . . Both independent distributors and manufacturers at NARM were urged to write their Congressional representatives to hold the proposed new statutory mechanical royalty rate per song to 2½ cents—not 3 cents as erroneously appeared in last week's issue.

Marvin Antonowsky, fired last week as NBC-TV programming vice president after catching much of the heat for the network's current rating disappointments, is rumored due for the presidency of MCA Disco-Vision, with current chief **John Findlater** shifted to another cor-

porate post. The hinted move would indicate a more aggressive programming stance for the U.S. videodisk partner of Philips.

Will a major national retail chain sell off its California holdings to the burgeoning Wherehouse chain? . . . **Thom Bell** is still a partner in the **Gamble-Huff** corporate umbrella of Philadelphia hitmakers and should have been so named in the Billboard story March 27.

Is **Al Coury's** joining of **Robert Stigwood's** RSO Records due to be announced this week?

The **Bob Dylan** tour of the South kicks off April 18 in Tampa-St. Petersburg, where tickets have already gone on sale. . . . According to several sources, one major sheet music manufacturer is contemplating a 25-cent drop in price. . . . The **Noel Redding Band** was joined onstage in Atlanta by members of **Bad Company**. . . . The **Bay City Rollers** received the keys to their namesake city of Bay City, Mich.

Strike Of Teamsters

• Continued from page 1

supply the far-flung Peaches' retail chain.

As an example of label action taken in face of the strike, Swan-song, distributed by Atlantic, started shipping the new Led Zeppelin LP a week prior to original release date to get the jump on distribution.

Generally, there was a lack of imminent concern on the part of most major retailers and racks affected by the Teamster walkout, as it was expected that President Ford would move swiftly to invoke the 80-day cooling-off period provided under existing Taft-Hartley legislation.

Trustees To Administer NAIRD In 1976-77

• Continued from page 3

turers, as more than a dozen of the labels agreed to swap station listings.

The move toward closer workings between members was prefaced by a change in the association's hierarchy itself at the outset of the convention. It was voted that executive offices (president, vice presidents, etc.) be eliminated and replaced with a board of trustees. The idea is for broader group representation in decision making, explained a NAIRD spokesman.

Voted to the board were Gene Rosenthal, Adelphi Records; Billy Thomas, Tant Enterprises; Irv Kratka, Music Minus One; Charlie Morrison, Tropical Distributors; and Ed Denson, Kicking Mule. Notably, in an organization heavily weighted with labels the board has a

3-2 distributor edge. An executive director will be hired in the near future as well.

The convention was divided into a number of seminar meetings, with the key topics transshipping, label-distributor cooperation, and merchandising.

As expected, little was resolved during the transshipping session. Some were vehemently against it; others said they've learned to live with it and still others claimed that it didn't bother them at all.

With probably more humor than would be found at a NARM transshipping talk the issue was basically left to live on for another year's convention.

Before breaking up, though, several of those attending emphasized that if distributors were properly

promoting in their own markets, retailers wouldn't be going elsewhere for "the nickel," unless bad debts were involved.

The seminar on label-distributor co-operation revolved mostly around talk of a scheme devised by Orwaka Distributors' Gary Seibert and 10 labels. Each of the labels have chipped in \$50 a month, with Orwaka also sharing costs, and have hired an independent promotion man (Gil Bateman) to jointly plug product in the Western region. According to Seibert, it's too early to judge the concept, but early results are encouraging.

A number of the labels attending expressed strong interest in trying to form their own promotion cooperative. It was agreed to sound out Bateman for ideas and to look for promotional people in other markets.

Additional time also went to talks on the costs of pressing, paper and recording. As elsewhere in the industry, the thrust was to find ways to try to keep rising costs down.

Of those buying here, probably the two firms which attracted the most attention were Lieberman Enterprises (Doug Ackerman) and Almada Distributors from Montreal (Aaron Lipsin and Marvin Drimer).

The Canadian firm made a number of tentative deals (Takoma, Adelphi, Trix and Old Homestead) to import product, even though price offering were substantially lower than U.S. figures. Canada's new import duties were blamed by the two Almada executives for the tight margins.

They both said that they're fearful that the duty might rise another 5%

by May 1, and that they are looking to get additional product into the country before then. The company does some \$1.5-2 million in sales a year.

Talent performing during the convention included bluesmen Big Chief Ellis and John Cephas, Bill Holland and the Rent's Due Band, the Nighthawks, the Bluegrass Cardinals and Bobo Jenkins.

Among the labels attending the convention: Blind Pig, Rounder, Takoma, Philo, Innisfree, Olivion, Biograph, Alligator, Delmark, Front Hall, JCOA New Music Distributors, Rainbow Distributors, Jazz Archives, Improvising Artists, Phoenix Jazz, Richman Brothers, Joyce Music Corp., County Records, PM Records, Zim Records and Blue Sea Enterprises.

APRIL 10, 1976, BILLBOARD



Bluesmen Big Chief Ellis (piano) and John Cephas provide opening night entertainment.



While Front Hall Records president Bill Spence plays hammered dulcimer other NAIRD members talk business.



The Bluegrass Cardinals are showcased during a reception sponsored by Takoma Records.



New trustees, left to right, Irv Kratka, Gene Rosenthal, Ed Denson and Charlie Morrison go over the agenda. Fifth trustee Billy Thomas is not pictured.



Last year's officers, left to right, Charles Mitchell (Takoma), Kenneth Irwin (Rounder) and Bill Schubert (Philo) chair final meeting before turning reins over to new committee of trustees.



The conversation goes around the table at a session on supplies and their costs.



Arnold Caplin, president, Biograph Records, makes a point from the convention floor.

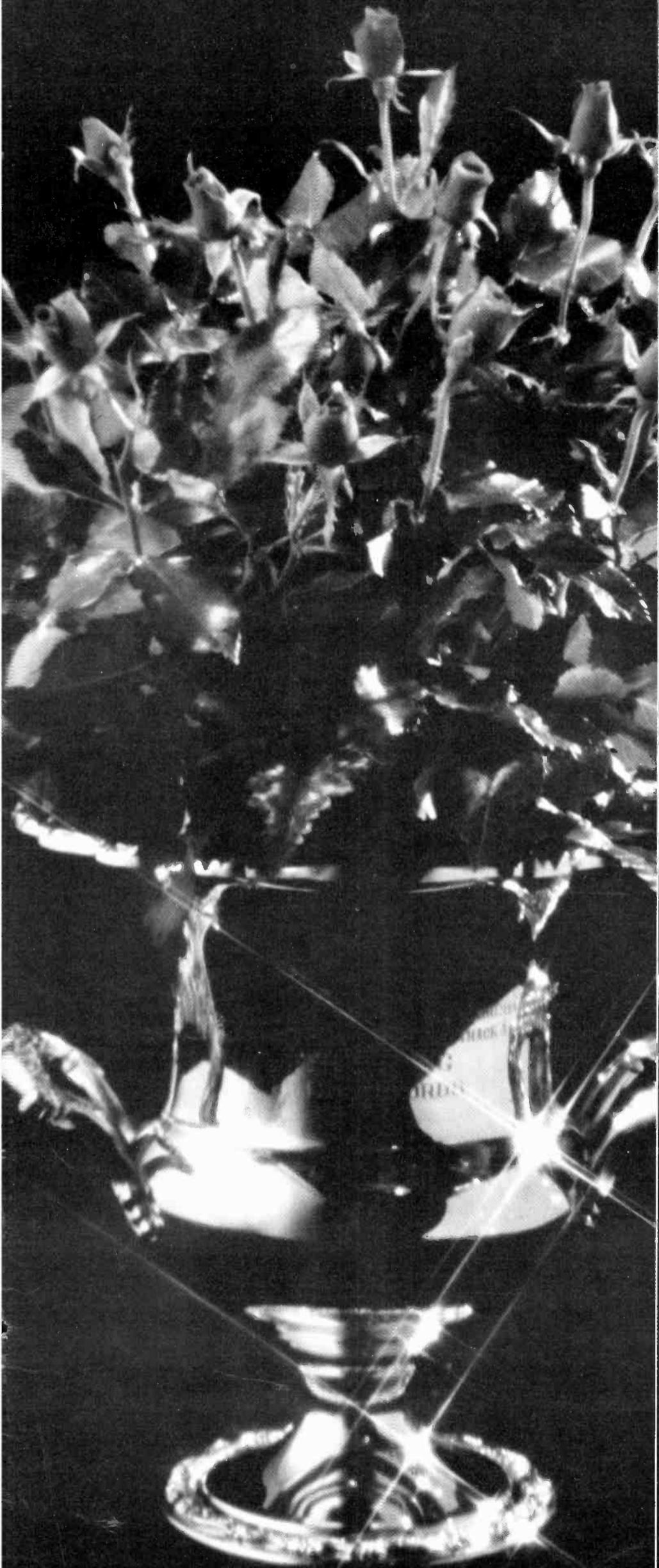
Billboard photos by Jim Melanson



Bruce Iglauer, president, Alligator Records, (with beard and glasses) advises other label heads on distributors during an impromptu meeting.

Congratulations Olivia

Congratulations Elton



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