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NEWSPAPER

82nd
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British Piracy Could Rise To 50% Unless Combated

By NICK ROBERTSHAW

LONDON—Geoffrey Bridge, director-general of the British Phonographic Industry, warns that 50% of the U.K. market for prerecorded music could fall into the hands of pirates unless adequate funds are maintained to combat piracy and bootlegging.

In a strongly worded address to the BPI's annual meeting, Bridge explained the financial headaches incurred by BPI in sustaining the fight against piracy and in meeting legal expenses.

He said: "I can promise you one thing. If the funds are not forthcoming to enable us to continue our vigorous and successful antipiracy campaign in the U.K., at least 50% of our mar-

ket will be in the hands of the pirates within six months of our surrender.

"At the moment we estimate the incidence of piracy to be in the region of 2% and our hope is to contain it at this level. But like murder, or theft, which it is, we will never eliminate it entirely. At least we can control it at an acceptable level, provided you give us the tools, that is money, with which to do the job."

Commenting generally on the piracy situation, Bridge said: "It seems that in the third full year of the BPI's activities, matters involving bootlegging and piracy are on the increase. Certainly matters seem to be in
(Continued on page 58)

Industry's Leaders Facing Vital Issues

By ELIOT TIEGEL

HONOLULU—Industry leaders representing the worldwide music/record industries are addressing themselves to today's vital issues at Billboard's Sixth International Music Industry Conference which concludes four days of meetings Monday (10) at the Royal Hawaiian Hotel here.

Presidents of companies and top management executives have attended 16 business sessions since Lee Zhito, Billboard's editor-in-chief/publisher, opened IMIC-6 Friday morning (7).

John Kenneth Galbraith, internationally renowned economist, in his keynote speech Friday morning, told the more than 400 execu-

Prof. Galbraith's complete keynote speech starts on page 3.

tives there are four forces affecting change in international economics.

Under the topic banner, "The International Economy And Its Prospect," Galbraith cited 1—the growth of the large corporate enter-
(Continued on page 12)

CB Boom Drops Auto Radio Audience

By STEPHEN TRAIMAN

NEW ORLEANS—The citizens band equipment boom has already produced a 12% decline in auto radio listening, with only a 5% penetration of the estimated 102 million cars on the road.

And with forecasts of 28.5 million CB radios in cars alone by 1981—25% saturation—the industry should be concerned.

The forecasted gross for CB had the most impact for the music industry at NEWCOM held here Monday through Thursday (3-6), though the emphasis at the CB/Update seminar was on the prospects for business in all market areas painted in glowing, though pragmatic, terms.

A record 350 exhibitors at the Su-
(Continued on page 47)

Military Exporters Losing Discounts

By RUDY GARCIA

NEW YORK—U.S. record manufacturers are taking steps to deal with a troublesome problem—record exporters who divert product to the domestic market. The chief weapon being used is the elimination of special price discounts to exporters and military suppliers.

Latest to join the growing trend
(Continued on page 14)

At AES: See \$100 Mil Semipro Mart

By JIM McCULLAUGH & JOHN WORAM

LOS ANGELES—A radical new departure in a professional audio recorder, new noise reduction systems as well as the staggering potential of a \$100-million plus market for professional, semipro, sound reinforcement and disco sound products highlighted the AES' 54th annual convention here at the L.A. Hilton Hotel, Tuesday-Friday (4-7).

What is still a technically oriented conference featuring engineering seminars coupled with new products and techniques in audio and acoustics, blossomed also this year into a professional products showcase for such familiar names in home audio as JBL, Superscope/Marantz/Sony,
(Continued on page 48)

Single Inventory For Col's New Classical SQ/Stereos

By IS HOROWITZ

NEW YORK—In a dramatic policy switch, Columbia Masterworks has moved to a single inventory, compatible SQ/stereo disk format on new 4-channel releases. They will be marketed at the regular stereo price.

In effect, the step represents a list price slash of \$1 in future recordings which have quad capability.

Pop product is not affected by the move. New releases in other than Masterworks repertoire areas will still be issued selectively in separate stereo and SQ editions, with the price differential of \$1 holding.

The album which launches the new policy is the cast recording of the "My Fair Lady" revival, which was taped April 25 and is being
(Continued on page 43)

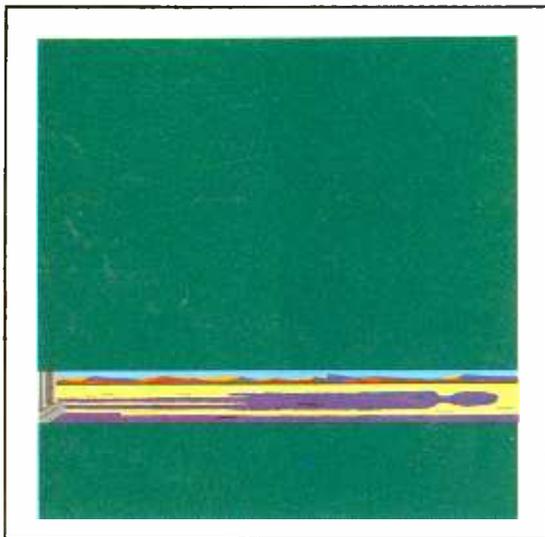
Club DJs Blend Cuts For Cos.' Disco Disks

By JIM MELANSON

NEW YORK—Blending of final-mix disco tracks by club DJs for commercial and 12-inch promotional releases is the latest twist in the ongoing discotheque scene.

Both Scepter and Salsoul have opted to come with disks featuring spinner blending, Scepter on "Nice And Slow" by Jesse Green and Salsoul on "Ten Per Cent" by the group Double Exposure.

Walter Gibbons, DJ at Galaxy 21 here worked the Double Exposure tune while Howard Metz, spinner at Los Angeles' Circus Maximus club, gets blending credit on the Scepter record.
(Continued on page 39)

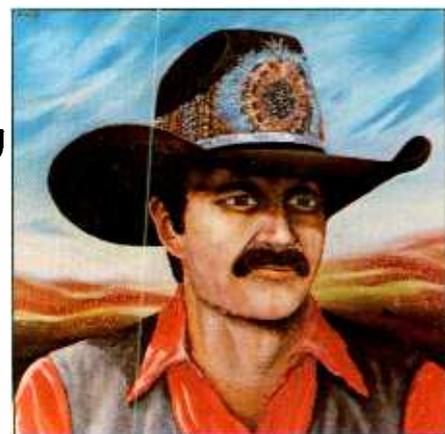


The Alan Parsons Project—Alan Parsons who has garnered two Grammy nominations as engineer for Pink Floyd's "Dark Side Of The Moon" and for Ambrosia debuts here as a triple threat—producer/composer/artist on 20th Century Records rock adaptation of Edgar Allan Poe's "Tales Of Mystery And Imagination."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



Brush yourself off and start struttin' tall. Carol Townes and Fifth Avenue are here with more than a touch of class. Their debut album features nine fine songs all delivered with a smooth, sexy style and elegance that could only come from a lady like this and the four gentlemen behind her. Carol Townes and Fifth Avenue. The uptown sound you can get down to. Breaking Pop and R&B now. On Sixth Avenue Records.
(Advertisement)

Something big is coming.
"Saddle Tramp,"
new from The Charlie Daniels Band.
On Epic Records and Tapes.



PE 34150

"Shout It Out Loud",
the first single from the
"Destroyer" album sold 892,843*
albums. How many albums will
the new single sell?

"Flaming Youth", it will
set the world on fire. NB 858 * Effective as of April 30, 1976



KISS

rock
steady

Produced by Bob Ezrin

Casablanca

GALBRAITH INSIGHTS:

Govt. Intervention In Wage And Price Control May Be On Way

By ELIOT TIEGEL

HONOLULU—The growing trend toward direct governmental intervention in the areas of wage and price control by many nations throughout the world is how economist John Kenneth Galbraith sees the future for economic stability.

In his keynote speech opening Billboard's sixth International Music Industry Conference Friday (7) at the Royal Hawaiian, Galbraith said the U.S. is probably the country most likely to regard this trend as a "theological rather than a practical move."

Direct governmental intervention is, in the noted economist's opinion, the best remedy for stabilizing international economic ills. He said he has long felt that the alternatives to direct intervention in wage and price

control are worse than the intervention itself.

Recalling that during World War II he organized the wartime system of price control, Galbraith jokingly referred to himself then as "the least-liked man in the U.S." Nevertheless, in order to avoid inflation and a combination of "inflation and unemployment, I see no other way but direct intervention.

"Is the world moving in this direction?" he asked, "My guess is it is." As a result of what he calls the "tyranny of circumstance." Most small countries in Western Europe, he said, have now implicitly such a policy." The Scandinavian countries plus Switzerland and to a great extent West Germany have governmental controls, he noted.

"There is also a highly developed

policy of this kind in Britain, he said, adding that British economists have been working with trade unions and the two great political parties which reflect a uniformed concern for economic conditions. Citing a recently announced wage limitation policy in the U.K., Galbraith called it "quite extraordinary."

"In the last few months Canada has also moved in this direction," he added.

Referring to the U.S., he said he wouldn't be surprised if we moved in that direction, adding it doesn't reflect "a change in economic policy; it does reflect something of an accommodation to change which most of us accept, like the large corporations and the existence of powerful trade unions."

Galbraith said the period of 1948-

67 was "a successful time in the history of modern industrial economics, with prices stable and production expanded generally." But during the last eight years things have significantly changed around the world. With inflation has come rising prices and instability in monetary exchange rates. "There is no monetary wisdom capable of affecting the exchange rate so long as inflation exists," he said.

"What has gone wrong?"

There are four reasons for this economic change, he said. First of the reasons for radical continuous change is the very large business corporation. "In the U.S. we should think of the productivity of companies divided between 2,000 large corporations and around the 10-12 million small ones. And the differ-

ence in other industrial countries is seen only in the degree of the rise of the large firm and its special concentration of power." He also pointed to the narrowing of economic power between stratas of workers so that what was once thought of as unattainable by many, is now sought after and often obtained.

Seventy-five years ago capitalists individually ran their own companies, he said, and under them were directors and other associates. With economic changes, Galbraith said that old structure has almost disappeared. "The owner no longer has much to do with the operation of the corporation. Power passes with time from the capitalists owner to management. It passes through the board of directors down to the very

(Continued on page 12)

4 Sides To New Spector 'Born To Be' Dion Single

Classical Buffs Win Fight; FCC OKs WNCN Sale

By MILDRED HALL

WASHINGTON—The format battle over New York City station WNCN-FM has ended in a moral and financial victory for the classical listeners' groups who challenged a switch to progressive rock by licensee Starr Broadcasting.

The FCC has approved sale of the station to GAF Broadcasting Co., which has agreed to carry a classical music format.

The final agreement between the stations and the two challenging citizens' groups involved payment of some \$90,000 to reimburse the attorneys representing the WNCN Listeners' Guild, Inc., and Classical Radio for Connecticut. Starr is paying out of a reported \$2.2 million selling price.

The commission has declared a strictly hands-off policy toward the money involved in settlements among broadcasters, in agreements to ward off further litigation by citizens or a competing applicant.

In announcing approval of the sale of WQIV-FM (Starr's venture into new call letters to indicate 4-channel orientation) to GAF, the commission said it will neither "proscribe nor prohibit any particular agreement terms so long as they are not unlawful nor violative of particular commission rules or policies." (Continued on page 10)

NEW YORK—While you still can't put a round peg in a square hole, the industry does have a disk with four sides (financial, that is) to it.

Under a unique arrangement, the new Dion single "Born To Be With You" recently shipped under a joint Phil Spector/Big Tree Records logo with approval from Warner Bros., which has a standing deal with Spector. Distribution chores go to Atlantic and, interestingly, a slice of the sales goes to all parties. Warner Bros. included.

Notably, while Spector has been pacted to WB for some time now, the Dion recording is the first piece of product from him to hit the U.S. market in nearly two years.

There's also a Dion LP already released in the U.K. on the Phil Spector International label involved and reportedly its release here will depend on reaction to the single. Future deals between Spector and Big Tree, with or without WB involvement haven't been firmed, nor have they been ruled out.

AFM & TV Industry In A Settlement

NEW YORK—A tentative agreement on terms of a new contract has been reached between the AFM, the tv networks and independent producers, according to Hal Davis, union president.

The agreement which covers services of instrumental musicians for tv, is for two years, retroactive to May 1. It is subject to the approval of the affected musicians who will be polled by secret mail ballot. According to Davis, terms of the new agreement will not be disclosed until after the membership has had opportunity to vote. This process could take at least four weeks. However, the AFM's international executive board has recommended acceptance of the pact.

AFM members earning \$1,000 or more during the 12-month period from Jan. 1, 1975 through Dec. 31, 1975, from network and/or syndicated tv are eligible to vote.

Negotiations between the union and the industry began April 20, and (Continued on page 66)

Tougher Copyright Laws For Taiwan?

By RADCLIFFE JOE

NEW YORK—A call for the creation of copyright laws that would adequately protect the interests of artists and writers, now being widely exploited by music pirates in Taiwan and neighboring countries, has been sounded by top-level government and industry officials meeting in Taipei.

At a day-long meeting on the problem, sponsored by Taiwan's Economic Daily News, T.S. Shung, former director of the copyrights committee of Taiwan's Ministry of

the Interior, recommended that the island's Legislative Yuan should modify existing copyright laws to stipulate a five-year jail term for violators.

He argued that the present three-year recommended jail term is too often manipulated by attorneys of defendants, and often results in a fine and a caution.

Shung told the meeting that because of the way existing laws are structured, plea bargaining often results in a fine when the sentence for the crime is three years in prison or under. Shung feels the higher jail term would effectively end this practice.

Addressing the meeting, L.F. Chang, managing director of Linfair Engineering & Trading, the Decca Records licensee in Taiwan, said, "The time is overdue for serious house-cleaning in this fertile jungle of pirates."

Chang disclosed that of the 126 so-called record manufacturers in (Continued on page 59)

French Records Quality Studied

PARIS—A music retailer here has charged that defective records are on the increase, and that the overall quality of all records released is much lower than the equipment on which they are being played.

(Continued on page 12)

A New 12-Inch 45 Salsoul Disco Label

By RUDY GARCIA

NEW YORK—Salsoul Records has launched a special discotheque label, Salsoul Disco, with the release of the first 12-inch 45-r.p.m. single for commercial sale.

Suggested list price for the product will be \$2.98; however, with a distributor net price of \$1.28, it is expected that the disco single will be available at discount retailers for about \$2.

There are several distinctive features of the commercial 12-inch single. Each record is inserted in a special universal four-color jacket with a center hole punched for label information to show through. The jacket contains only the label designation, allowing it to be used for all of the product to be released for that special market.

"Actually it costs us a penny more

to manufacture than an album," says Chuck Gregory, Salsoul Records executive. "They charge us the extra cent to die-cut the hole."

Joe Cayre, president of Cayre Industries, Inc., the label's parent company, says the new venture was undertaken at the suggestion of numerous record dealers in those cities with heavy discotheque action.

(Continued on page 38)

Disco Aboard Boat, At Seashore In East

PHILADELPHIA—The disco popularity in these parts is being carried to the river boats, seashore resort weekend parties and into the mammoth hotel grand ballrooms by promoters.

Lawrence Goldfarb and Gary Delliner, who operate the Disco Boogie in the upstairs room at Grendel's Lair, which offers off-beat theatrical cabaret shows, will promote a series of summer disco sailings on the S.S. Showboat, which cruises the Delaware River here.

Their Disco Cruise will cost \$6.50 for 3½ hours of recorded music and dancing on the river. Admission for their Disco Boogie is \$1.50.

Philadelphia Theatrical Agency Production, Ltd., promoted a Disco By-the-Sea for the Mother's Day Weekend (May 7-8). The firm, headed by Derek Barkley, offered a \$36.50 per person package, including round trip transportation to At-

(Continued on page 39)

Upgrade Mexico's Musical Image, SACM Exec Urges

By GERALDO FEENEY

LOS ANGELES—The Sociedad De Autores Y Compositores De Mexico (SACM) Mexico's equivalent of BMI or ASCAP, has become alarmed at Mexico's musical image declining internationally and has begun taking steps to turn this situation around.

Jose Antonio Zavala, one of SACM's directors, says: "We are concerned that Mexico's international music image is not what it

used to be, and we are now actively working on regaining that fine image we held at one time throughout the world.

"There are numerous young Mexicans who are overflowing with talent and have no way of being recognized, not even in their own country."

SACM has launched a campaign to try to persuade the major record companies in Mexico to begin pro-

ducing high quality material and recordings.

Zavala charges that many of the major labels have been releasing low budget material, poor quality productions and semi-talented artists.

Though this practice has brought good results, financially it has hurt Mexico's image and its reputation internationally, Zavala believes.

One strong supporter of SACM is

Less Product, Greater Sales Spark Hot Arista First Qtr.

By JIM FISHEL

NEW YORK—Although Arista Records released considerably less product than most manufacturers in the first quarter 1976, the label's dramatic sales surge placed it third among all labels in Hot 100, and sixth in Top LP and Tape chart action for the period.

The "personal promotion" given the product was highlighted by three No. 1 singles (Barry Manilow's "I Write The Songs," The Bay City Rollers' "Saturday Night" and Eric Carmen's "All By Myself").

Bob Buziak, director of West Coast operations for Arista, notes that only 14 singles were released by the company in this quarter and that seven made the Hot 100 chart.

"In addition, we also had 10 charted LPs by artists like the Bay City Rollers, Melissa Manchester, Barry Manilow, Eric Carmen, Patti Smith, the Brecker Brothers and the Outlaws," he says. "We still believe in releasing less product and giving it a stronger push."

Buziak asserts that Arista will gradually release more product per quarter as the company continues to expand.

Among the charted singles by Arista in the quarter were two each

by Barry Manilow, Melissa Manchester and the Bay City Rollers and one by Eric Carmen.

According to Elliot Goldman, Arista executive vice president, the company's third quarter sales were up more than 50% from last year. He says these new gains are even more significant because they reflect substantial increases (doubled sales and quadrupled profits) over and above the company's initial growth in its first nine months of operation last year.

Janus To Stress Albums; A New Label For Singles

By JEAN WILLIAMS

LOS ANGELES—Janus Records is being developed as an LP emphasis company. Previously it was known in the industry as a singles label.

The company is also forming Shock Records to handle singles, says Ed DeJoy, Janus' vice president, general manager.

DeJoy points out that the label has cut its artist roster to nine while building its promotion staff to five nationally. He adds that from now on, all representatives will work the same record at the same time.

The new promotion staff includes Ron Brooks, Mike Plummer, Ron Berger, Steve Begor and Chuck Relchenback.

Until last year he says Janus was considered by the industry to be an r&b label because of its Chess affiliation.

Chess was sold to All Platinum, an r&b outlet, because it (Chess) was not properly equipped to handle its soul product. DeJoy says "the lives of too many artists were at stake."

For the first time in its history, Janus has employed an in-house publicist, Reina Mekelburg, and Lore Leis will handle foreign licenses.

The label has also cut its release schedule considerably. DeJoy suggests that in the future Janus will issue only one LP yearly on an artist.

Arista has no plans of letting up on its chart attack in the present quarter. Already released and gathering sales are the debut LP of Fools Gold and the Outlaws' second LP, in addition to the first releases of the Savoy Records reissue program. Released this week are the live Monty Python LP and a new Eric Anderson album, with plans to release soon new product by Loudon Wainwright, Larry Coryell and General Johnson (formerly leader of the Chairman Of the Board).

NEW JOB OPENINGS?

More AM-FM Separation Of Programs, FCC Orders

By MILDRED HALL

WASHINGTON—The FCC has further limited program duplication by commonly owned AM and FM stations in the same area. Effective May 1, 1977 the present AM-FM duplication limit of 50% of programming in cities with more than 100,000 population will be cut to 25%.

On the same date, if either station is in a smaller community in the 25,000 to 100,000 population range, the allowable duplication will be limited to 50%. In two more years, by May 1, 1979, the duplication limit in this population category will drop to 25% of duplication of the average week.

Duplication is defined by the FCC as simultaneous broadcasting over the commonly owned AM-FMs or when either station duplicates the other's program within 24 hours. Variations are permitted, but total duplication must not go above 40% in any one week, and not more than 25% for the year.

The rule will apply even if the AM station is a daytime-only. Stations already exempt for special reasons will remain so, FCC says.

The commission's aims are to end wasteful duplication, to help independent FM stations compete with the AM-FM combinations, and to stimulate FM receiver sales by separate programming.

Rule making to curtail duplication began in 1974, when the FCC took note of the substantial development of the FM service. The commission quotes NAB figures showing that FM revenues grew at a rate 60% faster than AM revenues between 1970 and 1974.

Executive Turntable



CRAIGO



ALEXENBURG



HOFFMAN



DENNIS

At CBS, **Ron Alexenbourg** promoted to senior vice president, Epic and associated labels, from vice president and general manager, Epic/CBS custom, and **Jack Craigo**, vice president, marketing, upped to vice president and general manager, marketing, CBS. Both are newly created positions at the firm. Also, **Robert Allen**, most recently manager, procedures and controls, named to the newly created post of associate director, marketing administration and analysis.

* * *

At Warner Bros. Records, **Lou Dennis** has moved from tape and singles sales manager to national sales manager, replacing **Russ Thyret** who switched to vice president and national promo director. Dennis is with WB since 1967. **David Urso** and **Don McGregor** have been upped to national promo directors of the label. Both had been assistant national directors since 1974.

At Farr Records, 26-year industry veteran **Johnny Bond** is elevated to executive vice president and **Red Schwartz** leaves indie label promo to become sales and marketing director. . . . **Denis O'Brien** will move to Hollywood from Europe to administer Dark Horse Records as well as manager Geroge Harrison. In other reorganizational moves, **Dennis Morgan** moves from Rocket Records, where he was general manager, to become director of operations in marketing and promotion. **Patti Wright**, who was national publicity manager at Capitol, becomes director of artist development. **Bob Cato** has been retained as creative consultant. . . . **Len Hodes** joins Chalice Productions to head up the new Chalice Music division. He previously was a consultant to GRT and several international publishers. . . . **Steve McCormick** and **Koko Manabe** appointed director of national promotion and national promotion coordinator, respectively, for Chelsea Records. They had been president and national promotion director respectively, at October Records.

Jeff Cheen switches from artist development head at Soul Unlimited to the same post at Far Out Productions. . . . Former songwriter/producer **Lanny Lambert** has been appointed professional manager of Sterling Music, the **Fred Ahlert/Bones Howe** firm. . . . **Dan Pinckard**, local promo manager for Epic Records, Atlanta, has been appointed to the new position of product manager for CBS Records in Nashville. . . . **Bob Brackett** has departed as publicity director for the Hotel Sahara to take the same post for the Aladdin's new Theater For the Performing Arts, Las Vegas. . . . **John Root** named manager of the San Francisco Cow Palace, succeeding **Lex Connelly**, who resigned recently. . . . **Damon Webb** has left Motown Records to join Quincy Jones in promotion.

* * *

Stan Hoffman joins ATV/Pye Records as executive vice president, replacing **Carmen LaRosa**, while **Bob Scerbo** goes aboard as director of creative services. Hoffman was recently vice president of Calla Records, now distributed by ATV/Pye. . . . **William Muncy** named Western regional sales manager for ABC Record and Tape Sales, joining the firm from Apex Records where he was marketing director. . . . **Jim Sendrak** appointed audio merchandiser at Lafayette Radio Electronics Corp. . . . **Ronald Stone** promoted to vice president, finance. Pioneer Electronics of America. . . . **Lloyd Dowdell** joins Gemini Artists Management as a New York agent. . . . **Marc Nathan** exited Casablanca Records. . . . **Klyde Koon** set as national sales manager of Commercial Distributing Corp., Nashville.

Mercury Promoting Lizzy And Earland

CHICAGO—To add sales impetus to two new albums by acts currently on national tours, Thin Lizzy and Charles Earland, Phonogram/Mercury has just shipped poster-type merchandising pieces into the field.

The Thin Lizzy merchandising

aid is a 34-inch by 44-inch stand-up die cut display picturing Phil Lynott, the group's lead singer/bass guitarist.

The Earland poster, 24 inches by 37 inches, pictures the crossover jazzman's hulking frame in black and sky blue.

MAY 15, 1976, BILLBOARD

MCA In Canada Shuttles Plant After a Strike

CORNWALD, Ontario—Labor problems have forced MCA Records in Canada to close its record pressing and tape duplicating manufacturing plant.

Plagued by a six-month strike, MCA decided to end formal negotiations with its union and shutter its facility here. The walkout began in August 1975.

All record pressing for the Canadian market is being custom pressed by several companies in Canada, while prerecorded tape duplicating is being handled by a custom duplicator. There are no plans for MCA to manufacture records and dupli-

(Continued on page 60)

AUSSIE CONCERTS SRO

Como, On Tour, Learns It's a Potent Disk Hypo

By NAT FREEDLAND

LOS ANGELES—Perry Como's current SRO 14-concert tour of Australia, where the veteran crooner is filling halls which hold up to 8,000, demonstrates dramatically the value of well-planned international exposure for boosting record sales.

"Como currently has out a Mother's Day album in Australia and we can't press enough to keep up with the orders," says Frank Mancini, RCA artist relations vice president who is supervising the tour arrangements. "The Como catalog is also moving out fabulously."

Mancini points out that when Como toured the U.K. last October, RCA leased to K-tel a package of the singer's biggest hits and the album was No. 1 on the English chart for five weeks.

Como, of course, is a somewhat unusual case. Even at the height of his record and television success he never made concert tours. In fact,

there have hardly been any Como personal appearances since he was the vocalist with the Ted Weems Orchestra more than 30 years ago.

Speaking by phone from Sydney, Mancini reports: "It's remarkable how many Australians tell us they've been waiting 25 years for a chance to see Perry."

Como is near finalizing his first national U.S. tour for this summer. And he may play England again before the end of the year if it can be worked in with taping the final two of the four tv specials he is contracted to do for NBC.

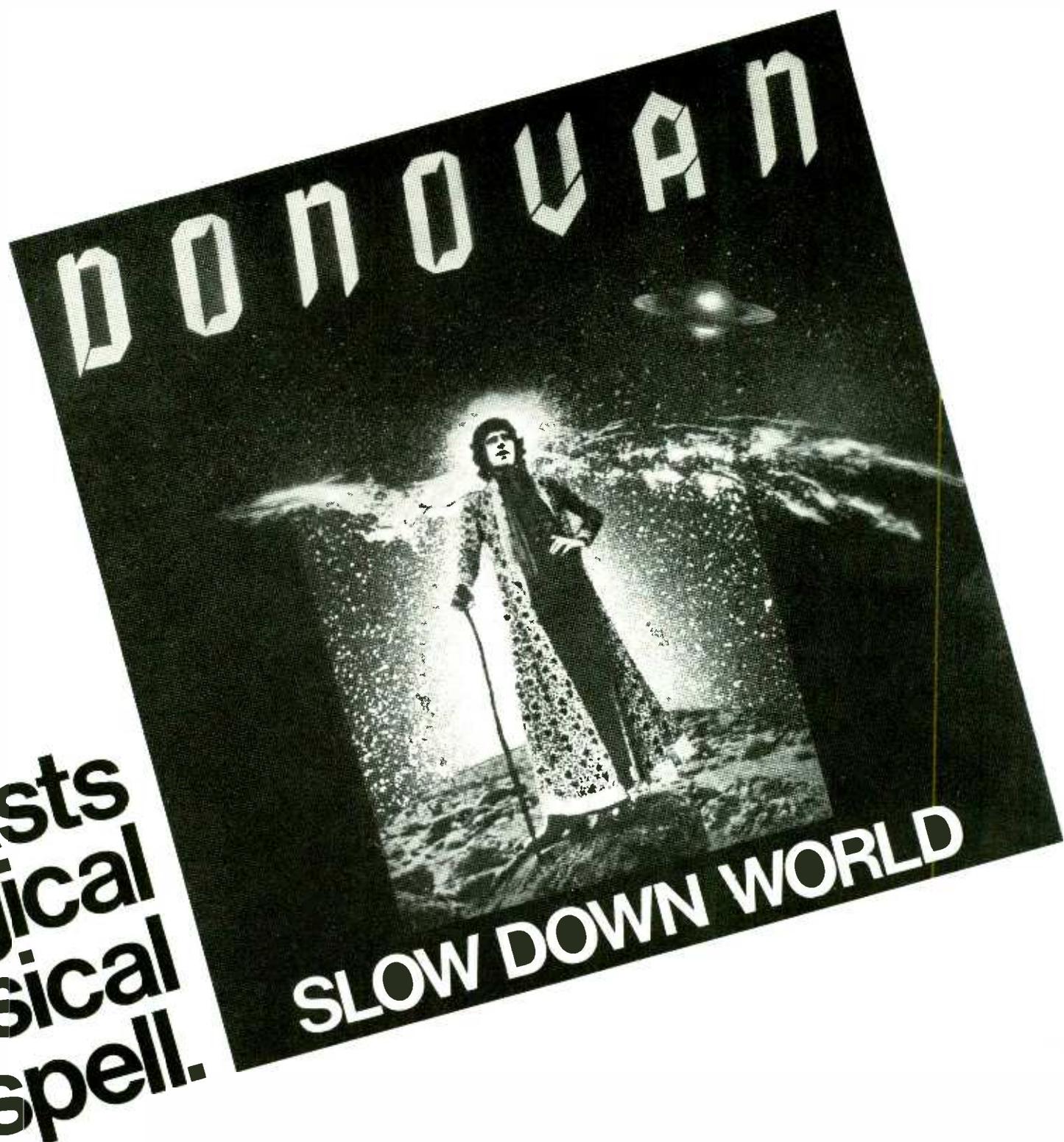
In recent years, Como has quietly emerged at least part way from his self-imposed retirement.

His 1973 major hit ballad, "And I Love Her So," won Como a large youth audience in Australia and England in addition to those fans who remember the earlier Como

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**He casts
a magical
musical
spell.**

“Donovan projects an especially strong and captivating image. He takes time to work into a show—yet, when he sings, no one communicates on a more personal level than Donovan.”

Philip Elwood, The San Francisco Examiner

“Donovan started the show with ‘Sunshine Superman,’ followed by ‘There Is a Mountain,’ setting the pace for an enjoyable evening. He showcased a great deal of new material from his upcoming Epic album, ‘Slow Down World.’ ‘Take Your Time,’ ‘Black Widow’ and ‘Slow Down World’ were especially strong entries, confirming his continuing force in the music scene.”

Steven Scharf, Cashbox

“No more the flower-bearing, incense-burning, candle-lighting, reverently sappy supplicants of 1967, nor the howling Grateful Deadheads of a few years later, Donovan’s audience seems to have grown with him. Warm but little more than polite at first—maybe they couldn’t quite believe the near-legendary lad was really appearing at their corner night club—the crowd soon gathered its wits about it and gave the singer exactly the reaction he seeks; tempered adulation, culminating with a discreet standing ovation at the conclusion of festivities.”

John L. Wasserman, San Francisco Chronicle

Donovan is on the road, and his new album is “Slow Down World.” On Epic Records and Tapes.

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Vol. 88 No. 20

General News

Vegas Shop Geared To Rarities Old Movie Soundtracks & Broadway Shows Dominate

By HANFORD SEARL

LAS VEGAS—This city's first and most extensive record store specializing in Broadway musicals and Hollywood motion picture soundtracks is now in its fourth month.

Words And Music, which opened Jan. 5 at North 4th and Fremont Sts. in the downtown casino section, is the brainchild of Ohio advertising-marketing executive Bill Wilson.

"After much planning and research, the world's entertainment capital was a logical choice to concentrate the mail-order and store sales of entertainment oriented books and records," reports Wilson.

A film music buff, soundtrack record and collector for years, Wilson operated a smaller successful Music Box direct mail operation in Galion, Ohio. Wilson's current record stock is at 8,000 albums.

Prices vary for disks from \$15 to \$100 for originals, with one of the highest current bids at \$125 for "Paradise Case," by Franz Waxman

on a 78 r.p.m. Wilson says the mailing list ranges about 3,500 worldwide now.

A family venture, wife Shirley is secretary-treasurer and assists Wilson in sales and promotions. A current 2½-week sale of \$1 each or six LPs for \$5 and \$2 each or three albums for \$5 is aimed at offsetting the costly two-week strike on the nearby Strip.

"Those 14 days from March 10-14 hurt us. We have many orders under the counter chosen by musicians, chorus boys and girls and other Strip employes. Food comes first before luxury," laments Wilson.

An authorized RCA dealer, Wilson deals with major wholesalers specializing in buying cutout records on both coasts. Wilson stocks newer albums too, with displays of 8-track and cassette products.

The mail-order business is handled strictly fourth class mail and billed to the customers, similar to

well-known record clubs. The mail-order operation sends out flyers, grading records by condition and age.

Some of film's greatest composers are found in the racks, from Steiner, Tiomkin, Young and Korngold to Friedhofer, Newman, Williams and Mancini. Wilson admits to cashing in on the nostalgia craze now popular.

"It's a blend of old and new with nostalgia the key. We're a money-making as well as a trading information center," says Wilson. "Bids are accepted for rare LPs and we also market older sheet music of the big band days."

Wilson offers buyers a one-free disk already marked if the purchaser buys at least \$10 worth of records. In no way competitive with the larger rock-pop clearing houses around town, Wilson prides himself on his knowledge and ability to find collector's items.

A Record Co. Without a Label IRDA Offering Unique Services Open To Everyone

By BOB KIRSCH

LOS ANGELES—Though more than 200 singles have been released through International Record Distributing Associates (IRDA) over the past two years, complete with IRDA sleeves and promotion, the firm is not a label but, as Ross Burdick, vice president of West Coast operations calls it, "a record company without a label."

IRDA was formed two years ago in Nashville by Hank Levine and Mike Sheppard, both music business veterans. IRDA resulted, says Burdick, "from a feeling that an alternate means of getting records on the market was needed."

"We handle all the functions of a label but we are not a label," Burdick says. "We are involved in manufacturing, distribution, promotion, collection and merchandising."

"Basically," Burdick continues, "we charge a one-time fee of \$1,500 to press up 2,000 singles. We ship these singles to radio stations as well as to our network of 26 distributors. The singles are sold to the distributor for 50 cents, we take a dime royalty for each record sold, 18 cents is used for pressing the record and the remaining 22 cents belongs to the artist, producer and publisher."

"The contract is for that one particular record only, but if it reached the top 100 in any given trade, then we are entitled to the following release."

IRDA caters to individuals (a person may bring in a tape or master, come up with a label name and that's the name that will appear on the records) or labels can be clients as well.

Burdick stresses that the firm will not accept all material, but only product that is deemed suitable for airplay. Product is accepted in pop, country and soul. LPs may be distributed providing there is a hit single to base the LP on; the promotion staff will begin working on the

record approximately three weeks after it is sent to radio stations.

IRDA has placed a number of records on the country and soul charts during the past several months, with the most successful being Stella Parton's "I Want To Hold You" (country top 10) and Zoot Fenster's "The Man On Page 602," also a country hit.

Artists with product currently or recently distributed by the firm include Parton, Fenster, Bobby Helms, Troy Shondell, Buzz Cason, Nick Roman, Jewel Aikens and Gene Autry's reactivated Republic Records. Producers Bumps Blackwell and Norm Ratner also have product under the IRDA wing.

"We really consider ourselves to be an alternative for the new artist and the established artist," Burdick continues. "We have no priorities; everybody receives equal treatment. We stay away from publishing, which prevents us from favoring any one record or artist, and we do everything else in our power to remain a sameness of attitude toward every release."

"As for the response within the business," he continues, "we feel it has been good. The uniform sleeve helps us with stations and distributors, and we've found that our distributors are helping with promotion. The whole point of this company is predicated on a hit record."

Pressing is handled by United in Nashville, and moves to all three Columbia plants if a record starts to show signs of breaking.

In addition to Levine, Shepherd and Burdick, Marsha Gepner is vice president, administration and public relations, and David Woodward is national promotion director.

Dylan Show To NBC

LOS ANGELES—"The Bob Dylan Special" will be aired by NBC-TV Sept. 14 from 10-11 p.m. Show will be produced by Burt Sugarman and will spotlight Joan Baez, Craig Corp. is the sponsor. Sugarman says he selected NBC over the two other networks because of the time slot offered.

CBS Surge Shown Via British Survey

By BRIAN MULLIGAN

LONDON—CBS showed strongest label increase in both singles and albums in the British Market Research Bureau's first quarter (January-March) survey of sales among 300 shops in the U.K.

And Pye has made a strong recovery on the singles front, with WEA returning one of its best performances in the album field.

While EMI retains its leadership as top company, singles and albums, a comparison with the equivalent quarter of 1975 shows that the U.K. major has seen its singles market

(Continued on page 58)

30 Days And \$2,000 Fine Dealt Latin Tape Pirate

By JOHN SIPPPEL

LOS ANGELES—The Justice Dept.'s drive against Latin tape pirates produced a 30-day county jail sentence plus a \$2,000 fine for Raul Pachego Martinez, 306 W. Tujunga Ave., Burbank.

U.S. District Court Judge A. Andrew Hauk suspended Martinez's one-year sentence to the 30 days to be served weekends in the county facility.

Martinez pleaded guilty to three counts of illegally manufacturing Latin tapes. He illegally duplicated for profit a CBS International recording, "Toda Una Epoca Con" by Vicente Fernandez and two

recordings by Los Humildes on Discos Fama, "Amor Eterno" and "Un Pobre No Mas."

Martinez's activities first came to light when FBI agents filed petitions for search warrants with the U.S. magistrate here late in 1975 (Billboard, Jan. 17). FBI surveillance of A/C Electronics, 539 Los Angeles St., uncovered a pickup of boxes of alleged bootleg tapes by Martinez at that address. On April 1, 1975, a search of 306 W. Tujunga Ave. premises uncovered one master 8-track recorder and four slaves and other paraphernalia used in duplicating and packaging tapes.

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ANNETTE



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Capitol-EMI Posts Big 3rd Qtr. Gain

LOS ANGELES—Capitol Industries-EMI reports a net income of \$2,585,000 or 78 cents per share on sales of \$38,648,000 for its third quarter ended March 31, up from a net loss of \$577,000 or 18 cents per share on sales of \$23,572,000 for the same quarter last year.

Net income for the first nine months of fiscal 1976 was \$5,911,000 or \$1.78 per share on sales of \$116,331,000 compared to net income of \$3,374,000 or \$1.01 per

share on sales of \$94,510,000 for the same period in the prior fiscal year.

Bhaskar Menon, president and chief executive officer, attributes the performance that saw the company's sales jump by 64% over the third quarter of fiscal 1975 to strong new LPs from Jessi Colter, Grand Funk Railroad, Paul McCartney & Wings, Sweet and the Sylvers, as well as No. 1 singles from Natalie Cole, Merle Haggard and the Sylvers and gold records from Cole, McCartney & Wings, Helen Reddy and Sweet.

Changes Made At Audio Magnetics

LOS ANGELES—Audio Magnetics Corp., blank tape manufacturer, continues to consolidate its production facilities and, once again, realign its executive staff.

The company has moved out of two buildings in its four-building complex in Gardena, Calif., with plans to eventually move all holdings to its manufacturing facility in Irvine, Calif.

Corporate headquarters and CM Products, the company's injection molding facility, remain in Gardena

until Audio's move to Irvine is completed.

Andrew Galef, partner in the management consultant firm of Grisanti & Galef, which is presently directing Audio Magnetics, also announced an executive reassignment.

Peter Hughes, chief operating officer, returns to his duties as senior vice president, international, with Galef, chief executive officer, also adding the responsibilities of chief operating officer to his duties.

GRATEFUL DEAD

Act Uses Mail List On Tours

By JOHN SIPPEL

LOS ANGELES—The Grateful Dead is planning a seven-city tour of smaller houses, using nothing but a computerized mailing list to pull local audiences.

Ron Rakow, president of the Dead's corporate wing, emphasizes that direct mail is the singular marketing thrust for the tour, as does John Scher, co-promoter and tour coordinator.

The Dead combo has been amassing fans' names through a number of devices. They've put stuffers into albums, seeking fan response. Steve Brown, vice president of Good Karma, has worked a booth at all Dead performances since 1974. Dubbed the "Free Stuff Booth," it offered prizes to those who would fill out forms with their names and addresses.

Brown also circulated at the gigs to get more names. In addition, more than 30,000 names came through fans mailing in the stuffers from albums. The Dead's San Rafael, Calif., office has been making sporadic mailings to the list for the past year.

A Bay area computer firm has established a 78,000-person mailing list alphabetically and by zip code. All concert area zip codes have been provided so that the computer can proffer fans' addresses within the patronage range of the concert site.

Because the concert venues have capacities smaller than the sites normally played by the Dead, the direct mail pitch cuts down on the promotional overhead, enabling the Dead to play a more intimate house.

The act feels it will have finer control of the sound system in a smaller house, something it has long sought. Rakow and Scher feel the Dead's fans will provide excellent word-of-mouth advertising in the communities where concerts are planned.

The tour itinerary includes: Paramount Theater, Portland, Ore., June 3-4; Music Hall, Boston, 9-12; Beacon Theater, New York, 14-15; Capitol Theater, Passaic, N.J., 17-19; Tower Theater, Philadelphia, 21-24; Auditorium Theater, Chicago, 26-28; and Syria Mosque, Pittsburgh, June 30-July 1.

Marketing Firm Opens In L.A.

LOS ANGELES—The proliferating independent marketing firms have been joined by World Independent Label Distributors here. WILD differs from its contemporaries in that the Dave Greenman-headed firm works with a changing roster of indie label distributors. Others in the field tend to work with the same distributor in each city.

Greenman, former marketing executive with MGM, Alshire and UA, formed the company with S/R Distributors here in January. They now represent labels such as Kris, Essar, Cordak, Libra III, Ice-pack, Audio Gospel and Vistone. A producer with a master or an album can negotiate for WILD to handle any or all of the marketing functions from manufacturing records and tapes through collection of receivables and returns.

There is a basic cost schedule for taking over a single. For California only, the cost is \$250, while the 12 Western states runs \$750 and nationally the cost is \$1,500.

Because each album represents a

Market Quotations

As of closing, Thursday, May 6, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
30%	19%	ABC	25.66	32	29%	29%	29%	+ 1/8
8 1/2	4%	Ampex	71.25	65	7 1/4	7	7	- 1/8
9%	2%	Automatic Radio	77.08	135	9 1/2	9	9	- 1/4
20%	10%	Avnet	6.81	265	17	16 1/4	16 1/4	Unch.
25 1/2	15	Bell & Howell	0	61	19	18 1/2	18 1/2	+ 1/4
58	46%	CBS	11.68	111	51%	51%	51%	- 1/2
7 1/2	5 1/4	Columbia Pic	3.62	102	5%	5%	5%	+ 1/8
15 1/4	8%	Craig Corp.	5.69	30	13%	12 1/2	13%	- 1/4
63	50%	Disney, Walt	23.94	289	54%	54	54%	+ 1
5 1/2	4%	EMI	11.01	15	4%	4%	4%	+ 1/8
26%	21	Gulf + Western	4.66	437	22%	22%	22%	Unch.
7%	5	Handleman	11.98	23	5%	5%	5%	+ 1/8
27	14%	Harman Ind.	6.35	15	22%	22	22	Unch.
11%	7	Lafayette Radio	7.68	7	4%	4%	4%	Unch.
21%	19 1/4	Matsushita Elec.	16.44	24	21	20%	20%	- 1/8
79%	65	MCA	6.28	17	69%	69%	69%	+ 1/8
15%	12%	MGM	6.91	208	14%	13%	14%	+ 1/8
65 1/2	54%	3M	24.38	323	55%	59%	59%	+ 1/2
4%	2 1/2	Morse Elec. Prod.	0	25	3	3	3	- 1/8
54%	41%	Motorola	28.70	117	52%	51%	52%	+ 3/4
33	19%	No. Amer. Philips	7.84	40	26%	26%	26%	+ 1/4
23%	14 1/4	Pickwick Inter.	8.96	120	18	17%	17%	- 1/8
5	2%	Playboy	62.50	143	5%	3 1/2	3 1/2	- 1/4
28%	18%	RCA	15.57	619	25%	25%	25%	+ 1/8
10%	8%	Sony	33.33	447	9%	9%	9%	+ 1/8
40%	19	Superscope	9.22	43	27%	26%	26%	- 1/4
47%	26 1/2	Tandy	11.86	405	38%	37%	38%	+ 1
10%	5%	Telecor	7.95	21	8%	8%	8%	+ 1/4
4%	1%	Telex	12.07	76	3%	3%	3%	- 1/4
7%	2%	Tenna	0	13	5%	5	5	Unch.
12%	8%	Transamerica	8.62	171	11%	11	11%	Unch.
15	9%	20th Century	7.05	819	12%	11%	12	- 1/8
25%	17 1/2	Warner Commun.	31.54	133	22%	21%	22%	- 1/8
40%	23%	Zenith	18.79	410	34	32%	33%	Unch.

OVER THE COUNTER

	P-E	Sales	Bid	Ask
ABKCO Inc.	66.67	—	1%	2%
Gates Learjet	4.11	31	11%	12%
GRT	0	42	3%	4%
Goody Sam	3.21	5	2%	2%
Integrity Ent.	4.17	1	%	%
Koss Corp.	8.91	15	7%	7%
K-tel	—	—	6%	7%

OVER THE COUNTER

	P-E	Sales	Bid	Ask
M. Josephson	13.77	3	8%	8%
Schwartz Bros.	16.67	—	2	2%
Wallich's M.C.	—	—	1/16	5/16
Kustom Elec.	7.14	—	2%	3
Orrox Corp.	0	6	1/4	1%
Memorex	—	60	28%	29

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

Piracy Battlers Join In An L.A. Summit Meeting

LOS ANGELES—Locally-based law enforcement agencies mapped a cohesive offensive against tape pirates in this area at the first such summit meeting here last week.

The integrated blueprint to stamp out illegal duplicating of recorded performances includes federal as well as local agencies. Attending the meeting were: District Attorney, John Van de Kamp, Bob Remer, his special projects administrator, and Chief Don Bowler of his investigative bureau. Ron Robinson, who heads up antitape piracy for the city attorney; Lt. Robert Ruchhoft of the Los Angeles Central Police; and Capt. Walton Ownby, organized

crime bureau of the sheriff's office.

Dominic Rubalcava of the U.S. Attorney's office and Phil Altpeter, veteran investigator of pirate activity for the FBI, represented the Justice Dept. Also present were Jules Yarnell and Barry Slotnick, RIAA counsel from New York, and Chet Brown, former assistant U.S. attorney who has recently gone into private practice.

Remer and Bowler are newcomers to the drive against tape pirates. The district attorney's office has only recently entered the fight since the California state statute provision hiked the penalty for illegal manufacture from a misdemeanor to a felony.

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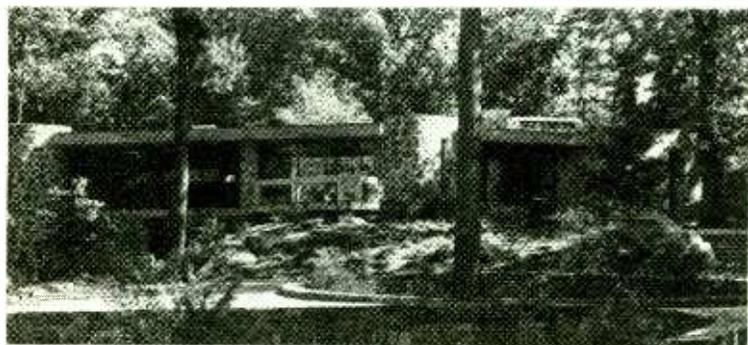
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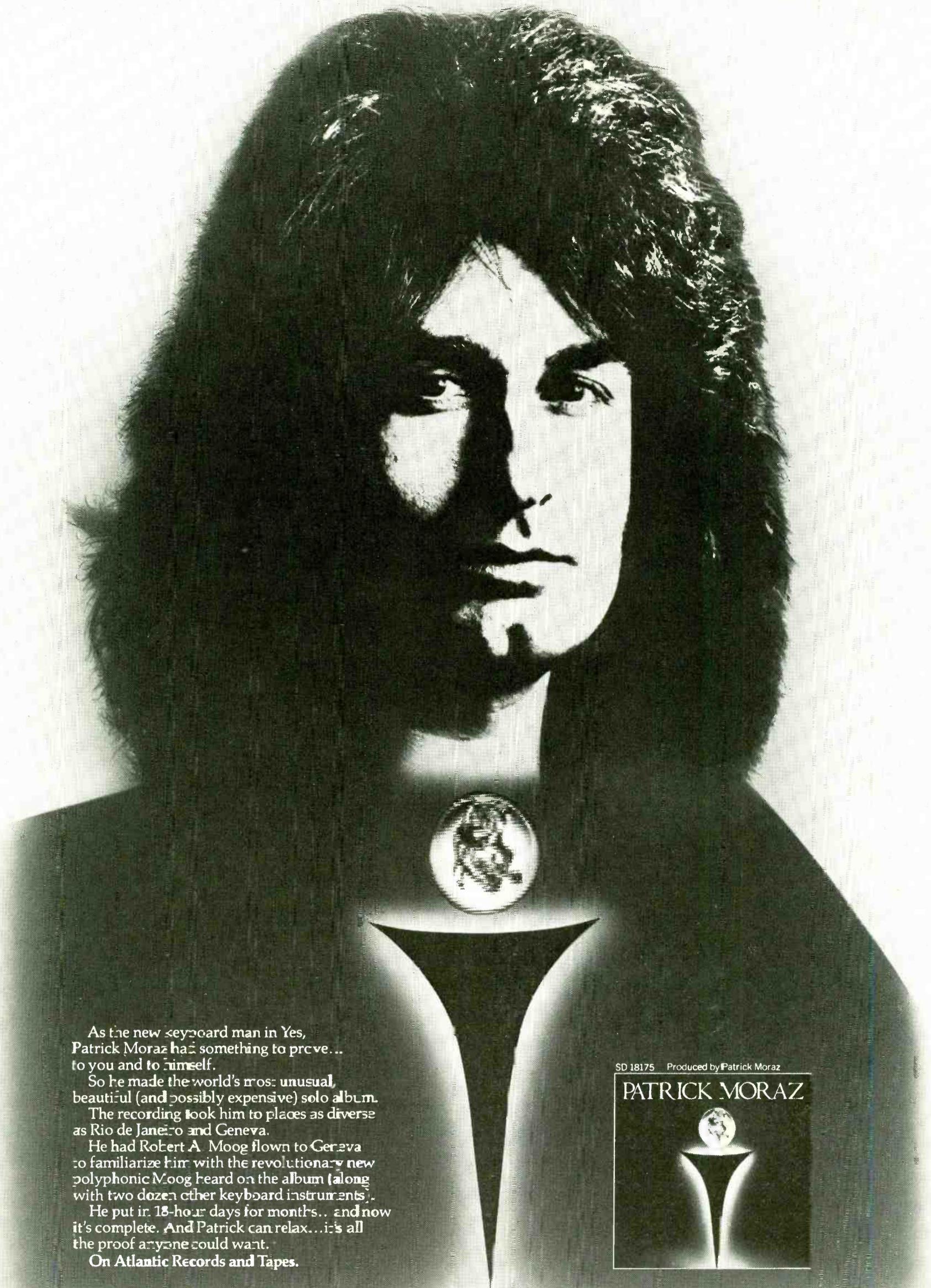
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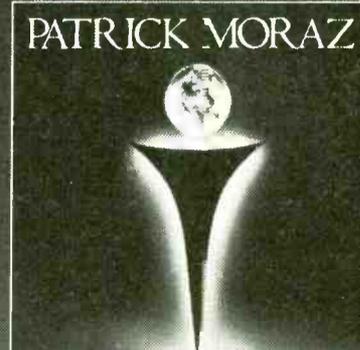
The recording took him to places as diverse as Rio de Janeiro and Geneva.

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Class Action Against EMI Is Dismissed

By JOHN SIPPEL

LOS ANGELES—EMI Ltd., Sir Joseph Lockwood, J.E. Read and J.G. Stanford; Brown Meggs and Glenn Wallichs were dismissed as defendants in the 50th trial day of a class action here.

Judge William P. Gray ruled Thursday (6) that counsel for Rocco Catena had not proven that EMI acted in bad faith or participated in alleged violations of securities laws. Judge Gray did hold that EMI was a controlling person because of its topheavy holding (70%) of Capitol stock during the 1969-71 class period. Lockwood, Read and Stanford were EMI executives who sat on the Capitol board during the period in which the plaintiff contends the la-

bel misled its stockholders by reporting inflated earnings. No mention was made of the status of Walter Rozett and Ed Khoury, who were originally named defendants.

David B. Gold, Catena's counsel, argued that EMI and the three EMI executives were experienced industry functionaries, who were aware through receiving the monthly "white papers" of Capitol executives who were shifting moneys from co-op ad, obsolescence and returns reserves to cash positions to strengthen earnings during the period. EMI was so perturbed over Capitol's operation that they sent European experts to scrutinize Capitol's operations. Bhaskar Menon, current

Capitol chief, was one of these men, he added. EMI profited directly from Capitol's inflated stock position, Gold said, because it increased its cash assets which included the large block of Capitol stock.

Plaintiff failed to directly link EMI and its three directors with any of the Capitol machinations, Alan N. Halkett, Capitol counsel, countered. He said the experts came late in the class period, summer of 1971, and that the instance where Capitol depleted its co-op reserve from \$450,000 to \$28,000 in 60 days wasn't even in the "white book." On the average, only one of the three EMI directors attended a Capitol board meeting and on one occasion, no one from EMI showed.

BMI Canada Splits From American BMI

NEW YORK—BMI Canada Ltd. will be completely owned and operated by a Canadian non-profit corporation beginning July 1.

The Canadian organization of composers, authors and publishers of music has been virtually autonomous for the past 10 years, however, acting as a subsidiary of BMI of the U.S.

Following an agreement between BMIC and BMI of the U.S., all shares issued in BMIC will be acquired by the new group. The Royal Trust Company will be one of its

three trustees, together with W. Harold Moon, long-time BMIC executive, and Gordon Henderson of Gowling and Henderson of Ottawa, who has been counsel for the past 25 years to the music licensing body. Glyn Smallwood of the Royal Trust will represent that organization.

BMIC will operate with a board of directors with participation by Canadian composers and publishers and will retain S. Campbell Ritchie in the position of managing director.

BMIC's affiliation with BMI of (Continued on page 60)

Ex-Gamble/Huff Staffers Push Philly Spectrum Firm

PHILADELPHIA—Philly Spectrum Records, incorrectly identified as a new enterprise set up by the Philadelphia Spectrum, local amusement complex, is actually an independent new record production and recording firm set up by several principals formerly associated with Kenny Gamble and Leon Huff's Philly International Records here.

The new label, which will direct its efforts to r&b for a starter, has already signed a production agreement with Buddah.

Principals in the new company are Ernie Pep, chairman of the board; Theodore Life, president, and Jonathan Black, secretary-treasurer. Pep, manager and booking agent, was formerly with Gamble and Huff and personal manager for Harold Melvin and the Bluenotes, the O'Jays and Billy Paul among other top record talent.

Life, a writer, arranger, producer and singer, had his own group, Spiritual Concept, on Philly International, and handled the production for Germaine Jackson, Eddie Kendricks, the Intruders and the Ebonys for Philly International, the Gamble-Huff label. Black, a local attorney representing many entertainers, will also serve as counsel for the new label.

For the production agreement with Buddah, the local firm will produce an album by City Hall, a new group of four voices formerly known as Platters '76, and including Bobby Cook from the Platters group.

WNCN Sale

• Continued from page 3

Broadcasters with format problems will take a long and worried look at the neutrality of the FCC, and the size of the money to reimburse the citizens' groups for prosecution of their case.

The groups have withdrawn their petitions, having achieved their avowed aim: "to see classical music programming succeed in New York City on WNCN."

Starr Broadcasting took over WNCN's license in 1973, but found the classical format unprofitable, and switched to progressive rock in November 1974.

The listener groups challenged the move, and Starr decided to sell to GAF, with the understanding that the new owner would program classical music on the New York station. Classical format resumed in August 1975.

Jerry Fuller Moves

LOS ANGELES—Jerry Fuller's Moonchild Productions and Fullness Music Co. have relocated to 13216 Bloomfield St., Sherman Oaks.

For its own sides, Philly Spectrum has signed a number of local area singers and groups including Champagne, a 16-year-old miss who will be the label's first release: T and Js, Darryle Grant, Jerry Bell, Carl Holmes and the Commanders, and Ronald James.

Other staffers include: Harry "Lightnin'" Neal, who handled promotion for Gamble and Huff's Philly International, as international promotion manager and Chuck Clarke, p.r. and a&r. formerly associated with Philly International Records and road manager for the Intruders.

3 Chi-Lites Win Probation; Fined

CHICAGO—Eugene Record, Marshall Thompson and Robert Lester, members of the Chicago-based recording group, the Chi-Lites, were sentenced to one year probation and fined \$5,000 in U.S. District Court in Newark Thursday (6) for failure to file federal income tax returns.

The three had pleaded guilty to charges brought against them as part of a larger industry probe involving Brunswick Records, their label.

Record was sentenced for failure to file in 1974; Thompson and Lester were sentenced for failure to file in 1972.

Judge Frederick B. Lacey also ruled they meet with IRS to determine taxes and interest owed and fulfill their obligation within one year.

At one point Judge Lacey said it was "unwise or naive" to have had as a representative the man who was also the vice president of their record company, Carl Davis.

The Chi-Lites testified they had been defrauded by Brunswick. Their attorney, Truman Gibson, told the judge the three were attempting to sever their relationship with the label and had filed a civil suit against Brunswick.

Gibson also said they had severed ties with the Queens Booking Agency of New York City.

Charge Fla. Distrib With Tape Piracy

TALLAHASSEE, Fla.—Howard Counts, operator of a tape distributorship known as HOWCO here, was released on a \$25,000 recognizance bond following his arrest by FBI agents on charges of criminally infringing copyrighted sound recordings.

The HOWCO premises were raided by agents who seized more than 25,000 allegedly pirated eight-track tapes.

Warrant Issued For Tape Pirate

LOS ANGELES—Second-time violator of the national tape piracy law, Shane Mason, 1603 Veiar St., Pomona, failed to appear before a federal marshal to start his nine-month prison sentence last week. Judge Matt Byrne issued a bench warrant for his arrest.

Assistant U.S. Attorney Norman D. James said the case is being investigated as to possible further action against Mason. Not only is Mason facing Judge Byrne's ire, but Mason might also have violated a four-year probation in his second sentencing by Federal Judge W. J. Ferguson who suspended a two-year sentence (Billboard, April 17).

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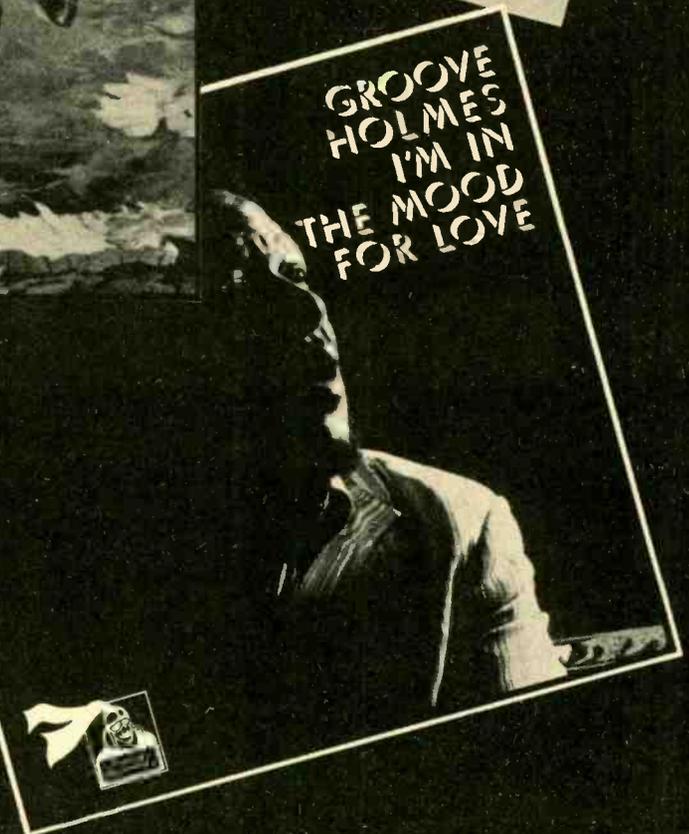
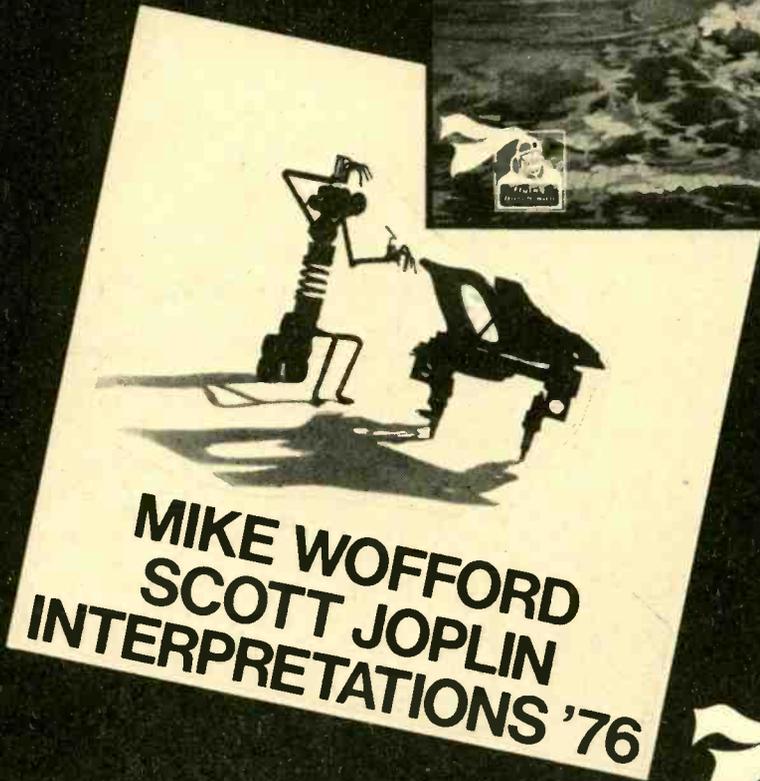
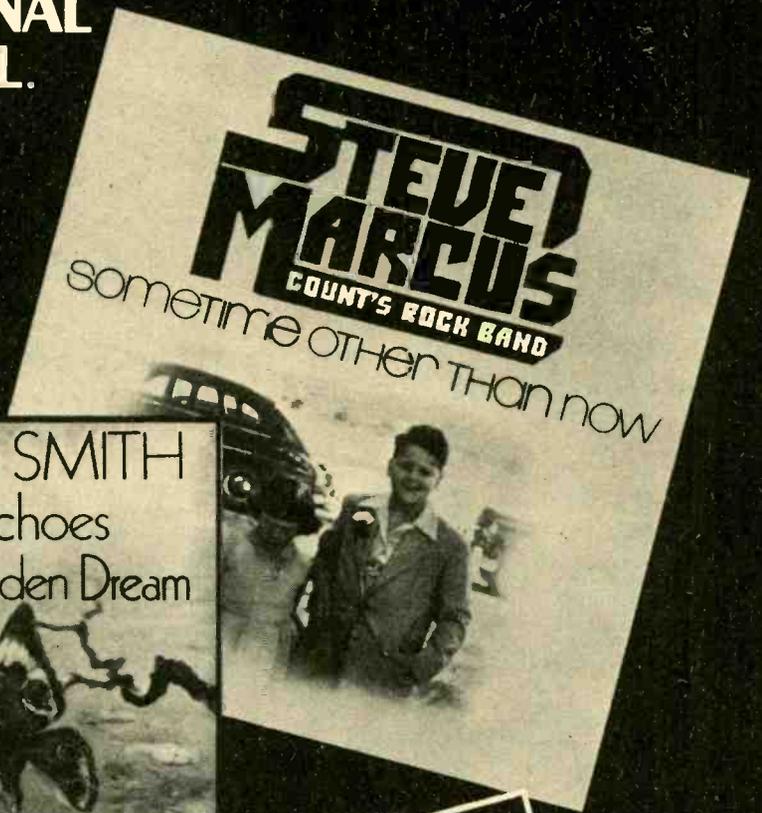
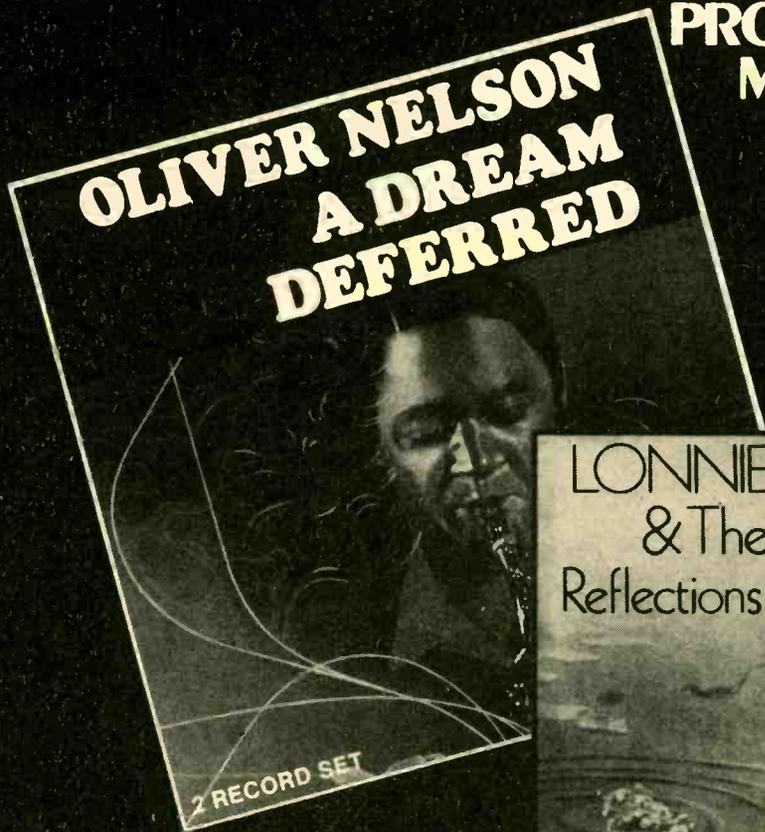
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Industry Leaders Face Vital Issues

• Continued from page 1

prise; 2—the responding growth of the trade union structure; 3—the leveling off of consumption standards; and the effect of all this on the state.

One manifestation of change is inflation. Galbraith said, with resulting different rates of monetary exchange. Another form of “remedial” action is unemployment, the Harvard professor said. One accepts inflation or some form of direct intervention on rising wages and prices, he pointed out.

Galbraith, recently returned from Europe, gave a breakdown on what various nations are doing to combat their own unsettling economic situations.

The conference laid a major emphasis on economics, music publishing and record company activities during the first three days of meetings.

Amid the beauty of Hawaii’s tropical backdrop, IMIC-6 is producing an update on the state of the music and recording industries in a time of

inflation, currency devaluation, burgeoning costs of doing business and the excitement of new entertainment markets looming on the horizon.

This IMIC is the first held under the U.S. flag in recognition of America’s bicentennial year, and according to Zhito “is the first time IMIC has come close to the gates of the Far East, one of the world’s prime markets for recordings, live talent and consumer electronics products.”

Money—the collection of income from foreign publishers via sub-publishers versus collection societies, sparked an afternoon session Friday and drew together a panel of international bankers for a Saturday morning (8) session.

The presentation of Galbraith, professor emeritus at Harvard, plus the panel of five bankers discussing ways of doing business in a jittery economy, marked the first utilization of outside experts for IMIC audiences.

During the past five IMICs, all speakers have been associated with the music/recording fields. This new tack opens the door for greater ex-

pertise and assimilation of information—one of the major goals for IMIC.

The changing nature of the people behind the artist, namely the talent manager, was analyzed by a Friday morning panel following the keynote speech. Veteran manager Sid Bernstein chaired the panel which included another veteran manager George Greif, plus Artie Mogull, United Artists Records’ new president plus several attorneys who act as managers. A second topic devoted to the artist on Saturday involved discussing ways of breaking through in the international market.

There have been two seminars on publishing: an analysis of the “exploding” print field (Friday) and reaping the benefits of foreign licensing (Saturday).

A battle report Friday on tape piracy around the globe produced good and bad statistics from international experts led by Stan Gortikov, president, RIAA.

The record company and how it can reap the best benefits from its foreign licensees (chaired by A&M’s president Jerry Moss Saturday) was contrasted with a session on importing-exporting (Sunday).

An update report Saturday on progress in the revision of the U.S. Copyright Act produced the expected subjective viewpoints of record companies, music publishers and authors and composers.

Women and their emerging role in the music business brought distaff executives from the U.S., Japan and Australia to a Saturday seminar.

Two markets, totally different, but both volatile—Japan and Latin music—were analyzed Sunday, with Keisuke Egashira, president of Nomura Securities International of New York, tending the second keynote speech on Japan in the morning.

The panel on Latin music brought leaders from the U.S. and Mexico to the Sunday afternoon session.

Two sessions involving technological aspects of entertainment rounded out the program Sunday. The first presented a look at MCA’s videodisk with Jack Findlater, Disco-Vision president, assisted in his presentation by Norman Glenn, programming vice president.

The second session explored the sometimes asked question of whether technological innovations like quad sound or noise reduction systems can indeed generate greater record sales.

Monday’s sessions (10) zero in on building a new artist as opposed to buying an established name, creating LPs for tv sale, the right to audit and how Billboard’s charts are created and their value in the music business.

A dinner banquet Monday featuring entertainment by two of Hawaii’s new, young acts. Cecilio & Kapono, representing the soft pop sound of the Islands and the Beamer Brothers, representing “contemporary Hawaiian” music, closes out the conference.

Billboard will publish a complete report on all the seminars in a subsequent issue.

Jazz In Sacramento

SACRAMENTO—A rollicking throwback to the old days is tabbed for May 28-31 when veteran jazzmen Nappy Lamare, Wingy Manone, Jess Stacy, Billy Butterfield, Peanuts Hucko, George Van Eps and Joe Darensbourg perform here as a highlight of the Old Sacramento Dixieland Jubilee.

All were prominent in the ’30s and ’40s, as luminaries in the nation’s top big bands.

Galbraith Address

• Continued from page 3

structure of the firm itself,” he explained, thus giving work to a panopoly of people inside the company and outside it, often semi-independent entrepreneurs. “A large firm creates a need for a large number of independent firms.”

The second great change is the power of modern trade unions to respond to the power of the great corporations, Galbraith said. This occurs “absolutely wherever we have large scale enterprise.” Generally the large corporations pass on to the public whatever increase costs they incur as a result of labor disputes.

The third area of change involves new class patterns of consumption which are greater today than they were years ago. “People today don’t believe differences are so great.”

“From these changes comes the four changes, the size and pattern of the modern state.” Modern corporations often place heavy demands on government for services, he said.

From the four elements come the economics problems nationally and

internationally with which we are struggling. The increasing classless character of consumption supported by trade unions now extends to white collar civil service and professional workers. “And this,” Galbraith said, “creates powerful efforts to sustain consumption.”

He said the pressure for higher wages and the pressure to increase prices to the consumer are the principle reasons for inflation. Other factors are increased pressures for public goods made upon government. Thus, he said, inflation turns into a higher spiral as each group strives to sustain its consumption level and seeks its own higher prices.

And when banks begin cutting back loans and companies do not have the funds with which to expand, the result is often unemployment, “a nasty impact on all industries which rely on borrowed money” and a group in the economy rendered unemployed. All of this, Galbraith said, is paradoxically in contradiction with society’s efforts to expand consumption.

Disk Quality Is Questioned

• Continued from page 3

The charge comes from Odvox discounters, who argue that the defective product is resulting in a high incidence of returns and a loss of sales.

The firm’s officials also charge record manufacturers with late deliveries, even in instances where orders are placed well before the time they are needed.

Odvox also points out that most retailers would like a closer working relationship with the record manufacturers, but that their efforts at cooperation are stalled because of dictatorial attitudes on the part of record company executives.

The firm adds that the problem of replacing defective products escalates in the event the retailer changes distributors. “When this occurs, the original distributor will refuse to handle the complaint on the

grounds that he is no longer responsible, while the new distributor takes a similar position, arguing that he had not sold the product in the first place.”

The firm hopes some workable agreement could be reached with the manufacturers on these problems.

Louis Dunlap Dies

NEW YORK—ASCAP composer-member Louis M. Dunlap is dead at the age of 64. He died May 3 at the Barnard Memorial Hospital, Paterson, N.J.

In his career, Dunlap worked for and toured with such personalities as Dizzy Gillespie, Earl Hines and Billy Eckstine. His songs included, “You Can Depend On Me,” “Blue Because Of You,” “Where You Should Be” and “Ev’ry Thing Depends On You.”

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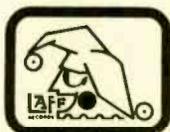
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Music Business Course Taught By John Carter

NEW YORK—"The Business Aspects Of The Music Industry," a course designed for artists on copyright, publishing contracts and collection, etc., kicked off here May 4 under the auspices of Collective Black Artists Inc., a non-profit organization partly funded by the New York Council and the National Endowment For the Arts.

The course, broken into two semesters (54 class hours in all), is taught by John Carter, formerly with AGAC and now head of his own Music Directions firm.

"I have found there are many artists who have a crying need for realistic, objective, professional career guidance and catalog administration," says Carter.

He feels the specific area of overseas collection of both mechanical and sheet music monies tops the problem list of artists trying self-administration of their music publishing catalogs.

The course, which runs through the last week of June, is being held at the Institute of Education here on Tuesdays and Thursdays, from 6-9 p.m. Registration is \$25 for each semester, or \$40 for both.

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Drop Military Export Discount

• Continued from page 1
toward uniform pricing is RCA which recently sent a letter out to its customers advising that as of May 1 those one-stops selling to military post exchanges would no longer be entitled to the special military discount price despite documentation proving bona fide orders.

In other words, their normal one-stop price would apply to those sales as well. RCA, as do the other labels, supplies the military directly, either through central purchasing for the Army and Air Force (Billboard, May 1) or to individual Navy and Marine post exchanges. Their price will not change.

The volume of military sales provided by dealers amounts to less than 1% for the Army and Air Force and around 3% for the Navy and Marines.

In any event, the total is relatively small, generally estimated at considerably less than \$2 million.

However, the elimination of special military suppliers prices is but one phase of the battle against phony exporters. Earlier this year RCA joined the ranks of labels which have eliminated special pricing for export.

One major label executive who asked not to be quoted for fear he might alienate some of his "good" export customers, explains why the trend towards uniform pricing: "We were finding that product ostensibly designated for export kept turning up in domestic retail outlets. In effect many of us were competing with ourselves in our branch operations

A&M Promoting a Student Vote Drive

LOS ANGELES—A&M Records here and a non-profit organization called Student Vote '76 have joined together to help bring student registration to a maximum for the upcoming California primary election.

A&M has prepared 30 and 60 second public service announcements for college radio, offered to as many colleges in California as possible.

The label is also suggesting product, such as Gary Wright's "Stand For Your Rights," that might be used in the campaign to bring out the vote.

because with the exporters discount some operators were able to undersell us."

Theoretically, exporters are required to justify the discounted price with necessary documentation such as purchase orders, invoices and shipping documents.

"The fact is that some of these guys have phony purchase orders printed up for phantom companies overseas, or else just deliberately forge signatures and documents from beginning to end. After all, they know that we can't afford the time and personnel to devote to checking the legitimacy of every export order," the label executive adds.

In both instances, the exporters and military suppliers prices range from 8%-12% below the one-stopper. The elimination of such a differential is expected to slow the flow of

such product to the regular domestic market.

Oddly enough, the labels manifested themselves rather reluctant to discuss the issue preferring to maintain a low profile in the matter.

Where the military suppliers pricing was concerned, the labels claim the total amount is so "infinitesimal" that it is not worth talking about. And in terms of the special export price, label spokesmen claim they want to avoid "tarring all exporters with the same brush."

"After all, there are many completely legitimate exporters who conduct business open and above board and it would be unfortunate to lump them all into the same category with the marginal operators who have been ripping-off the industry for so long," one label sales manager says.

Memphis Bank Sues Stax Execs For Alleged Loans

MEMPHIS—Union Planters National Bank has sued two top officers in defunct Stax Records, Inc., for more than \$12 million in loans the bank said it made to Stax between 1971 and 1974.

The suit names Al Bell, chairman, and James Stewart, president of Stax, as defendants.

The suit charged Stewart owed the bank \$6,955,711. The bill said Stewart guaranteed a loan on Nov. 11, 1971, and again on Feb. 4, 1974, and that the money went to Stax, East Memphis Music Corp., a former Stax subsidiary, and Lynn & Associates, Inc., as yet unidentified in its dealings with Stax.

The lawsuit said Bell owes the bank \$5,074,184 and charged that Bell and his wife Lydia owe \$90,000 jointly. The suit charges these loans were made on the same dates as those made by Stewart.

More and more of the financial maze and inner workings of Stax is

becoming public knowledge as the date for the first of a number of court trials or settlements draws near.

Stax, Bell and Stewart are involved in lawsuits in Federal Court, Probate Court and Chancery Court, all in Memphis.

Bell is also under criminal indictment on charges he conspired with a former UP bank officer to make more than \$10.5 million in fraudulent loans. He faces trial on this charge in July.

Stax was ordered shut down Jan. 12 by Federal Bankruptcy Judge William B. Leffler.

Dells Featured In New Soundtrack

CHICAGO—"No Way Back," the new Fred Williamson movie with a soundtrack by Mercury artists the Dells, premiered May 3 in Gary, Ind., Williamson's home town. The Dells, Williamson and Richard Hatcher, mayor of Gary, attended the premiere, along with Phonogram/Mercury executives Charles Fach, executive vice president, general manager, Jules Abramson, senior vice president, marketing and Bill Haywood, national r&b promotion.

"No Way Back" is also the title of the Dells' newest album, which contains two songs from the film, "No Way Back" and "Too Late For Love."

A N.C. Pirate Gets Year, Fine

WINSTON-SALEM, N.C.—James Allen Tharington, doing business as Sundance here, was fined \$1,000, received a one-year suspended sentence and was placed on probation for two years after pleading guilty to a criminal information charging him with manufacturing and selling infringing copies of copyrighted sound recordings.

Imposing the sentence was U.S. District Court Judge Hiram Ward. The charges resulted from a lengthy investigation following a raid more than a year ago in Prince Georges County, Md., in which more than 15,000 pirated tapes were seized.

Amateurs Chosen

LOS ANGELES—Twelve amateur singer/songwriters were chosen from more than 400 contestants to perform in concert with Peter Yarrow, formerly of Peter, Paul and Mary at Lincoln Junior High school Saturday (8).

The selection committee consisted of music and non-music judges.

Sebastian On ABC

LOS ANGELES—Singer/composer John Sebastian is set to appear on the 28th annual Emmy Awards on ABC-TV May 17.

Sebastian will perform his single hit, "Welcome Back," theme from the television series "Welcome Back Kotter."

Vidisk, CB In RCA Plan For Future

NEW YORK—Both CB and the videodisk—today's "hot" consumer electronics item and tomorrow's potentially hotter product—were highlighted in comments by Anthony Conrad, RCA Corp. president and chief executive officer, at the annual shareholders meeting May 4.

In recapping the record first quarter and anticipating a strong second quarter, Conrad noted that the Consumer Electronics division which showed a loss a year ago, "rebounded with a solid profit in the first quarter."

Acknowledging the firm's departure from consumer audio equipment manufacturing, he emphasized that it "has not kept us from participating in a booming new business in that field—citizen's band radio, which has the potential of becoming a billion-dollar business by 1980."

Alluding to the introduction of the firm's new CB "Co-Pilot" line at the recent PC-76 and NEWCOM shows, he pointed out that the product is being sourced externally to RCA's standards. "Without a commitment to high capital investment or time-consuming tooling up, our CB business should be contributing modestly to earnings this year, and we expect considerable growth."

As for the firm's SelectaVision videodisk system, he pointed out on the basis of RCA's experience in introducing major new products and systems, "I think it is fair to say that the videodisk system is getting the benefit of at least as much painstaking planning, development and testing—both in engineering and marketing—as any innovation we have yet made."

Noting that RCA is producing both the disks and players in manufacturing test runs at its Indianapolis plant now employing 300, Conrad re-emphasized that "we are persuaded that we have a system better suited to mass production and marketing than any competing system."

Though pressed for an actual on-the-market date for the system, generally believed to aimed for 1977, he would only say that "Our decision on when to introduce the SelectaVision videodisk system will depend on a convergence of economic, marketing and production factors."

In forecasting an excellent year, barring any unforeseen and unlikely reversal in the economy, Conrad noted that sales and earnings for

(Continued on page 66)

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Radio-TV Programming

CULT INITIATOR *Shane Of KODA Has Novel Philosophy On Programming*

EDITOR'S NOTE: In this article by Ed Shane, program director of KODA-AM-FM in Houston, a unique concept of radio as a cult syndrome initiator is advanced.

Shane is writer and producer of the Texas "Bicentennial Notebook" for Texas broadcasters and his background includes station manager of KRBE in Houston, program director of KKDJ in Los Angeles and operations manager of WPLO-FM, Atlanta. He also programmed WGLD in Chicago several years ago.

"A radio station must create its own culture." This is a philosophy of mine. It's one of these simple concepts that becomes so complex in practice. It means that a station must not only develop and execute its programming, but also involve people in that programming to the extent that they become more than listeners. Rather, they become members of a culture or a "lifestyle" centered in the radio station.

WSB, Atlanta; WGN, Chicago; and KILT, Houston, have each developed "lifestyle" situations—with listeners who depend greatly on the information and entertainment provided by these stations. They are certainly not alone.

When Houston's KENR was about to go on the air, the city's country audience comprised 8% of the total. There was some fear at KENR that their new facility would simply split the existing audience. "Can we survive on 4%?" they asked; and the answer was a resounding "No."

The station took to the air, but it

also took to the streets to drum up support for its modern country sound in a ratings fight with long-time champion KIKK. The picture today shows that 7½ years and one country station (KNUZ) later, the Houston country audience is 30% of the total. The new station did not simply share an audience, but set about to create an audience, as well.

In the same way, the existing audience figures should have indicated that rock tastes in Houston were well satisfied when I undertook to establish a high-energy, hit-oriented format on KRBE. There was a good choice of KILT on AM and KLOL, KAUM and KRLY on FM. The result of on-air work and in-community involvement was KRBE's dominance of the Houston teen market.

Each station was able not only to attract existing radio listeners, but also to develop an all-new audience. In effect, KRBE and KENR each had to "create its own culture."

Regardless of format or the potential size of the audience, a radio station develops not only its on-the-air sound. It develops also a relationship with its listeners that manifests itself as a response to the art form the station exhibits.

The alert programmer will take advantage of this fact and do more than watch the natural process of birth of this culture. He will program the culture as well as his radio station such that the station becomes a part of the lifestyle of the audience.

In the heyday of progressive radio, it was called "lifestyle" radio, since it reflected the new intellectual freedom of its audience. When they went on the air, the early progressive stations found they had to do more than fill an existing need. In order to survive they had to establish further

needs in the listener and then set about to fill these as well. Thus the listenership could pyramid.

Unfortunately, today's album rock station does not have the same luxury, for two reasons. The first is the increased competition. The second is the fact that the revolution has been won: The progressive station's culture has been assimilated into the mass-audience station's culture. The progressive mystique has left the radio and has moved to the concert hall, to the 8-track tape, and to the rock magazine.

(England's pirate radio had a built-in mystique that piqued the imagination of the listener and thereby created a culture. I dare say listeners tuned in for the excitement of hearing whether the pirate survived on the air or was silenced by government interlopers. Many U.S. progressive stations maintained a "what will they do next" mystique.)

It is interesting to note that the stations that are currently demonstrating success in creating their own cultures are facilities that have been known traditionally as "straight" stations, programmed for general audiences. That should tell us that it takes a good deal more than a list of records and a rotation to create "the mystique."

It takes creative, fearless programming that answers directly to the tastes of the listeners regardless of the arbitrary cut-off lines we broadcasters find comfort in using. (For instance, was the Willie Nelson-Waylon Jennings record "country" or "pop?" And does it matter which if the listener demands it because it falls into the category of "good"?)

Call the work on establishing a culture "research," if that's a comfortable term. The successful programmer takes his research and adds to it his "feel" for the marketplace, his contact with all types of listeners his station is trying to attract, and his tendency to take a creative risk. He must couple his Magid study, ARB-tron diary survey, or questionnaire from the hometown schoolyard with a program of positive reaction based mainly on subjective decision.

Once that research-resolve-react cycle begins, it can never stop. New information should keep the station ever fresh, ever developing its culture. I've been in more than one radio station that stored a fine piece of some researcher's work in a file drawer, never to be opened, never to be updated.

Intimate knowledge of the market's tastes have allowed certain stations to become dominant in their chosen fields or audience categories. Knowledge of the audience taste requires knowledge of the "taste Parameters" as well.

A programmer must know the width and breadth of the interests and tolerances of his potential listener; then he can take the audience to the limit. There is a vast unexplored area between what the listener is conscious he wants and what he is able to accept.

Once having entered these outer limits of taste, the programmer walks a tightrope. Stepping too far, he commits a grievous affront. With too small a step he creates a radio station that's a wading pool next to the high dive—a shallow, one-dimensional service.

Knowledge of the Houston "taste parameters" allows KILT to program a country hit in its top 40 format or to develop lengthy, image-provoking promotional announcements. It's the sort of knowledge that

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TEAMWORK—Joining to raise funds for the Mainland Assn. for Handicapped Children and Cenikor, a foundation for the rehabilitation of alcoholism and drug addiction, are, from left: Jonathan Fricke, program director of KLAQ in Denver; Donna Fargo, KIKK air personality Jerry In The Morning, and KIKK operations manager Chris Collier. Fargo did a one-lady benefit show in Houston to raise funds; Fricke, then national country music promotion director for Warner Bros., and the radio men pitched in.

Programming Comment

Charlie Van Dyke Program Director KHJ, Los Angeles

ARB tricks?

You have to talk with the owner or manager first of all and you have to get very clearly assigned to you what your job is in delivering people.

So, step number one would be for him to say to you: "I want you to be the teen king."

Or, in the case of KHJ: "I want you to have 18-34-year-old men and women in morning drive, 18-34-year-old women in midday, 18-49-year-old men in afternoon drive plus teens, and from 7 p.m. on, I want only teenagers."

And, you should make him break it down that far because I think it's that difficult.

That's part of it.

Then, you're dealing with whether you should get cumes or quarterhours. Assuming that your cumes are all right—and, in the case of a lot of AM Top 40-type dominant stations the cumes are pretty good and the quarterhours are pretty rotten, so I will only speak in terms of the last book... our maintenance worked real good. And we did a number of things, one of which was a contest called The Great American Honey Machine.

And the contest was real simple. And it was simple because the cash clock would begin counting off the seconds. You would hear the sound of the clock starting. This was a backsell, there was the ticking of the clock in the background. Though the disk jockey would never refer to it, we considered it to be a subliminal sell for the contest. Everytime the guy rapped, you could hear a little ticking back there.

When you hear the buzzer go off, which could be in the middle of a commercial, a record, or a newscast, be first on the phone and win a bicentennial silver dollar for every minute that the clock ran.

Well, we did this obviously over a couple of quarterhours.

In the case of the night show, where I wanted to primarily build it up because there had been some erosion, particularly in teens going away, I ran the clock for as long as 240 minutes. Now, you have to understand that the only way to win was to be listening and hear the clock go off and be the first on the phone and be correct in the number of minutes. And we had loads of correct answers. Which means that they all had to listen 240 minutes. There's no other way. We didn't tell them along the way that the clock had been already running 18 minutes or anything like that.

We did tell them what hour the clock would start in. We gave them that much of an advantage.

The night show went from a five-something to an 8.7. And the quarterhours went tremendously high.

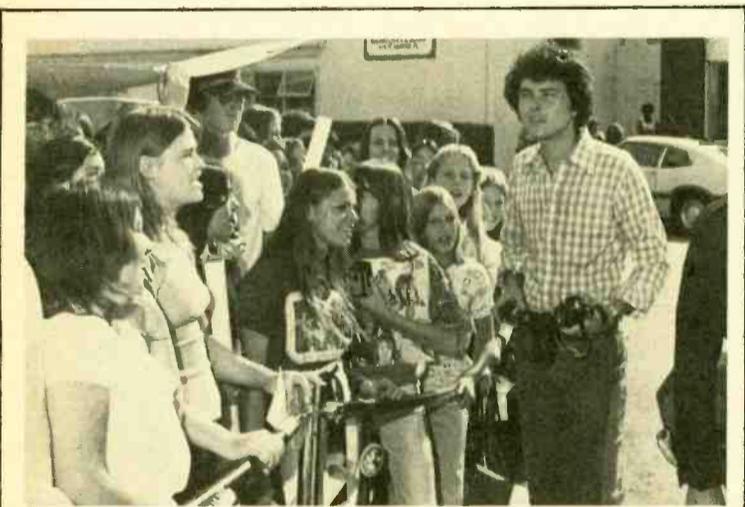
We also ran the clock through all the dayparts. The clock always ran from one daypart—10 a.m., 3 p.m., 7

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SHANE

MAY 15, 1976, BILLBOARD



KHJ photos

HAPPY BAY—Dr. John Leader, air personality on KHJ in Los Angeles, raps with a few of the 4,000 fans who turned out for an autograph party at a record store in honor of the Bay City Rollers. Later, in the KHJ studios, the Bay City Rollers do their number while KHJ program director Charlie Van Dyke, center, reminds himself that, above all, it's merely a matter of keeping the radio station and its personalities "visible" in the marketplace.



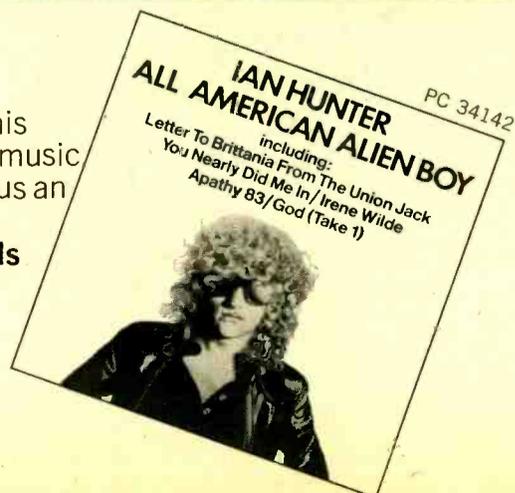


A declaration of musical independence.

Ian Hunter forges a brand-new Anglo-American rock alliance—with his latest album "All American Alien Boy." The kind of beautifully complex music and biting lyrics that made Ian one of England's biggest rock stars—plus an all-star lineup of musicians.

Ian Hunter. "All American Alien Boy." A triumph, on Columbia Records and Tapes. Produced and Arranged by Ian Hunter.

Management:
Fred Heller Enterprises, Ltd. • 40 Cedar Street • Dobbs Ferry, N.Y.
Associates: Sunny Schnier • Al Smith • Laura Krane



Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/13/76)

TOP ADD ONS - NATIONAL

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- DOROTHY MOORE—Misty Blue (Malaco)

PRIME MOVERS - NATIONAL

- (D) DIANA ROSS—Love Hangover (Motown)
- WINGS—Silly Love Songs (Capitol)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

BREAKOUTS - NATIONAL

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOROTHY MOORE—Misty Blue (Malaco)
- STEVE MILLER BAND—Take The Money And Run (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:

- CAPTAIN & TENNILLE—Shop Around (A&M)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

PRIME MOVERS:

- DIANA ROSS—Love Hangover (Motown)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)

BREAKOUTS:

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOROTHY MOORE—Misty Blue (Malaco)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

KHJ—Los Angeles

- CAPTAIN & TENNILLE—Shop Around (A&M)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 23-15
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 25-19

KIIS—Los Angeles

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BRASS CONSTRUCTION—Movin' (U.A.)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 21-13
- ★ SYLVERS—Boogie Fever (Capitol) 10-4

KFXM—San Bernardino

- NONE
- HENRY GROSS—Shannon (Lifesong) 11-6
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 29-24

KAFY—Bakersfield

- DOROTHY MOORE—Misty Blue (Malaco)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- D★ DIANA ROSS—Love Hangover (Motown) 26-12
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 16-9

KCBQ—San Diego

- DON HARRISON BAND—Sixteen Tons (Atlantic)
- DIANA ROSS—Love Hangover (Motown) 27-12
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 30-18

KENO—Las Vegas

- BOZ SCAGGS—It's Over (Columbia)
- DOROTHY MOORE—Misty Blue (Malaco)
- D★ DIANA ROSS—Love Hangover (Motown) 29-21
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 30-18
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 27-20

KBBC—Phoenix

- STEVE MILLER BAND—Take The Money & Run (Capitol)
- AMERICA—Today's The Day (W.B.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 24-11
- ★ GARY WRIGHT—Love Is Alive (W.B.) HB-33

KRIZ—Phoenix

- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- D• DIANA ROSS—Love Hangover (Motown)
- ★ SYLVERS—Boogie Fever (Capitol) 8-1
- ★ HENRY GROSS—Shannon (Lifesong)

KQEO—Albuquerque

- MARMALADE—Falling Apart At The Seams (Ariola America)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 28-20
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 29-22

KTKT—Tucson

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- SEALS & CROFTS—Get Closer (W.B.)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 26-20

Pacific Northwest Region

TOP ADD ONS:

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOROTHY MOORE—Misty Blue (Malaco)
- CATE BROTHERS—Union Man (Elektra)

PRIME MOVERS:

- CAPTAIN & TENNILLE—Shop Around (A&M)
- (D) DIANA ROSS—Love Hangover (Motown)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

BREAKOUTS:

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOROTHY MOORE—Misty Blue (Malaco)
- CATE BROTHERS—Union Man (Elektra)

KFRC—San Francisco

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ DOROTHY MOORE—Misty Blue (Malaco) HB-18
- ★ HENRY GROSS—Shannon (Lifesong)

KYA—San Francisco

- STARBUCK—Moonlight Feels Right (Private Stock)
- CATE BROTHERS—Union Man (Elektra)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-11
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 30-25

KLIV—San Jose

- YVONNE FAIR—It Should Have Been Me (Motown)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-9
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 10-5

KJOY—Stockton, Calif.

- STARBUCK—Moonlight Feels Right (Private Stock)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- ★ BROTHERS JOHNSON—'I'll Be Good To You (A&M) 26-12
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 27-19

KNDE—Sacramento

- BRASS CONSTRUCTION—Movin' (U.A.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- D★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 6-1
- ★ BOZ SCAGGS—It's Over (Columbia)

KROY—Sacramento

- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 22-17

D★ DIANA ROSS—Love Hangover (Motown) 27-25

KJR—Seattle

- DOROTHY MOORE—Misty Blue (Malaco)
- CATE BROTHERS—Union Man (Elektra)
- ★ WINGS—Silly Love Songs (Capitol) 8-4
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 15-12

KING—Seattle

- ROLLING STONES—Fool To Cry (Rolling Stones)
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- D★ DIANA ROSS—Love Hangover (Motown) 17-9
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 23-16

KJRB—Spokane

- GARY WRIGHT—Love Is Alive (W.B.)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-22
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 26-19

KTAC—Tacoma

- DON HARRISON BAND—Sixteen Tons (Atlantic)
- BEATLES—Helter Skelter (Capitol)
- ★ SANTANA—Let It Shine (Columbia) HB-26
- ★ STEVE MILLER BAND—Take The Money & Run (Capitol) HB-27

KGW—Portland

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- BAD COMPANY—Young Blood (Swan Song)
- D★ DIANA ROSS—Love Hangover (Motown) 15-7
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 27-19

KISN—Portland

- GARY WRIGHT—Love Is Alive (W.B.)
- STARBUCK—Moonlight Feels Right (Private Stock)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 24-14
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 15-8

KTLK—Denver

- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- JOHN DENVER—It Makes Me Giggle (RCA)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 23-14
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 26-20

KKAM—Pueblo, Colo.

- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 14-9
- D★ DIANA ROSS—Love Hangover (Motown) 26-21

KCPX—Salt Lake City

- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 20-11
- ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista) 23-19

KRSP—Salt Lake City

- STEVE MILLER BAND—Take The Money & Run (Capitol)
- AMERICA—Today's The Day (W.B.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 26-12
- ★ GARY WRIGHT—Love Is Alive (W.B.) 22-9

KYNO—Fresno

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 21-13

Southwest Region

TOP ADD ONS:

- STARBUCK—Moonlight Feels Right (Private Stock)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- STEVE MILLER BAND—Take The Money & Run (Capitol)

PRIME MOVERS:

- WINGS—Silly Love Songs (Capitol)
- (D) DIANA ROSS—Love Hangover (Motown)
- HENRY GROSS—Shannon (Lifesong)

BREAKOUTS:

- STARBUCK—Moonlight Feels Right (Private Stock)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- STEVE MILLER BAND—Take The Money & Run (Capitol)

KILT—Houston

- GARY WRIGHT—Love Is Alive (W.B.)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- ★ WINGS—Silly Love Songs (Capitol) 11-4
- D★ DIANA ROSS—Love Hangover (Motown) 20-14

KRBE-FM—Houston

- MARVIN GAYE—I Want You (Tamla)
- SANTANA—Let It Shine (Columbia)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 13-8
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 30-25

KLIF—Dallas

- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-16
- ★ NARVEL FELTS—Lonely Teardrops (ABC/Dot) HB-24

KNUS-FM—Dallas

- QUEEN—Bohemian Rhapsody (Elektra)
- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ★ HENRY GROSS—Shannon (Lifesong) 19-12
- ★ WINGS—Silly Love Songs (Capitol) 8-3

KFJZ—Ft. Worth

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STARBUCK—Moonlight Feels Right (Private Stock)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 30-23
- ★ MARVIN GAYE—I Want You (Tamla) 20-15

KONO—San Antonio

- STARBUCK—Moonlight Feels Right (Private Stock)
- MARIA MULDAUR—Sad Eyes (Warner/Reprise)
- ★ HENRY GROSS—Shannon (Lifesong) 32-17
- ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 18-11

KELP—El Paso

- CAPTAIN & TENNILLE—Shop Around (A&M)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- D★ DIANA ROSS—Love Hangover (Motown) 16-10
- ★ DOROTHY MOORE—Misty Blue (Malaco) HB-20

XEROK—El Paso

- CAPTAIN & TENNILLE—Shop Around (A&M)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 22-13
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 17-10

KAKC—Tulsa

- STEVE MILLER BAND—Take The Money & Run (Capitol)
- BAD COMPANY—Young Blood (Swan Song)
- D★ DIANA ROSS—Love Hangover (Motown) 23-15
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-10

KELI—Tulsa

- STARBUCK—Moonlight Feels Right (Private Stock)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- D★ DIANA ROSS—Love Hangover (Motown) 17-6
- ★ WINGS—Silly Love Songs (Capitol) 12-3

WKY—Oklahoma City

- STARBUCK—Moonlight Feels Right (Private Stock)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-10
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 14-9

KOMA—Oklahoma City

- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ WINGS—Silly Love Songs (Capitol) 20-11
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 11-6

WTIX—New Orleans

- D• SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- BLACKBYRDS—Happy Music (Fantasy)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 5-1

KEEL—Shreveport

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 22-17
- ★ BOZ SCAGGS—It's Over (Columbia)

Midwest Region

TOP ADD ONS:

- DOROTHY MOORE—Misty Blue (Malaco)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- BILLY SWAN—Number 1 (Columbia)

PRIME MOVERS:

- WINGS—Silly Love Songs (Capitol)
- HENRY GROSS—Shannon (Lifesong)
- BILLY OCEAN—Love Really Hurts Without You (Ariola America)

BREAKOUTS:

- DOROTHY MOORE—Misty Blue (Malaco)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- BILLY SWAN—Number 1 (Columbia)

WLS—Chicago

- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 26-15
- ★ WINGS—Silly Love Songs (Capitol)

WDHF—Chicago

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ HENRY GROSS—Shannon (Lifesong) 11-6

WOKY—Milwaukee

- JIMMY DEAN—I.O.U. (Casino)
- BILLY SWAN—Number 1 (Columbia)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 20-12
- ★ GARY WRIGHT—Love Is Alive (W.B.)

WZUU-FM—Milwaukee

- THIN LIZZY—The Boys Are Back In Town (Mercury)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- D★ DIANA ROSS—Love Hangover (Motown) 13-6
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 14-7

WNDE—Indianapolis

- DOROTHY MOORE—Misty Blue (Malaco)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ HENRY GROSS—Shannon (Lifesong) 15-10
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 19-14

WIRL—Peoria, Ill.

- ROLLING STONES—Fool To Cry (Rolling Stones)
- D• ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 18-8
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 14-7

WDGY—Minneapolis

- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- ★ WINGS—Silly Love Songs (Capitol) 20-11
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 13-8

KDWB—Minneapolis

- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 29-16
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 24-15

KOIL—Omaha

- CATE BROTHERS—Union Man (Elektra)
- BAD COMPANY—Young Blood (Swan Song)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 27-12
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 26-13

KIOA—Des Moines

- SUTHERLAND BROS. & QUIVER—Arms Of Mary (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 19-13
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-8

KKLS—Rapid City, S.D.

- SEALS & CROFTS—Get Closer (W.B.)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 5-3

KQWB—Fargo, N.D.

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- GARY WRIGHT—Love Is Alive (W.B.)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 21-16
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-19

KXOK—St. Louis

- ROLLING STONES—Fool To Cry (Rolling Stones)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 7-1

KSLO-FM—St. Louis

ARISTA GAINS UNPRECEDENTED MARKET SHARE IN LESS THAN TWO YEARS

Billboard

NEWSPAPER

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

May 8, 1976 • \$1.50

Third Quarter Report On Single-LP Sales

SINGLES

LPs & TAPES

COMBINED

LPs, Tapes & Singles

How The Top 10 Labels Shared The Hot 100 Chart Action

RANK/Corp	% Share of Chart	No. of Singles
CAPITOL	7.7	16
COLUMBIA	7.5	14
ARISTA	5.5	7
A&M	5.3	9
ELEKTRA/ASYLUM	5.4	7
WARNER BROS.	4.5	9
RCA	4.2	9
MERCURY	3.7	7
MCA	3.5	9
ABC	3.4	6

How The Top 10 Labels Shared The Top LP And Tape Chart Action

RANK/Corp	%	No.
COLUMBIA	13.5	25
RCA	7.0	25
A&M	6.3	16
WARNER BROS.	5.4	15
CAPITOL	5.3	17
ARISTA	4.1	10
ELEKTRA/ASYLUM	4.0	12
ATLANTIC	3.4	14
MCA	3.2	11
ABC	2.5	9

How The Top 10 Labels Shared The Hot 100 And Top LP/Tape Chart Action

RANK/Corp	%	No.
COLUMBIA	12.3	49
RCA	8.4	34
A&M	6.1	25
CAPITOL	5.5	33
WARNER BROS.	5.2	24
ARISTA	4.4	17
ELEKTRA/ASYLUM	4.3	19
MCA	3.3	20
ATLANTIC	3.2	20
ABC	2.7	15

CB Airwaves Battle Rages Throughout Industry

ROUTE 66—The Citizens Band Radio craze that is sweeping the nation has set off a fierce battle for control of the 23 CB channels. Top promotion people throughout the industry are now broadcasting their latest releases via their CB's in order to obtain additional airplay for their hard-to-break new product. By equipping their automobiles w/both cassette player and CB Radio, crafty promo men have been able to expose new product during morning and evening drive times with great success. A Senate sub-committee today reported their view that no American citizen could utilize CB channels for personal gain. This has been interpreted by Industryites as a ban on the newly found promotional avenues offered by the CB craze.

Arista Shows Unparalleled Ratio of Success

NEW YORK —With a chart-to-release ratio higher than 65% of releases, Arista's remarkable gains in sales of Singles, LPs & Tapes are the highlight of Billboard's Third Quarter Research Report. The label showed in-depth strength from the gold number

one records awarded to Barry Manilow, Bay City Rollers and Eric Carmen to the major chart and sales success of Patti Smith, The Outlaws, Melissa Manchester, The Brecker Brothers, Fools Gold, Gil Scott-Heron, Monty Python and a galaxy of other Arista stars.

RACK JOBBER CRISIS IN INDIA

By Dick Slatts

NEW DELHI—Second only to India's grave concern with global problems is a growing awareness of a serious rack-jobber shortage in the country. With an industry that is essentially rack-oriented, the difficulties have been compounded by a continuing anti-piracy battle being fought by a military junta currently controlling all product sold here. According to spokesman Nhami Sudhi, VP Sacred Cow Music, "Unauthorized duplication has been part of our history since the beginning of time. Our recent figures on dollar volume point toward complete collapse, but we anticipate a strong sales rally based on pure chance and the usual brisk activity we've come to expect during Easter season." Moreover, Sudhi went on to point out

(Continued on page 54)

Making The Next Quarter Even Better!

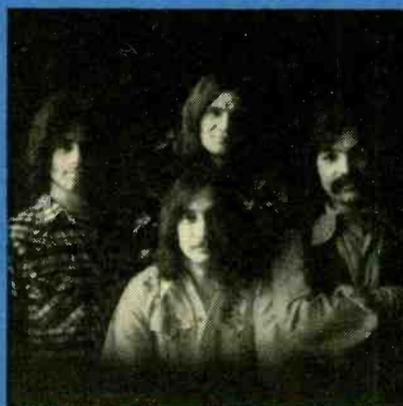
Outlaws

Just-Released Hit Single

"Breaker, Breaker"

From The Soaring Album "LADY IN WAITING"

★ 36 BILLBOARD



Fools Gold

Smash Single

"Rain Oh Rain"

From Their Sparkling Debut Album.

★ 135 BILLBOARD

Advertisement

www.americanradiohistory.com

Billboard Singles Radio Action

Based on station playlists through Thursday (5/13/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 18

WHB—Kansas City

- DOROTHY MOORE—Misty Blue (Malaco)
- FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 13-8
- D★ DIANA ROSS—Love Hangover (Motown) 10-7

KEWI—Topeka

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- GINO CUNICO—Daydreamer (Arista)
- ★ HENRY GROSS—Shannon (Lifesong) 16-3
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 18-7

North Central Region

● TOP ADD ONS:

CAPTAIN & TENNILLE—Shop Around (A&M)
ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
STEVE MILLER BAND—Take The Money And Run (Capitol)

★ PRIME MOVERS:

BRASS CONSTRUCTION—Movin' (U.A.)
DARYL HALL & JOHN OATES—Sara Smile (RCA)
JOHN SEBASTIAN—Welcome Back (Warner/Reprise)

BREAKOUTS:

CAPTAIN & TENNILLE—Shop Around (A&M)
ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
STEVE MILLER BAND—Take The Money And Run (Capitol)

CKLW—Detroit

- D★ TRAMMPS—That's Where The Happy People Go (Atlantic)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- D★ DIANA ROSS—Love Hangover (Motown) 23-12
- ★ WINGS—Silly Love Songs (Capitol) 13-8

WGRD—Grand Rapids

- COMMODORES—Sweet Love (Motown)
-
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 8-1
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 11-7

Z-96 (WZZM-FM)—Grand Rapids

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ BAD COMPANY—Young Blood (Swan Song) 16-9
- ★ WINGS—Silly Love Songs (Capitol) 10-5

WTAC—Flint, Mich.

- DOROTHY MOORE—Misty Blue (Malaco)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ DON HARRISON BAND—Sixteen Tons (Atlantic) 30-22

D★ DIANA ROSS—Love Hangover (Motown) 29-24

WIXY—Cleveland

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 37-26
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 21-13

WGCL—Cleveland

- HENRY GROSS—Shannon (Lifesong)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ BOZ SCAGGS—It's Over (Columbia) 21-11
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 24-16

13-Q (WKTD)—Pittsburgh

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
-
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 21-12
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-13

WKBW—Buffalo

- NONE
-
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 21-8
- ★ WINGS—Silly Love Songs (Capitol) 12-6

WSAI—Cincinnati

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 23-11
- ★ BEATLES—Helter Skelter (Capitol) 25-17

WCOL—Columbus

- RHYTHM HERITAGE—Baretta's Theme (ABC)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 20-12
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 33-25

WAKY—Louisville

- GARY WRIGHT—Love Is Alive (W.B.)
- JIMMY DEAN—I.O.U. (Casino)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 27-10
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 13-5

WBGW—Bowling Green, Ky.

- STARBUCK—Moonlight Feels Right (Private Stock)
- WET WILLIE—Everything That 'Cha Do (Capricorn)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 23-13
- ★ O'JAYS—Livin' For The Weekend (Phila. Int'l.) 14-8

WJET—Erie, Pa.

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STARBUCK—Moonlight Feels Right (Private Stock)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 25-17
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 22-16

WRIE—Erie, Pa.

- MARVIN GAYE—I Want You (Tamla)
- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 19-10
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-13

WCUE—Akron

- AMERICA—Today's The Day (W.B.)
- STEVE GIBBONS BAND—Johnny Cool (MCA)
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 39-25
- ★ HENRY GROSS—Shannon (Lifesong) 26-15

Mid-Atlantic Region

● TOP ADD ONS:

(D) ANDREA TRUE CONNECTION—More, More, More, (Part 1) (Buddah)
BRASS CONSTRUCTION—Movin' (U.A.)
AMERICA—Today's The Day (W.B.)

★ PRIME MOVERS:

WINGS—Silly Love Songs (Capitol)
(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
DOROTHY MOORE—Misty Blue (Malaco)

BREAKOUTS:

(D) ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
BRASS CONSTRUCTION—Movin' (U.A.)
AMERICA—Today's The Day (W.B.)

WFIL—Philadelphia

- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- BRASS CONSTRUCTION—Movin' (U.A.)
- ★ WINGS—Silly Love Songs (Capitol) 10-3
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 22-16

WIBG—Philadelphia

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- AMERICA—Today's The Day (W.B.)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 27-16
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 25-17

WPGC—Washington

- GARY WRIGHT—Love Is Alive (W.B.)
- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 21-16
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 16-12

WCAO—Baltimore

- MARVIN GAYE—I Want You (Tamla)
- AMERICA—Today's The Day (W.B.)
- D★ DIANA ROSS—Love Hangover (Motown) 16-9
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 19-13

WGH—Newport News, Va.

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- BRASS CONSTRUCTION—Movin' (U.A.)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-12
- ★ WINGS—Silly Love Songs (Capitol) 6-1

WYRE—Annapolis, Md.

- DOROTHY MOORE—Misty Blue (Malaco)
- SHAKERS—Some Guys Have All The Luck (Asylum)
- ★ WINGS—Silly Love Songs (Capitol) 10-5
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 11-6

WLEE—Richmond, Va.

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 20-14
- D★ DIANA ROSS—Love Hangover (Motown) 10-3

Northeast Region

● TOP ADD ONS:

BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
PRATT & McCLAIN—Happy Days (Warner/Reprise)
STEVE MILLER BAND—Take The Money And Run (Capitol)

★ PRIME MOVERS:

(D) DIANA ROSS—Love Hangover (Motown)
WINGS—Silly Love Songs (Capitol)
(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

BREAKOUTS:

ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
GARY WRIGHT—Love Is Alive (W.B.)
HEART—Crazy On You (Mushroom)

WABC—New York City

- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ WINGS—Silly Love Songs (Capitol) 14-8
- D★ DIANA ROSS—Love Hangover (Motown) 7-4

WPIX-FM—New York City

- MARVIN GAYE—I Want You (Tamla)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 20-14
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 26-17

WBBF—Rochester, N.Y.

- HEART—Crazy On You (Mushroom)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 19-12
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 8-4

WRKO—Boston

- STEVE MILLER BAND—Take The Money & Run (Capitol)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) HB-14
- ★ CYNDI GRECO—Making Our Dreams Come True (Private Stock) 21-16

WBZ-FM—Boston

- DAVID BOWIE—TVC 15 (RCA)
- QUEEN—You Are My Best Friend (Elektra)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 26-20
- ★ LEE GARETT—You're My Everything (Chrysalis) HB-26

WVBF-FM—Framingham, Mass.

- BLACKBYRDS—Happy Music (Fantasy)
- D● ANDREA TRUE CONNECTION—More, More, More (Buddah)
- D★ DIANA ROSS—Love Hangover (Motown) 12-4
- ★ WINGS—Silly Love Songs (Capitol) 14-9

WPRO—Providence

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
-
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 20-10
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 14-5

WORC—Worcester, Mass.

- HEART—Crazy On You (Mushroom)
- GARY WRIGHT—Love Is Alive (W.B.)
- ★ CYNDI GRECO—Making Our Dreams Come True (Private Stock) 16-8

D★ DIANA ROSS—Love Hangover (Motown) 11-5

WDRG—Hartford

- KISS—Shout It Out Loud (Casablanca)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-5
- D★ DIANA ROSS—Love Hangover (Motown) 22-15

WTRY—Albany

- GARY WRIGHT—Love Is Alive (W.B.)
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- ★ WINGS—Silly Love Songs (Capitol) 14-8
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 18-13

WPTR—Albany

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) HB-19
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 20-15

WSEA—Savannah, Ga.

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 14-9
- ★ GARY WRIGHT—Love Is Alive (W.B.) 26-21

Southeast Region

● TOP ADD ONS:

MANHATTANS—Kiss And Say Goodbye (Columbia)
ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
CYNDI GRECO—Making Our Dreams Come True (Private Stock)

★ PRIME MOVERS:

(D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
(D) DIANA ROSS—Love Hangover (Motown)
DARYL HALL & JOHN OATES—Sara Smile (RCA)

BREAKOUTS:

MANHATTANS—Kiss And Say Goodbye (Columbia)
ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
CYNDI GRECO—Making Our Dreams Come True (Private Stock)

WQXI—Atlanta

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
-
- ★ CATE BROS.—Union Man (Elektra) HB-17
- ★ DOROTHY MOORE—Misty Blue (Malaco) 16-9

WFOM—Atlanta

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- D★ DIANA ROSS—Love Hangover (Motown) 27-18
- ★ DOROTHY MOORE—Misty Blue (Malaco) 24-16

Z-93 (WZGC-FM)—Atlanta

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- STEVE MILLER BAND—Take The Money & Run (Capitol)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 25-20
- ★ ELVIS PRESLEY—Hurt/For The Heart (RCA) 6-3

WBBQ—Augusta

- STEVE MILLER BAND—Take The Money & Run (Capitol)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ SEALS & CROFTS—Get Closer (W.B.) 28-17
- ★ ROLLING STONES—Fool To Cry (Rolling Stones) 17-11

WSGN—Birmingham, Ala.

- GARY WRIGHT—Love Is Alive (W.B.)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 15-8
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 20-15

WHYY—Montgomery, Ala.

- HEART—Crazy On You (Mushroom)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-15
- ★ GARY WRIGHT—Love Is Alive (W.B.) 15-8

WTOB—Winston/Salem, N.C.

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ ROLLING STONES—Fool To Cry (Rolling Stones) 21-13
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 18-12

WWSA—Savannah, Ga.

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 14-9
- ★ GARY WRIGHT—Love Is Alive (W.B.) 26-21

WTMA—Charleston, S.C.

- STARBUCK—Moonlight Feels Right (Private Stock)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) HB-14
- D★ DIANA ROSS—Love Hangover (Motown) 18-8

WKIX—Raleigh, N.C.

- SEALS & CROFTS—Get Closer (W.B.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ ROLLING STONES—Fool To Cry (Rolling Stones) 29-14
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 22-12

WORD—Spartanburg, S.C.

- BILL LABOUNTY—Lie To Me (20th Century)
- SUNDOWN CO.—Norma Jean (Polydor)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) HB-12
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 21-11

WAYS—Charlotte, N.C.

- MARVIN GAYE—I Want You (Tamla)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-18
- ★ CATE BROS.—Union Man (Elektra) 26-20

WNOX—Knoxville

- DOROTHY MOORE—Misty Blue (Malaco)
- FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 17-5
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 9-4

WGOW—Chattanooga, Tenn.

- ROLLING STONES—Fool To Cry (Rolling Stones)
- AL WILSON—I've Got A Feeling (Playboy)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 16-3
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 21-8

KAAY—Little Rock

- BLACKBYRDS—Happy Music (Fantasy)
- NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 12-3
- ★ O'JAYS—Livin' For The Weekend (Phila. Int'l.) 10-5

WHBQ—Memphis

- CAPTAIN & TENNILLE—Shop Around (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ BAD COMPANY—Young Blood (Swan Song) 27-19
- ★ WINGS—Silly Love Songs (Capitol) 15-11

WMPS—Memphis

- ROLLING STONES—Fool To Cry (Rolling Stones)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 10-7
- ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol) 17-14

WMAK—Nashville

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- BAD COMPANY—Young Blood (Swan Song)
- ★ HENRY GROSS—Shannon (Lifesong) 14-6
- ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol) 27-22

D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- D★ DIANA ROSS—Love Hangover (Motown) 28-20
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-28
- ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol) 27-22

WLAC—Nashville

- D● SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- D★ DIANA ROSS—Love Hangover (Motown) 28-20
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-28

WLCY—St. Petersburg, Fla.

Natalie

(ST-11517)

The new album by
Grammy Award-Winning
Natalie Cole
includes her new smash hit,
Sophisticated Lady
(She's A Different Lady)
(4259)



Capitol

Album produced by
Chuck Jackson and Marvin Yancy.
Single produced by
Chuck Jackson, Marvin Yancy,
Gene Barge and Richard Evans.

Billboard Album Radio Action

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

Based on station playlists through Thursday (5/13/76)

Top Add Ons-National

- JOE COCKER—Stingray (A&M)
- ELTON JOHN—Here And There (MCA)
- STEELY DAN—Royal Scam (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)

Top Requests/Airplay-National

- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)
- TUBES—Young And Rich (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)

National Breakouts

- JOE COCKER—Stingray (A&M)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEELY DAN—Royal Scam (ABC)
- TODD RUNDGREN—Faithful (Bearsville)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KZEL-FM—Eugene

- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- GRAM PARSONS/FLYING BURRITO BROS.—Sleepless Nights (A&M)
- JOE COCKER—Stingray (A&M)
- STEVE FROMHOLZ—A Rumor In My Own Time (Capitol)
- TOWER OF POWER—Live And In Color (Warner Brothers)
- REGA SPECTACULAR—(A&M)
- TODD RUNDGREN—Faithful (Bearsville)
- CAMEL—Moonmadness (Janus)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)

KBPI-FM—Denver

- KBPI—(KBPI)
- STEELY DAN—Royal Scam (ABC)
- CAMEL—Moonmadness (Janus)
- TODD RUNDGREN—Faithful (Bearsville)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- WINGS—At The Speed Of Sound (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- FIREFALL—(Atlantic)

Southwest Region

TOP ADD ONS:

- ELTON JOHN—Here And There (MCA)
- JOE COCKER—Stingray (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)
- J. GEILS BAND—Blow Your Face Off (Atlantic)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Royal Scam (ABC)
- ROLLING STONES—Black And Blue (Rolling Stones)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)

BREAKOUTS:

- STEELY DAN—Royal Scam (ABC)
- ELTON JOHN—Here And There (MCA)
- JOE COCKER—Stingray (A&M)
- J. GEILS BAND—Blow Your Face Off (Atlantic)

KSHE-FM—St. Louis

- GIANTS—Thanks For The Music (Casablanca)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- SAVOY BROWN—Skin 'N' Bone (London)
- RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE—No Earthly Connection (A&M)
- ELTON JOHN—Here And There (MCA)
- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- TUBES—Young And Rich (A&M)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- STEELY DAN—Royal Scam (ABC)
- FIREFALL—(Atlantic)

KL0L-FM—Houston

- ELTON JOHN—Here And There (MCA)
- JOE COCKER—Stingray (A&M)
- STEPHEN STILLS—Illegal Stills (Columbia)
- STEELY DAN—Royal Scam (ABC)
- CAMEL—Moonmadness (Janus)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ROLLING STONES—Black And Blue (Rolling Stones)
- STEELY DAN—Royal Scam (ABC)
- GENESIS—A Trick Of The Tail (Atco)

KY102-FM—Kansas City

- ELTON JOHN—Here And There (MCA)
- FIREFALL—(Atlantic)
- STEPHEN STILLS—Illegal Stills (Columbia)
- TODD RUNDGREN—Faithful (Bearsville)
- JOE COCKER—Stingray (A&M)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- HEART—Dreamboat Annie (Mushroom Records)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)

WRNO-FM—New Orleans

- STEELY DAN—Royal Scam (ABC)
- NAZARETH—Close Enough For Rock 'n' Roll (A&M)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- JOE COCKER—Stingray (A&M)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)
- BROTHERS JOHNSON—Look Out For #1 (A&M)
- LEON & MARY RUSSELL—Wedding Album (Paradise)

Midwest Region

TOP ADD ONS:

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOE COCKER—Stingray (A&M)
- STEELY DAN—Royal Scam (ABC)
- TUBES—Young And Rich (A&M)

TOP REQUEST/AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- STEPHEN STILLS—Illegal Stills (Columbia)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

BREAKOUTS:

- STEELY DAN—Royal Scam (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOE COCKER—Stingray (A&M)
- TUBES—Young And Rich (A&M)

WVWW-FM—Detroit

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- IAN HUNTER—All American Alien Boy (Columbia)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- STEELY DAN—Royal Scam (ABC)
- TUBES—Young And Rich (A&M)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- LED ZEPPELIN—Presence (Swan Song)
- NAZARETH—Close Enough For Rock 'n' Roll (A&M)

WMMS—Cleveland

- PAPA JOHN CREACH—Rock Father (Buddah)
- ELTON JOHN—Here And There (MCA)
- STREET WALKERS—Red Card (Mercury)
- TOWER OF POWER—Live & In Color (Warner Brothers)
- JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
- BROKEN GLASS—(Capitol)
- LED ZEPPELIN—Presence (Swan Song)
- GENESIS—A Trick Of The Tail (Atco)
- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)

WXRT-FM—Chicago

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEPHEN STILLS—Illegal Stills (Columbia)
- STEELY DAN—Royal Scam (ABC)
- SAVOY BROWN—Skin 'N' Bone (London)
- CAMEL—Moonmadness (Janus)
- JOE COCKER—Stingray (A&M)
- JOHN KLEMMER—Touch (ABC)
- HEART—Dreamboat Annie (Mushroom Records)
- THIN LIZZY—Jailbreak (Mercury)
- LED ZEPPELIN—Presence (Swan Song)

WEBN-FM—Cincinnati

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- TUBES—Young And Rich (A&M)
- JOE COCKER—Stingray (A&M)
- JOHN DAVID SOUTHER—Black Rose (Asylum)
- LED ZEPPELIN—Presence (Swan Song)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)

WYDD-FM—Pittsburgh

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE—No Earthly Connection (A&M)
- IAN HUNTER—All American Alien Boy (Columbia)
- STEVE GIBBONS—Any Road Up (MCA)
- LEE GARRETT—Heat For The Feet (Chrysalis)
- JOE COCKER—Stingray (A&M)
- STEELY DAN—Royal Scam (ABC)
- STEPHEN STILLS—Illegal Stills (Columbia)
- ROY BUCHANAN—A Street Called Straight (Atlantic)
- FLEETWOOD MAC—(Reprise)

Southeast Region

TOP ADD ONS:

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEELY DAN—Royal Scam (ABC)
- TODD RUNDGREN—Faithful (Bearsville)
- JOE COCKER—Stingray (A&M)

TOP REQUEST/AIRPLAY:

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- STEPHEN STILLS—Illegal Stills (Columbia)

BREAKOUTS:

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEELY DAN—Royal Scam (ABC)
- TODD RUNDGREN—Faithful (Bearsville)
- JOE COCKER—Stingray (A&M)

WSHE-FM—Ft. Lauderdale

- FIREFALL—(Atlantic)
- STEELY DAN—Royal Scam (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- TODD RUNDGREN—Faithful (Bearsville)
- LENNY LeBLANC—(Atlantic)
- DON HARRISON BAND—(Atlantic)
- STEPHEN STILLS—Illegal Stills (Columbia)
- LED ZEPPELIN—Presence (Swan Song)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)

WHFS-FM—Washington

- STEELY DAN—Royal Scam (ABC)
- STEPHEN STILLS—Illegal Stills (Columbia)
- JOE COCKER—Stingray (A&M)
- TODD RUNDGREN—Faithful (Bearsville)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- CHARLIE & THE PEP BOYS—Daddy's Girl (A&M)
- LEON & MARY RUSSELL—Wedding Album (Paradise)
- STEVE FROMHOLZ—A Rumor In My Own Time (Capitol)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- JOHN DAVID SOUTHER—Black Rose (Asylum)

WRAS-FM—Atlanta

- STEELY DAN—Royal Scam (ABC)
- MICHAEL STANLEY BAND—Ladies Choice (Epic)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- HARRY CHAPIN—Greatest Stories Live (Elektra)
- CAMEL—Moonmadness (Janus)
- THIN LIZZY—Jailbreak (Mercury)
- ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
- GENESIS—A Trick Of The Tail (Atco)
- AL DIMEOLA—Land Of The Midnight Sun (Columbia)

WAVI-FM—Jacksonville

- TODD RUNDGREN—Faithful (Bearsville)
- TUBES—Young And Rich (A&M)
- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- JOE COCKER—Stingray (A&M)
- SHACKERS—Yankee Reggae (Asylum)
- ELTON JOHN—Here And There (MCA)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- WINGS—At The Speed Of Sound (Capitol)
- LED ZEPPELIN—Presence (Swan Song)

Northeast Region

TOP ADD ONS:

- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEELY DAN—Royal Scam (ABC)
- JOE COCKER—Stingray (A&M)
- ELTON JOHN—Here And There (MCA)

TOP REQUEST/AIRPLAY:

- STEELY DAN—Royal Scam (ABC)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- TUBES—Young And Rich (A&M)
- ROLLING STONES—Black And Blue (Rolling Stones)

BREAKOUTS:

- STEELY DAN—Royal Scam (ABC)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOE COCKER—Stingray (A&M)
- TODD RUNDGREN—Faithful (Bearsville)

WNEW-FM—New York

- JOHN SEBASTIAN—Welcome Back (Warner Brothers)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- TAJ MAHAL—Satisfied 'N' Tickled Too (Columbia)
- IAN HUNTER—All American Alien Boy (Columbia)
- JOE COCKER—Stingray (A&M)
- STEELY DAN—Royal Scam (ABC)

WLIR-FM—New York

- MICHAEL STANLEY BAND—Ladies Choice (Epic)
- TOWER OF POWER—Live 8 And In Color (Warner Brothers)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- ELTON JOHN—Here And There (MCA)
- GIANTS—Thanks For The Music (Casablanca)
- STEELY DAN—Royal Scam (ABC)
- TODD RUNDGREN—Faithful (Bearsville)
- LES DUDEK—(Columbia)
- FIREFALL—(Atlantic)

WGRQ-FM—Buffalo

- ELTON JOHN—Here & There (MCA)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- STEPHEN STILLS—Illegal Stills (Columbia)
- FIREFALL—(Atlantic)
- HEART—Dreamboat Annie (Mushroom Records)
- TUBES—Young And Rich (A&M)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ELTON JOHN—Here And There (MCA)
- ROLLING STONES—Black And Blue (Rolling Stones)
- BAD COMPANY—Run With The Pack (Swan Song)

WMMR-FM—Philadelphia

- TODD RUNDGREN—Faithful (Bearsville)
- GRAM PARSONS/FLYING BURRITO BROS.—Sleepless Nights (A&M)
- STEELY DAN—Royal Scam (ABC)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOE COCKER—Stingray (A&M)
- STEELY DAN—Royal Scam (ABC)
- GRAM PARSONS/FLYING BURRITO BROS.—Sleepless Nights (A&M)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- RENAISSANCE—Live At Carnegie Hall (Sire)

WAAF-FM—Worcester

- ELTON JOHN—Here And There (MCA)
- MARTHA VELEZ—Escape From Babylon (Sire)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- JOE COCKER—Stingray (A&M)
- RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE—No Earthly Connection (A&M)
- STEELY DAN—Royal Scam (ABC)
- STEPHEN STILLS—Illegal Stills (Columbia)
- TUBES—Young And Rich (A&M)
- TODD RUNDGREN—Faithful (Bearsville)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

WPLR-FM—New Haven

- IAN HUNTER—All American Alien Boy (Columbia)
- CHARLIE & THE PEP BOYS—Daddy's Girl (A&M)
- JOE COCKER—Stingray (A&M)
- MICHAEL BOLOTIN—Every Day Of My Life (RCA)
- ROLLING STONES—Black And Blue (Rolling Stones)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- BE BOP DELUXE—Sunburst Finish (Harvest)

WBRU-FM—Providence

- STEELY DAN—Royal Scam (ABC)
- TODD RUNDGREN—Faithful (Bearsville)
- TAJ MAHAL—Satisfied 'N' Tickled Too (Columbia)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
- STREET WALKER—Red Card (Mercury)
- CHARLIE & THE PEP BOYS—Daddy's Girl (A&M)
- J. GEILS BAND—Blow Your Face Out (Atlantic)
- FARAGHER BROTHERS—(ABC)
- TUBES—Young And Rich (A&M)

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Western Region

TOP ADD ONS:

- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- JOE COCKER—Stingray (A&M)
- ERIC ANDERSON—Sweet Surprise (Arista)
- ELTON JOHN—Here And There (MCA)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Black And Blue (Rolling Stones)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)
- TUBES—Young And Rich (A&M)

BREAKOUTS:

- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- JOE COCKER—Stingray (A&M)
- ERIC ANDERSON—Sweet Surprise (Arista)

KLOS-FM—Los Angeles

- ERIC ANDERSON—Sweet Surprise (Arista)
- J. GEILS BAND—Blow Your Face Off (Atlantic)
- NAZARETH—Close Enough For Rock 'n' Roll (A&M)
- FIREFALL—(Atlantic)
- TUBES—Young And Rich (A&M)
- LED ZEPPELIN—Presence (Swan Song)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ROLLING STONES—Black And Blue (Rolling Stones)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

KOME-FM—San Jose

- ELTON JOHN—Here And There (MCA)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- JOE COCKER—Stingray (A&M)
- SHAWN PHILLIPS—Rumplestiltskin's Resolve (A&M)
- SAVOY BROWN—Skin 'N' Bone (London)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)
- TUBES—Young And Rich (A&M)

KQKB-FM—Phoenix

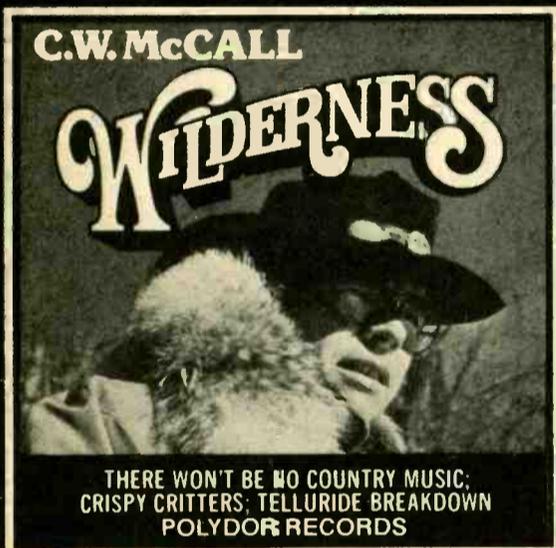
- ERIC ANDERSON—Sweet Surprise (Arista)
- JOE COCKER—Stingray (A&M)
- ELTON JOHN—Here And There (MCA)
- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- IAN HUNTER—All American Alien Boy (Columbia)
- STEPHEN STILLS—Illegal Stills (Columbia)
- TODD RUNDGREN—Faithful (Bearsville)
- ROLLING STONES—Black And Blue (Rolling Stones)
- TUBES—Young And Rich (A&M)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)

KPRI-FM—San Diego

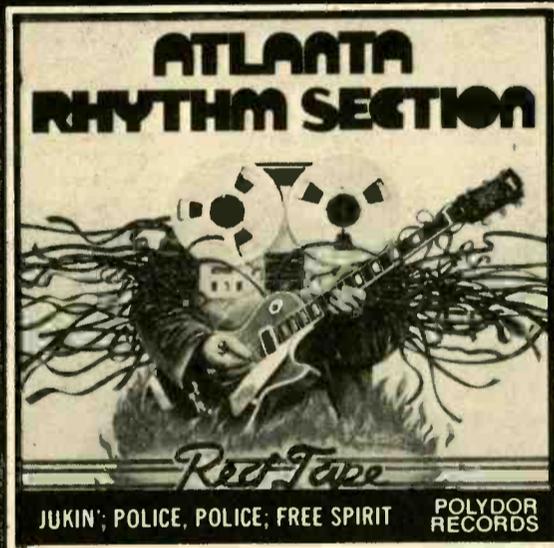
- FIREFALL—(Atlantic)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
- STEELY DAN—Royal Scam (ABC)
- SONS OF CHAMPLIN—Circle Filled With Love (Ariola America)
- LED ZEPPELIN—Presence (Swan Song)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- WINGS—At The Speed Of Sound (Capitol)
- ROLLING STONES—Black And Blue (Rolling Stones)

MAY

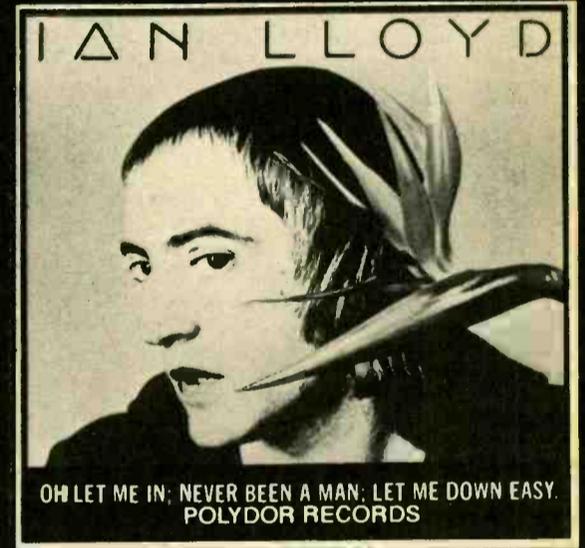
is worth millions.



 "Wilderness"
C. W. McCall
PD 1 6069



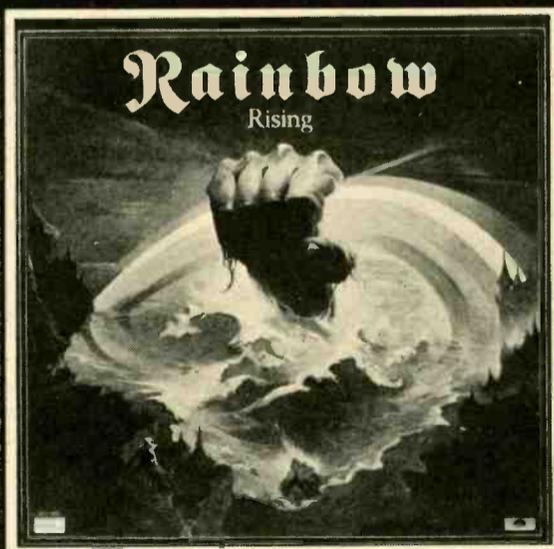
 "Red Tape"
Atlanta Rhythm Section
PD 1 6060



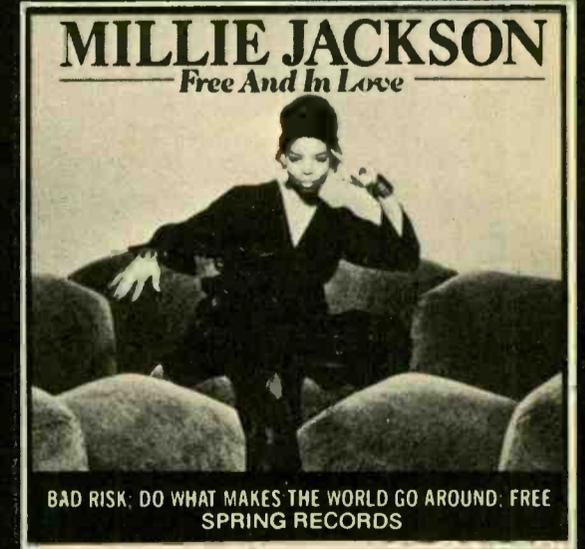
 "Ian Lloyd"
Ian Lloyd
PD 1 6066



 "Consider The Source"
Creative Source
PD 1 6065



 "Rainbow Rising"
Blackmore's Rainbow
OY 1 1601



 "Free And In Love"
Millie Jackson
SP 1 6709

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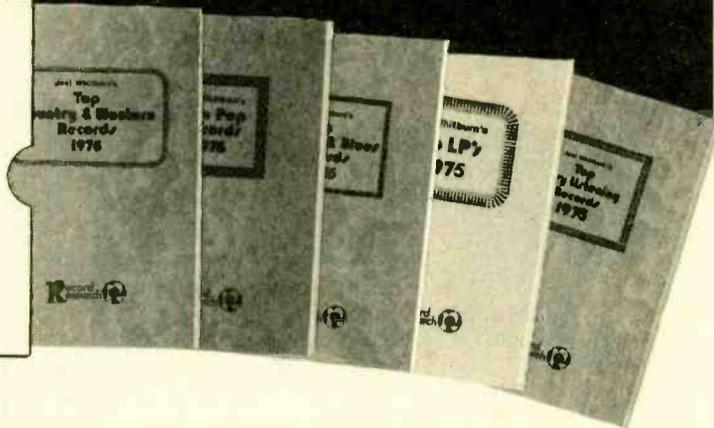
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Programming Comment

• Continued from page 16

p.m.—into the other so we could try to get some carryover.

Another ARB trick is Jack McCoy's recycling ploy, which you can do yourself. I think this ploy is sensational. You will be able to locate pockets of listeners within an hour highs and lows for any demographics. I experimented once.

I ran one one-liner in what I graphed to be a high pocket of men. The one-liner said: "Tomorrow morning at 7:30 Charlie Van Dyke will play the greatest song Elton John ever recorded."

And then I didn't play it. To see if anyone had noticed.

But I did play it at 7:33 a.m. because the phone calls were incredible.

That's just one recycling ploy.

But you'll notice that I recycled some listeners from one particular time period to another. The same listeners. I think that the whole recycling concept cannot be taken lightly. You do have pockets of listeners.

For example, have you ever gone to ARB and looked at a run? Have them do a run for you that shows every mention of your radio station. And also what it's shared with. You might learn, for example, that you have some guys who listen to you in the morning, but are at another station in the afternoon listening to sports.

Now, you cannot make someone listen to your station who is not available to listen. If a guy is working at 3 p.m., you're not going to easily train him to take his radio into the shop to listen to you. But, if he's listening to radio, you can get him back.

So, if he's there in the morning, you give him something specific to turn back on in the afternoon so that he might, at least, begin sharing you with sports in the afternoon.

And that way you build up your afternoon show.

I think you can find the pockets and move them across.

Again, the sample size hour by hour of an ARB study is a little risky to base things on, but it gives you something to go for and if you graph your audience for a long period of time you can check it against Pulse or do an overlay of past ARB graphs.

Let's say that at 5 a.m. in teens you have a share of 13. At 6 a.m., you have a 24. At 7 a.m. you have a 25. You list these shares horizontally across, hour by hour. At 3 p.m., you've got a 3 share; something horrible happened. At 4 p.m., your shares go back up and you have an 18 share. (On the graph, hours run horizontally, shares vertically).

The basic concept of recycling is that if you graph this for yourself and for your competitors, you'll find those teenagers are available, but somewhere else.

It could be that at 3 p.m. there is a super sports talk show on a competing station.

But one thing you can try—it's a mechanical tool—is take one of your hot points, such as at 7 a.m., and tell listeners of a payoff coming between 3 p.m. and 4 p.m. where they presently aren't listening. This payoff could be a \$100 giveaway, it could that you're going to play three Elton John songs in a row, it could be that you're going to be the first radio station in the market to play the new Chicago single or the new album by the Bay City Rollers uninterrupted—something that you feel is teen-oriented. You plug that into the hour which appears to be particularly down.

The one fallacy, which I think you'll agree with, is that the sample size, hour by hour, is so little you might not really know where, indeed, the exact hour is with the problem.

But, at least you are beginning the process of bringing people from one daypart to another. And, as long as you'll admit that you have shared listening patterns, you can generally tell that you're doing pretty well in men, women, or teens in one particular time period and not doing particularly well with them in another time period. And you can create a reason in that time period where you have a measured captive audience to bring them back to you later, because they are listening even if they're listening to someone else.

Of course, the payoff has to be right. If it's a high pocket of women at 7 a.m. and you need them at 1 p.m., you wouldn't tell them they were going to hear the Bay City Rollers. You'd have to give them something they would want.

How important is it to have the jock shifts in unison with the ARB?

We don't. It's partly based on the economics of what the station can afford to do. If a radio station cannot afford to break down its disk jockey shifts less than 6-10 a.m., 10 a.m.-3 p.m., 3-7 p.m., and 7-midnight, that's okay. It's my feeling that our own jocks, with the amount of work we give them, cannot survive more than four hours a day on the air. They would drop. In our case, jocks work three hours in the day and four hours at night.

In Los Angeles kids are at school at 8 a.m. The latest the bell rings is at 8:30 a.m.—so after 8 a.m. I don't even consider teens in programming. Even if I had the choice of a super teen record, I would probably play an option instead.

At 8:30 a.m., I begin the midday clock. And I try to get that carryover of audience at 10 a.m. via quarter-hour maintenance. I do change jocks at 9 a.m., though he doesn't talk as much. It's as if, however, we didn't change jocks because we're so alike on the air. Except that I'm exhausted.

I think that in the daytime, keeping to a three-hour shift is a wonderful thing if the station can afford it, because there's less wear-out factor and the jock gets off the air with something left to say. If a man is on for four hours, he may get a little weary.

Plus, our competitors, with the exception of the MOR stations, are all running four-hour shifts and our guys feel a psychological edge that we're always fresher.

The maximum number of commercials that you can put into a stop set without hurting yourself?

My opinion is only two. I'm basing that opinion, however, partly on research by Jack McCoy and partly on research by Dr. Tom Turrichi. The rule should be: As few as possible. Turrichi's theory is that the listener does not perceive length on a commercial—so, if you played two 60-second spots, the impact is the same as if you played a 60-second spot and a 30-second spot. Three 30-second spots would be just as bad as three 60-second spots.

Bill Young at KILT in Houston believes that momentum matters more than length—so the least-produced spot goes first. But, on the other hand, some RKO Radio program directors are now putting the live commercials on first, regardless of length. At KHJ, we're still going long-to-short. We use a 60 and a 10 or two 30s or a 60 alone. That's the

(Continued on page 25)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Good news. After much labor on behalf of the advisory committee—especially Forum Chairman Paul Drew, vice president of programming for RKO Radio—the registration fee for radio personnel to the four-day ninth annual International Radio Programming Forum in New Orleans Dec. 1-4 has been reduced to \$135. This will allow the small market radio man an opportunity to attend. But you must register early in order to qualify for the lower fee. After Nov. 12, there will be a penalty for late registration and the fee will be \$160 for radio personnel.

The early registration fee for non-radio personnel has been set at \$175; if you register after Nov. 12, the fee will be \$200.

Last year there was a flat fee of \$200 to register for the convention. So, both new fees represent a healthy drop in cost for everyone.

These registration fees will include the cocktail reception the evening of Dec. 1, a luncheon on Dec. 2, and the awards banquet on the evening of Dec. 4, plus all work materials and entrance to all sessions.

The advisory committee will be meeting in the next few days to decide the final agenda of topics that will be discussed during the four-day educational event, plus select speakers.

Mike Lucas, program director, KRZI in Waco, Tex., writes: "I've been at KRZI since mid-February when KXOL in Fort Worth went

Shane Of KODA

• Continued from page 16

led Jack McCoy to finalize contests or Chuck Blore to lay mini-dramas over the fronts of records. It led WSB to play the Beatles in 1965 when "good music" stations didn't play that type of music.

If culture involves a human response to the best in an art form, and if radio is still an art form, then can it not follow that we as programmers can establish a culture among our listeners?

It strikes me that such an effort will make a great deal of sense when it comes to audience loyalty. The listener may be wise enough to want to sample another radio station and, therefore, broaden his perspective. He may become a part of another audience, but if he's a member of your culture, you cannot lose him for long.

Programming Comment

• Continued from page 24

most we're going to run. The momentum theory was originally set up on length of commercial, with intensity a factor. Finally, the length of commercial wasn't considered at all.

You could use a number system: number 1 would be those with voice only; number 2, voice with sound; number 3, voice with music; number 4, voice with jingle; number 5, jingle only. Then, you would simply run the lowest number first. If your commercials were all on cart, you would simply run cartridge 14-2, meaning cartridge 14 featuring a voice with sound commercial.

In the intensity theory, you would run a soft commercial first and a harder commercial last, so that the intensity builds through a stop set.

It's a matter, too, of training your listener. A concert commercial has

country. We're doing some pretty fun things here and I've got my best staff ever helping me do it. I'm doing morning drive 6-9 a.m., Don McGuire does 9-noon, Larry Wall does noon-3 p.m., Larry Jackson does 3-7 p.m., Paul Scott 7-midnight, and Baron White midnight-6 a.m.

"We've got a super group off the air, too. We had seven people at the Bill Gavin regional conference in Austin—three from sales and our general manager."

Tom (Chuck Morgan) Watson sent me a memorial belt buckle honoring the U-100 staff in Minneapolis. On back, it lists the air staff and their time slots: Bob Sherwood 6-9 a.m., Brother Bob Hall 9-noon, Chucker Morgan noon-4 p.m., Pay McKay 4-8 p.m., Jo Jo Gunne 8 p.m.-1 a.m., and Art Snow 1-6 a.m. with the dates Aug. 1974-Sept. 1976. As you know, the AM-FM stations have been sold and that staff will more than likely be no more in a few weeks. Watson has already gone to Montreal to work; the rest will be departing as the new owners come in. Mesa Kincaid has been doing weekends at the station; Sherwood is program director, Hall is music director; Marshall Walzer is promotion director.

Bob Gowa writes: "Please inform Scott McConnell at KZAP, Sacramento, and all my other buddies that I'm still around and reasonably sane in Los Angeles working for Shadoc Stevens at Big Bucks Creations doing interviews for American Air-Chexx and pulling a weekend air shift at Bill Wade's KSOM-AM-FM in Ontario, Calif." Incidentally, Gowa taped some stuff from me for Air-Chexx. . . . Rod Tucker is leaving KLCO, an FM station in Poteau, Okla., and heading to Florida looking for work.

Bill Taylor is back at KCKC in San Bernardino, Calif., as of May 24. He's also still producing and syndicating the "Country Music Game," a radio promotion. Shelly Davis at KBUL in Wichita, Kan., says that he "can categorically say that the Country Music Game is the best promotion we've ever done at KBUL." Write Taylor at 1636 S. Reservoir, Pomona, Calif. 91766, and ask for details.

Russell J. Leadley, program offi-

cer, 3ZC, P.O. Box 275, Tumaru, New Zealand, would like any program director who has a knowledge of oldie formats to write him; wants to discover more details about the format. . . . Lineup at WYYY in Kalamazoo now features program director Bob West 6-10 a.m., Michael Rogers 10 a.m.-2 p.m., Dave Thompson from WKMI in Kalamazoo 2-6 p.m., and Ro Cloney 6-9 p.m., with weekenders such as music director J. B. McKay and Steve Owens. Station runs an adult contemporary format.

The music of KMPC in Los Angeles has been improving. Constant adjustments are taking place in the music as the station moves to pick up some of the people entering the 25 age group. Lunched the other day with assistant program director Bill Watson and promotion executive Ernie Farrell Watson advises everyone to keep a close eye and ear on the station as he endeavors to take it more and more into a mass market programming spectrum.

John A. Lingua has been appointed director of operations of WRNJ in Hackettstown, N. J. It's a new AM with 1,000 watts at 1,000 on the dial. "Our physical plant is nearly complete and the towers are up. All I need is a staff, both sales and on-air, record service, and a jingles package. Our format will be adult contemporary. If you know of anyone looking for work, have them call me at 201-852-2354." Lingua was program director at WACE in Springfield, Mass. . . . Jack North, nine years of experience, is looking for work; he's a family man and would like a stable operation, almost any format. Call him at 717-764-2908.

Radio stations coast-to-coast—and even around the world. I suppose—can submit a 30-second tape for a communications time capsule being assembled for the bicentennial by radio station KUPD, Phoenix. Cleveland Wheeler, music director of the radio station, is doing the work. He wants you to send your tape on five-inch reel. 1.5 mil thick, preferably Scotch 208 with a leader on both ends. Address to: CLEVELAND WHEELER, KUPD, 2081 E. Camelback, Phoenix, Ariz. 85016. You send just an aircheck, part of the number one tune on your station, or list the current lineup. But you must include, for posterity, your call letters and the location of the station. Wheeler and KUPD will put the combined material on 10-inch reels and store them in a bank vault pending the construction of new KUPD studios. When new studios are constructed, the time capsule will be placed in a cornerstone and more than likely some hardhat idiot will be demolishing the building 300 years from now and come across them and throw them in the trash.

Tom Watson is leaving U-100 in Minneapolis to return to CKGM in Montreal. The AM side of U-100 has been sold to WAYL and the FM side to KDWB. So that means that program Rob Sherwood will also be leaving more than likely in a while. Watson says: "This is one of the strangest markets around—with four roekers going after each other's jugular vein. I've been going up against Don Blue at KDWB and he's

one of the best afternoon guys I've heard in a long time. And Mark Driscoll, the program director of KSTP has that station sounding great. Even WDGY sounds good. I've really enjoyed working with Rob Sherwood here, but my wife and I love Montreal and I'm looking forward to working there with program director Tom McLean and handling promotions as well as an air shift."

Vin Scelsa has been promoted to music director of WNEW-FM, New York progressive station; he's continuing a regular air shift. Dennis Elsas has been moved from music director to a 6-10 p.m. Monday-Saturday show on the station. General manager Mel Karmazin says this is the first major staff change at the station since 1972. . . . Bob Henabery, New York programming and research consultant, writes: "Having had to explain rating stories many times in the last 20 years, I am particularly sensitive to Chuck Dunaway's response to your April 17 story. I am also concerned because essentially supportive remarks about him, KAFM, and progressive country music may have appeared to some to be an unsolicited negative comment on KAFM's fall ratings. In this misunderstanding, I am trusting you to make it clear how highly I regard Chuck's efforts." Right, Bob. I told him in person down in Austin a week ago at a regional radio meeting sponsored by Bill Gavin of the Gavin Report. Got to meet a lot of great radio and record people down there—Rick Libby, Charlie Van Dyke, Tony Raven, Michael Black, Carl Flotow, Harold Stream, Bill Young, Tommy Charles, Wayne Edwards, Bill Ham, Rusty Weir, Jay Boy Adams, etc.

Bubbling Under The HOT 100

- 101—NIGHT WALK, Van McCoy, H&L 4667
- 102—FOXY LADY, Crown Heights Affair, De-Lite 1581 (PIP)
- 103—YES, I'M READY, Tom Sullivan, ABC 12174
- 104—YOU'RE JUST THE RIGHT SIZE, Salsoul Orchestra, Salsoul 2007 (Caytronics)
- 105—LONELY TEARDROPS, Narvel Felts, ABC/Dot 17620
- 106—(What A) WONDERFUL WORLD, Johnny Nash, Epic 8-50219 (Columbia)
- 107—BARETTA'S THEME, Sammy Davis Jr., 20th Century 2282
- 108—MIDNIGHT GROOVE, Love Unlimited Orchestra, 20th Century 2281
- 109—THEME FROM ONE FLEW OVER THE CUCKOO'S NEST, Jack Nitzsche, Fantasy 760
- 110—YOU KNOW THE FEELIN', Steve Wightman, Farr 003

Bubbling Under The Top LPs

- 201—NEIL SEDAKA, Live In Australia, RCA VPL1-1540
- 202—STARLAND VOCAL BAND, Windsong BHL1-1351 (RCA)
- 203—A CHORUS LINE/ORIGINAL CAST RECORDING, Columbia PS 33581
- 204—PASSPORT, Infinity Machine, Atco SD 36-132
- 205—WILLIE NELSON, Phases & Stages, Atlantic SD 7291
- 206—ROGER WHITTAKER, RCA APL1-1313
- 207—CAMEL, Moonmadness, Janus JXS 7024
- 208—STEVE MARRIOTT, Marriott, A&M SP 4572
- 209—JACO PASTORIUS, Epic PE 33949
- 210—JOHN MILES, Rebel, London PS 669

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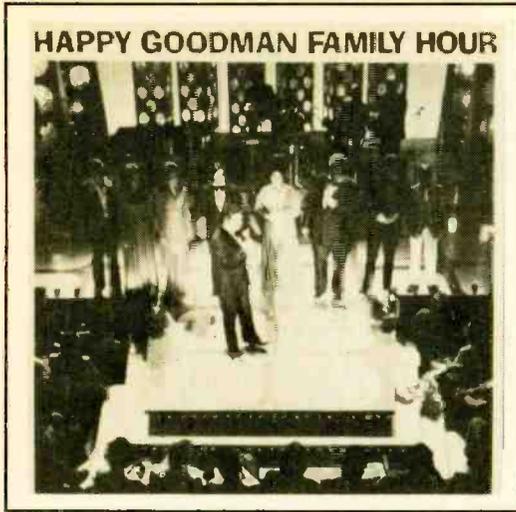
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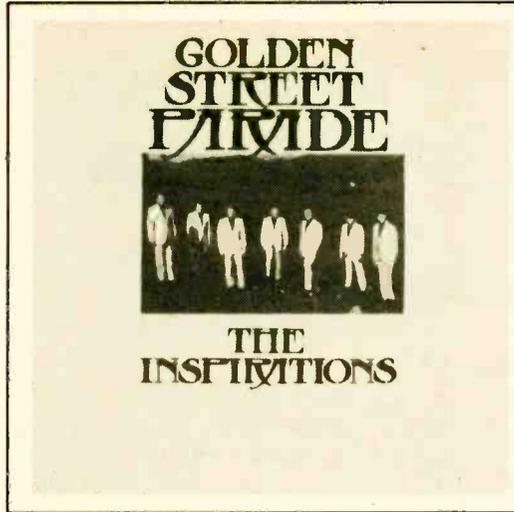
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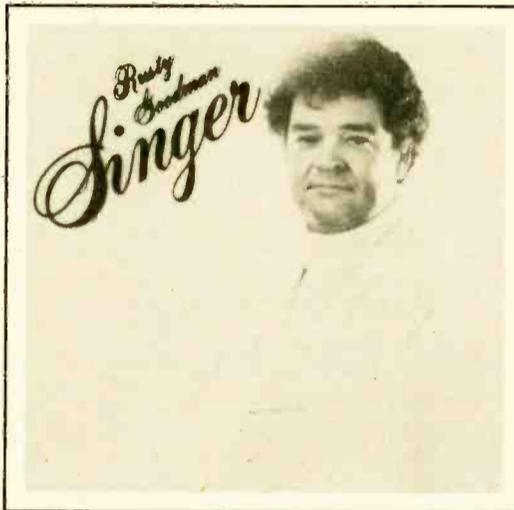
THE INSPIRATIONS
 Golden Street Parade
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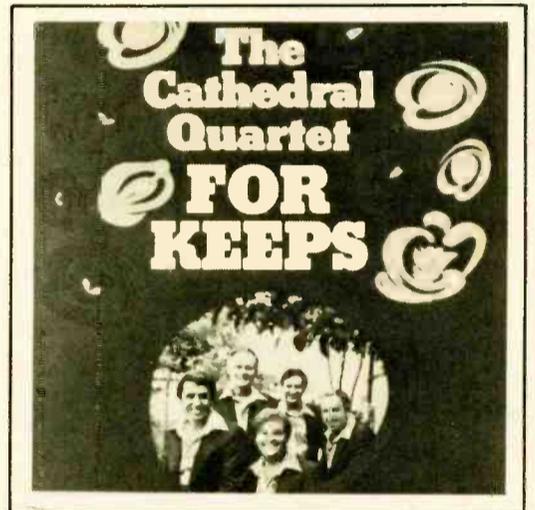
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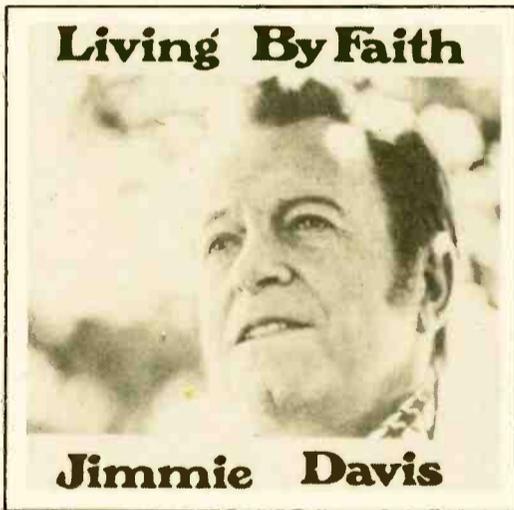
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Vegas Looking to Theater As Strip Change Of Pace

By HANFORD SEARL

LAS VEGAS—Already the champion of big nightclub artists, this city will now set its sights on cornering major theatrical productions, searching out new playwrights and showcasing top-name theater talent.

With the past success of its comedies, musicals and legit theater, the downtown Union Plaza will premiere an original stage play Tuesday (11), "Who Gets The Drapes?" with comedy star Shelley Berman and Gloria DeHaven of movie fame.

In direct contrast to the battle for big stars on the Strip, the Plaza, a 500-room, 21-story hotel, has showcased theatrical productions for almost five years.

"Our aim is to develop good theater for Las Vegas," says Frank Scott, Plaza president and board chairman.

Echoing Scott's Broadway West remarks, Maynard Sloate, hotel entertainment director, envisions productions on a par with New York

shows in cast, sets and quality. Sloate brings four years' experience from the Tropicana where he created two "Folies Bergere" shows.

"Our success is break-even or barely negligible," reveals Sloate. "We switched from the more popular musicals to more adult farce situations to draw the Strip clientele."

Three days of previews will precede the opening of "Drapes," a creation of top television writers Arne Sultan and Earl Barrett. The non-star musical policy drew crowds but provided technical problems because of the small stage area.

The small theater room, which seats 550 for dinner and 650 midnight, was first opened with the national touring company of "Fiddler On The Roof" five years back and was followed by "Cabaret," "Oklahoma," "Funny Girl" and "South Pacific."

According to Sloate, auditions are (Continued on page 36)

AT BEVERLY HILTON

Power Of Unions a Topic For L.A. Talent Forum June 1-4

By NAT FREEDLAND

LOS ANGELES—Billboard's Second Annual Talent Forum, to be held June 1-4 at the Beverly Hilton Hotel here, will take on directly one of the most controversial issues in the contemporary live entertainment business—"The Power And Influence Of Artist Unions."

A top-ranking official of the AFM will be a luncheon speaker at the forum, taking questions from the audience.

The AFM spokesman will respond to an earlier luncheon speech by Charles Peterson of the National Assn. of Orchestra Leaders, an organization working for "open shop" entertainment hiring policies.

Peterson will be introduced by Jim Halsey, the powerful agent whose acts defied the Las Vegas AFM strike and continued working at the Landmark Hotel.

Nearly 100 talent business professionals have signed up for the Talent Forum, an unprecedentedly large early turnout for a music industry event.

Because of this early registration rush, it is vital for all those planning to attend the live entertainment business convention to sign up as

early as possible in order to be assured of suitable accommodations at the Beverly Hilton.

Some 400 attended the first Talent Forum last June. Registrant kits are now being sent out to the early sign-ups.

But it is not necessary to wait for kits to arrive in order to reserve a room for the Forum. Beverly Hilton rooms may be reserved from any city simply by phoning the local Hilton Hotel or Hilton Reservation Service. Callers must identify themselves as Talent Forum registrants in order to get one of the rooms held for the convention.

The first 75 room registrants are getting a \$14 discount on the daily room rates.

Meanwhile, new sessions are being added to the Talent Forum program. Richard Nader, pioneer of oldies touring packages and arena disco concerts, will teach a workshop on "Specialty Concert Packaging: Big Grosses Without Big Names."

A topic being put on the forum for the first time is "Effective Use Of The Publicity Dollar." Veteran publicist Norman Winter is chairman of a panel including Paul Bloch, Rogers & Cowan vice president; record company publicity directors Judy Paynter of Columbia, Bob Jones of Motown, Grelun Landon of RCA and Joan Bullard of MCA; plus independent publicist Bob Levenson.

Set for the "Campus Market '76" panel so far are Mike Martineau, Gemini Artists agent; Ed Micone,

(Continued on page 36)

Rock Events Return To Washington

By MILDRED HALL

WASHINGTON—Rock concerts are again being booked in the giant RFK Stadium here after a hiatus of two years.

D.C. Armory Board suspended concerts after violence erupted following a gig by the Jackson 5 in 1974, when a screaming crowd smashed store windows in downtown D.C.

Despite heavy local citizen protests, a two-day program of the "First Annual Kool Jazz Festival" has been booked for July 30-31, featuring such stars as B.B. King and Donald Byrd & the Blackbyrds. On May 30, Aerosmith and other heavy-metal rockers are tentatively scheduled.

Earth, Wind & Fire may play the stadium during the climactic July 4 weekend. It would be highly fitting because local business leaders here, irked by the lack of a spectacular July 4 bicentennial celebration by the city, have plans for a monumental "Happy Birthday, USA" weekend fireworks display.

Jack Boyle's Cellar Door Productions, the only national concert promoter based here, is seeking dates at the stadium, as are other major out-of-town promoters.

The Armory Board, admittedly seeking to raise revenues at RFK, hopes to put on at least five concerts this summer. Promoters are pushing for more dates.

The board has beefed up security arrangements for future rock and soul concerts. It will be selective in allowing in only groups that don't seem likely to spark crowd troubles. Board spokesmen are now claiming that the two-year rock freeze was caused by turf and drainage construction rather than past crowd violence.

Yes To Tee Jersey City Music Fair

NEW YORK—John Scher's new Garden State Summer Music Fair begins at the Roosevelt Stadium in Jersey City, N.J., June 17 with an appearance by Yes.

Overall, the summer concert series will include some 10 productions at Roosevelt and another 15 or so at the Casino Arena in Asbury Park, N.J.

Slated for Roosevelt are such acts as Kiss, the Eagles, Jefferson Starship, the Beach Boys, Neil Young and Chicago. Tentatively planned for the Casino Arena are the New Riders of the Purple Sage, J. Geils Band, Loggins & Messina, Sha Na Na, Fleetwood Mac, the Band, Kris Kristofferson and Rita Coolidge, Kingfish, the Marshall Tucker Band and Patti Smith.

According to Scher, president of Monarch Entertainment Bureau, the 35,000-seat Roosevelt Stadium has undergone substantial refurbishing during the off-season. The field area has been resodded, parking facilities have been expanded, restrooms have been modernized and new shuttle bus service from Path train connections into the city here has been arranged.

Philadelphia Season Opens On Upbeat

PHILADELPHIA—The first in a series of four super rock concert promotions outdoors this summer by Electric Factory Concerts at the city's John F. Kennedy Memorial Stadium begins June 12 with Peter Frampton and Yes.

Two other supporting groups for the Saturday rockfest will be added later by Larry Magid and the Spivak Brothers, who head the Electric Factory operation.

With tickets priced in advance at \$10 and the stadium having held as many as 120,000 for a religious event, the concert has the possibility of a gate topping \$1 million.

The outdoor rock concerts will number four in all under the heading "Spirit Of Summer '76" as part of the city's bicentennial celebration. Arrangements for the rental were made with Philadelphia '76 Corp., the city's official bicentennial planning agency, which put a \$100,000 tag on each concert promotion. This doesn't take into account added costs for a security force and for cleaning up the stadium.

Bauer Concerts Hit \$2 Mil Year Gross

SEATTLE—In its first year of operation, John Bauer Concerts grossed \$2,185,000 with 61 shows, mostly at major arenas in the Pacific Northwest. Bauer's company is a joint venture with Wolf & Rissmiller Concerts of Beverly Hills.

MIDLER TV SPECIALS OFF

LOS ANGELES—Bette Midler's manager-producer, Aaron Russo, has broken off negotiations with ABC-TV for a series of specials to have starred Midler.

Russo's statement on the termination asked, "Why do networks want to take a star's unique and special talents and homogenize them, dilute them out of existence, when it is those very qualities which have made them so successful and beloved by the public in the first place?"

Russo also used terms like "artistic restrictions" and "dictating to Midler what her role in television must be" in giving his reasons why the ABC-TV deal didn't come off.

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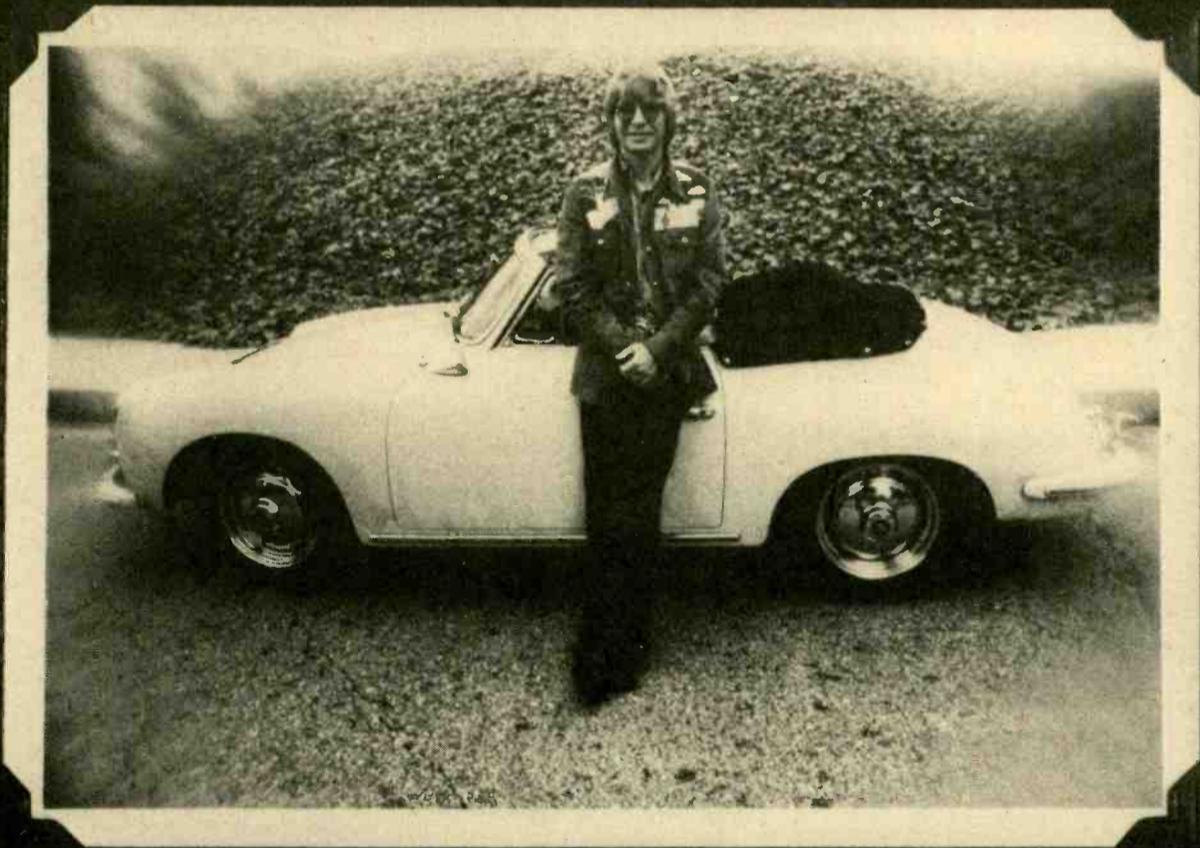
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It makes me giggle

50,000 At Austin's 'Sunday Break' Gig

By PAUL ZAKARAS

AUSTIN—An impressive array of rock stars including Peter Frampton, America and Santana, a generally well-behaved crowd of more than 50,000 and seven months of careful planning, added up to an outdoor concert that promoter Win Anderson termed "an unqualified success."

Despite some complaints about sound quality and various problems created by a scorching Texas sun, the May 2 "Sunday Break" rock festival was clearly a financial success for Anderson's Mayday Productions Co.

Although final figures were not available, reports on advance sales suggested that the concert grossed approximately \$600,000. Anderson says that a first printing of 50,000 tickets at \$10 and \$12 apiece had sold out completely and at least 1,000 fans bought tickets from the second printing on the day of the concert.

While various estimates put the crowd size at somewhere between 60,000 and 75,000. Mayday spokesman Ross Milloy says he could set no actual figure because a large number of fans had entered the con-

cert grounds through openings in the surrounding wire fence. "It's hard to guess how many got in free," Milloy says, "possibly as many as 10,000."

Paying or not, the majority of the customers clearly came to see Frampton, currently one of rock's brightest superstars. The British singer's charismatic stage presence brought adoring roars from the crowd and led to a few anxious moments when screaming fans began to rock the giant platform stage during Frampton's encore. A planned second encore was abruptly cancelled.

For the most part, however, the concert went off smoothly. The acts appeared on schedule, a large security staff including 14 members of the Austin police department hired by Mayday kept the crowd under control, and traffic flow plans designed by the Austin department of transportation prevented massive jams from developing on adjoining highways.

Mayday's advance work included the installation of water supply and toilet facilities for the 130-acre concert site. Medical centers staffed by doctors and nurses were set up and an ambulance was stationed on the grounds. Free parking and tow-truck service were provided.

The concert, MC'd by Wolfman Jack, also included performances by Gary Wright, Cecilio & Kapnon, and Fools, an Austin group which

(Continued on page 36)

Talent



Billboard photo by Starr Arning
Lindsey Buckingham: providing new impetus to Fleetwood Mac's sound.

Talent In Action

FLEETWOOD MAC

Oakland Coliseum, Oakland, Calif.

Group brought its touch of magic here May 2 for more than 50,000 enthusiastic fans attending Bill Graham's "A Day On The Green" presentation.

As Fleetwood Mac whipped into "Station Man," the potential that Stevie Nicks and Lindsey Buckingham have brought to the band was immediately obvious. Against the backbone of Mick Fleetwood on drums, Buckingham's guitar runs picked up and carried the song to a driving intensity with Nicks and Buckingham singing close harmonies.

The arresting feature of this group is a mystic quality permeating the force of its solid rock 'n' roll. Nicks' penetrating ranges are a perfect complement to the warm, reedy timber of Christie McVie's vocals.

The set featured old favorites as well as cuts from the group's "Fleetwood Mac" album, such as "Say You Love Me," "Over My Head" and the melodic "Landslide" which spotlighted especially nice acoustic guitar work by Buckingham.

"World Turning," certainly a highlight of the show, established Fleetwood as being not only a dynamic drummer, but a showman as well. Leaping off the drums midway through the song, he took center stage with an "African talking drum" under his arm and singly managed to captivate the crowd.

Fleetwood Mac's live performance of "Rhiannon" reached heights not touched on record. Nicks delivered the vocals with strength and assurance, whirling around the stage and developing the song into a visual image as well as an audible one. (Continued on page 35)

Wilmington Landmark Open Again

WILMINGTON, Del. — After more than a year of interior restoration with local businesses and citizenry contributing hundreds of thousands of dollars, Wilmington once again has a major concert hall with the reopening of the Grand Opera House as a center for the performing arts.

Three preview concerts ranging in content from ragtime, big band jazz and symphony, lead to a series of Bicentennial Dedication Concerts May 27-29 with the Philadelphia Orchestra and Eugene Ormandy conducting.

The Grand Opera House had its first preview concert May 1 with Max Morath's one-man show, "The Ragtime Years." Harry James came in for another preview big band concert May 10.

Until now, the only other performing center here was The Playhouse, limited-seat legitimate theater located in the Dupont Hotel.

'DAY ON THE GREEN'

\$970,000 Gross For 2 Oakland Concerts

By CONRAD SILVERT

OAKLAND — Bill Graham launched this year's series of outdoor "Day On The Green" shows with two spectacularly successful concerts headlined by Peter Frampton. Fleetwood Mac and Gary Wright were billed second and third both shows, with Status Quo and U.F.O. the respective opening acts.

Both shows at Oakland Stadium, April 24 and May 1, sold out three weeks in advance. Total attendance topped 115,000, grossing about \$970,000.

Following Frampton's final May Day set, Graham and A&M Records invited 350 persons aboard Harbor Tours' "Monarch," which cruised around San Francisco Bay four hours, during which A&M's Jerry Moss presented Frampton with a gold record for his "Frampton Comes Alive," now closing in on 2 million units.

Frampton was billed second at a "Day On The Green" last year, affording exposure that he feels did much to help catapult him to his current superstar status. In receiving his gold record, Frampton said, "The audience gave me so much. San Francisco has always done it for me."

"Day On The Green" originated in 1974 with Leon Russel and Grateful Dead. In 1975 the Beach Boys and Chicago packed 57,500 into Oakland Stadium, where Graham stages all his "Days On The Green."

Ticket prices have not risen this year, remaining \$8.50 in advance and \$10 at the door, though most shows have sold out in advance.

Dave Furano, Graham's vice president in charge of operations, says that outside of talent expenses, general overhead for the first two days "On The Green" totaled more than \$200,000. This figure includes stadium rental, publicity, a security force of 150, a crew of about 200 working various aspects of the show, and a special stage set made by Graham's own production shop.

"What we want to stress this year," Furano says, "is a special theme and a special set for each show."

Frampton's set had mock turrets and towers, a drum and bugle corps, and stage crew members wearing palace guard costumes. For the first show Frampton strode to the stage across a drawbridge; the second Saturday he rose up aboard a forklift. The audience loved it.

Furano also stressed the peaceful nature of this year's outdoor show. Last year, overnight camping in the stadium area resulted in several medical problems and minor disturbances. This year Oakland police turned away campers with beneficial results. There were no arrests for either show.

Dr. David Smith, head of the Haight-Ashbury medical clinic, which provides full treatment facilities for all outdoor Graham events, claimed the audiences' morning arrival drastically reduced the number of medical problems.

Stadium parking gates opened 8 a.m., stadium gates at 9, with shows beginning promptly at 11, and lasting till 5:30 p.m.

"To greet early arrivals," Graham says, "we make a special tape for each show and play it through the P.A. system. We play 'Here Comes The Sun' as soon as the first patron's foot hits the turf."

The sound at both shows was excellent. Furano feels "we have the largest and best outdoor sound system in the world."

More than 500 guests filed through the press gates for each show (8) taking in the music from behind the stage area. Zohn Artman, Graham's director of publicity, coordinated the bay cruise party, from the guest list to choosing a buffet catered by a noted French restaurant to having British and American flags constructed of flowers decorating the boat.

Guests included Premier Talent head Frank Barcelona, Frampton's Manager Dee Anthony, A&M executives, Carlos Santana (who jammed with Frampton onstage) and many local press, radio people and record store executives.

Graham will produce between nine and 11 "Days On The Green" during 1976, to be held through the end of September, with the possibility of a few evening shows.

Anticipated acts for future shows, to be presented in various combinations, include the Rolling Stones, Beach Boys, Eagles, Jethro Tull, Neil Young & Steven Stills, the Winter Brothers, Santana, America, Yes, Montrose, Lynyrd Skynyrd, and, according to Furano, "hopefully the Who and Elton John."

Nashville's Exit/In Now Profitable

By GERRY WOOD

NASHVILLE—The once gloomy picture of the Exit/In's future appears to be brightening as the Nashville listening room racked up an April net profit of \$4,862.43 and has been averaging \$1,000 monthly profit since January.

No additional debts have been incurred by the nitery since bankruptcy papers were filed Nov. 28, and efforts continue to devise a plan—perhaps a massive benefit concert or new investors—to resolve the outstanding debt of approximately \$125,000.

The information surfaced at the bankruptcy court appearance of the Exit/In owners May 3.

"We've demonstrated to the court that we can operate profitably," says Elizabeth Thiels of the Exit/In. "The court and creditors have been sympathetic and their goodwill has helped our morale."

The judge set June 14 for the club's next court appearance—and Exit/In officials hope to go back with some type of plan to pay off the back debts.

Among the acts making April a profitable month were Stanley Turrentine, Tom Waits, Townes Van Zandt, Guy Clark and Barefoot Jerry.

Audience Joins N. Y. Concerts

NEW YORK—The bodies and voices of the audience will be instruments in a series of Natural Sound Audience Oratorio outdoor concerts planned for the city during May.

According to Kirk Nurock, composer, pianist and creator of Natural Sound, no instruments are used in these concerts. Instead all the sound of the concert depend entirely on the audience, which is free to respond in any way that comes naturally.

Participation by the audience is (Continued on page 36)

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Sedaka Revival Seen By Manager As Unbelievable

LOS ANGELES—Neil Sedaka has become the darling of concerts, nightclubs and television—a comeback artist at the age of 37. And manager Elliott Abbott frankly is at a loss as to why it's all happening.

"It's an impossible dream. You can't count on this sort of thing. He just never became an oldies artist like some of the others of the '50s."

Sedaka's songs are covered by numerous artists now, and his singles and albums are making chart music. In the near future he will do a television special and then have his own network series. His concert dates are all sold out, both in this country and in England, where he is performing until mid-May.

The Sedaka return to popularity came about little more than a year ago when he made a brief appearance at the 300-seat Troubadour nightclub here. Abbott approached him about management—was turned down at first—then called back. Until then, both Sedaka and his wife Leba were handling all business deals.

Abbott told the entertainer he should tour clubs and small halls in the U.S. as a starter. Sedaka, says his manager, "wondered if he mentally wanted to go through all this again. We discovered the audiences wanted him back, whether it was the Troubadour, Las Vegas or Lake Tahoe.

"They have a love and empathy for him. It's now hysteria. Little kids knock on his door for autographs. Kids rush the stage. He draws whole families: freaks, crazed rockers, kids, all yelling like crazy."

The first tour last spring was a financial disaster, Abbott admits, "but it sold lots of records. Since then Neil has done lots of television, which has helped. Plus big AM radio play. Neil loves it. He's having a great time. Onstage he does all his own material—an oldies section, which is big—then his new songs."

Abbott describes the performer-writer as "a willing student and artist. He just felt he wanted to go back on the road. He plays to all sorts of audiences."

William Morris books Sedaka, and had him playing smaller clubs and halls the past few weeks. This month he tours larger venues in the Pacific Northwest, then in the summer Sedaka will headline at theaters-in-the-round, plus a dozen state fair dates. He will not be limited to Las Vegas engagements, Abbott stresses, despite being a tremendous hit there.

Abbott, former manager of Jim Croce, also handles Kim Carnes and Ry Cooder. The former played 18 dates with Sedaka, and received great exposure. Cooder goes out on tour in May.

As for Sedaka, his manager enthuses that the tour has gone so well, "auditorium managers are now calling us. They know that Neil sold out every date this season, and they all want him now. How do you figure it out. At 37 he's now a teenage idol."

Talent In Action

Continued from page 30

The band received two encores which, while being enjoyable, lacked the impact of the initial set.

"The British Are Coming" was the theme of the mammoth "Day On The Green" with British groups U.F.O., Gary Wright and Peter Frampton completing the bill (Wright and Frampton were recently reviewed in Billboard). In addition to an unbeatable lineup of acts, the extravaganza included cannons that fired from the stage, a marching band and elaborate scenery draping the stage.

STARR ARNING

TOMMY BOLIN ROY HARPER

Roxy, Los Angeles

Bolin is an accomplished guitarist whose music effectively incorporates a variety of styles and influences. Having served as lead guitarist for the post-Joe Walsh James Gang prior to joining Deep Purple in mid-1975, Bolin is naturally rock oriented.

Nevertheless, he recognizes the value of melody and rhythmic variation. As a result, his music combines the intensity and urgency of rock with the lyricism and subtlety of various non-rock idioms.

Fortunately, Bolin's stage presentation emphasizes this musical diversification in addition to the technical virtuosity for which he has already earned wide praise. His L.A. debut April 29 featured songs of varying tempos and moods, each of which revealed his ability to capture and hold an audience.

The set opened with "Teaser," the title cut from his current Nempor solo LP. Bolin began by establishing the guitar riff that dominates the song, then moved into an extended instrumental section that featured distinctive sax/guitar unisons. The song was warmly received.

"People People," another cut from the "Teaser" album, relied heavily on Bolin's voice which, unfortunately, proved to be the show's weakest component. However, since the focus of the music was so squarely on instrumentation, Bolin's voice was effectively neutralized and it neither added to nor detracted from most of the songs. In some cases, the vocals were actually buried under the instruments. This was especially true in "The Grind," which sported a guitar/bass power riff à la the Beatles' "Bay Trip."

Bolin encoored with the instrumental "Homeward Strut," which drew the audience to its feet. It was a fitting close to well-paced, tightly performed set.

Veteran British guitarist Roy Harper, who has drawn considerable praise from the likes of Jimmy Page, Ian Anderson and Paul McCartney, opened the show. Harper is an unusual per-

(Continued on page 36)

Fools Gold No Fools Fogelberg Group Clicking Alone

By BOB KIRSCH

LOS ANGELES—It's been a while since a backup band moved into the spotlight on its own (remember the Tremeloes?). But that's just what Fools Gold, best known for backing Dan Fogelberg, is doing—with a debut LP currently at a starred 135 and a tour sans Fogelberg now in progress.

The core of Fools Gold are lead singer and guitarist Denny Henson and bassist Tom Kelly, a pair who started out in the early '70s with a Midwestern group called the Guild—managed by none other than current manager Irving Azoff (who also happens to manage the Eagles, Joe Walsh and Fogelberg).

"We did a lot of college dates with the Guild," Henson says, "and Irv was booking and managing us. The Guild played Top 40 rock and Tom and I were writing the kind of material we're doing now. Country rock just didn't fit in with what they wanted to hear in clubs."

The Guild cut an LP for Elektra in 1973, an album complete with the Beach Boys medley that made "us famous in the Midwest and kind of made us resent the Beach Boys," Henson says. But the album was never released; Henson and Kelly left to concentrate on songwriting and eventually got a call from California.

"Irv knew we could sing harmonies and play, and Dan was get-

ting set to go on the road," Henson says. "So he brought us out, matched us with Ron Grinel (drums) and Doug Livingston (steel and piano, since departed) and that was Fools Gold, the name Dan gave us."

In the meanwhile Azoff tried to get the group a label of its own and eventually wound up on Arista. Then it was off to England to cut the album.

"We admired Glyn Johns," Henson says, "but he wanted to stay at home and do the LP. So we figured why not, we've never been to England, it'll be fun. But we hated it. It was dull, television went off early, there was no radio in our rooms and it just wasn't much fun."

"And when we went in to cut the album, Glyn wanted to cut us just like a four-piece band. We had imagined adding extra guitars and vocal harmonies and so on, but that's not how Glyn conceived it. Some of the cuts we played and sang on at the same time."

"When we got back here with the finished LP, nobody liked it. Clive Davis was kind of disappointed but decided to give us another shot. So we went into the Record Plant and Sound Factory in Los Angeles, worked with Glen Frey of the Eagles, Joe Walsh and John Stronach and came up with what we have now. In other words, we cut the album twice."



Arista photo

Fools Gold: Backup band takes the spotlight.

As far as being a backup band, Henson says he "hears them talking about Dan Fogelberg's backup band on the radio and I think it would be nice to be known on our own. On the other hand, there are a lot of people who know Dan and never heard of us. At least they talk about us and maybe they'll buy the album."

Currently on the road on its own, Fools Gold will tour with Loggins & Messina, Boz Scaggs and Elvin Bishop. In July the group goes on the road with Fogelberg, with a spot of its own set for most shows. "It just wouldn't make sense to separate completely from Dan," Henson says. "He's a successful act and he's been good to us."

As for being another band in the country rock sweepstakes, Henson shrugs. "We've got the same management as the Eagles, we tour with Fogelberg and we grew up listening to country and rock. It's just a matter of writing and singing what we know and like."

Signings

Gladys Knight & the Pips re-sign to Buddah. Under terms of the five-year pact, the label will release product from the Pips as a trio alone as well as with the famed songstress. Group is currently completing European tour. First product expected is soundtrack from "Pipe Dreams" motion picture, in which Knight stars. First go-around with label produced four gold LPs, four gold singles and one platinum album.

Mayuto, Brazilian percussionist, and composer-arranger Wade Marcus both to ABC/Impulse jazz label. . . . Norman Blake, Nashville session guitar star, to Takoma Records.

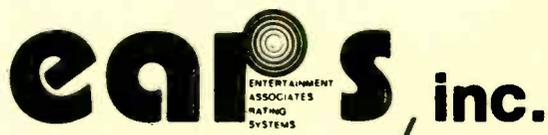
The group Q to UK American Records. The Pittsburgh-based band is produced by Tony Cook. Initial release is the single "Love Pollution." . . . English singing duo the Chanter Sisters worldwide to with Polydor. A U.S. tour is planned this summer. . . . Milton Hamilton to Tiara Music International Productions for exclusive management.

Gabor Szabo, jazz guitarist, to Mercury with Bunny Sigler producing. . . . Charlie Daniels renewed to RadaDara Music which will now co-publish the Epic artist along with Hatband Music co-owned by Daniels and his manager Joe Sullivan.

Vernon Wray to Travis Lehman's Reuben Records, Los Angeles. . . . Sky to Headquarters Productions, Chicago, for management. . . . Dick and Sandy St. John, husband-wife writing team, to Filmways music publishing.

Buddy Rich re-signs with RCA. A new album, "Speak No Evil," is already finished, with a shipping date scheduled for next month.

Garland Green, Casino Records artist, to Kessler-Grass Management. . . . Singer-writer Steve Young to RCA with Roy Dea producing. . . . Side Of The Road Gang, Texas progressive country group, to Capitol.



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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadium & Festivals (20,000 & Over)

1	PETER FRAMPTON/FLEETWOOD MAC/GARY WRIGHT/U F O, "Day On The Green" #2—Bill Graham, Stadium, Oakland, May 1	57,500	\$8.50	\$486,200*
2	ROBIN TROWER/TOMMY BOLIN/REO SPEEDWAGON—Fun Productions, Stadium, Tempe, Ariz., May 2	6,160	\$6.50-\$7.50	\$ 39,659

Arenas (6,000 To 20,000)

1	ALLMAN BROS. BAND/OUTLAWS—Sound 70/Trigg Black Production, Freedom Hall, Louisville, April 30	19,000	\$7.50-\$8.50	\$144,119*
2	AEROSMITH/SLADE/ANGEL—Contemporary, Kemper Arena, Kansas City, Mo., April 28	13,200	\$6	\$ 78,310
3	TONY ORLANDO & DAWN—Daydream, Auditorium, Milwaukee, April 29	8,646	\$5.50-\$8.50	\$ 65,937
4	TONY ORLANDO & DAWN—Daydream, Dane County Coliseum, Madison, April 27	7,835	\$5.50-\$8.50	\$ 60,203
5	AEROSMITH/ANGEL—Contemporary, Kiel Auditorium, St. Louis, April 27	10,586	\$4.50-\$6.50	\$ 57,250*
6	JAMES TAYLOR—Sound 70, Memorial Coliseum, Auburn, Ala., April 30	7,200	\$4-\$6	\$ 33,942
7	OHIO PLAYERS/DENISE LA SALLE—Sound 70, Mid-South Coliseum, Memphis, May 1	5,835	\$5.50-\$6.50	\$ 33,902
8	URIAH HEEP/HENRY GROSS—Contemporary, Pershing Auditorium, Lincoln, May 1	5,800	\$5-\$6	\$ 32,000
9	FOGHAT/MONTROSE/HEAD EAST—Sound 70, Von Braun Civic Center, Huntsville, April 27	4,239	\$5-\$6	\$ 22,354
10	BLUE OYSTER CULT/SUTHERLAND BROS. & QUIVER/STYX—Cedric Kushner, Memorial Auditorium, Utica, May 1	3,617	\$5.50-\$6	\$ 20,944
11	MONTROSE/STEVE MARRIOTT/HEAD EAST—Entam, Freedom Hall Civic Center, Johnson City, May 1	2,477	\$5.50-\$6.50	\$ 14,912

Auditoriums (Under 6,000)

1	JOHNNY WINTER/TED NUGENT—Bill Graham, Winterland, San Francisco, April 28 & 30 (2)	7,959	\$6-\$7	\$ 48,515
2	TUBES—Martin Onrot, Int'l Center, Toronto, April 28	3,976	\$6.60-\$7.70	\$ 31,250
3	TED NUGENT/STATUS QUO/CRACK THE SKY—Wolf & Rissmiller, Civic Auditorium, Santa Monica, April 27	4,430	\$6.50	\$ 28,795
4	DONALD BYRD & THE BLACKBYRDS/RONNIE LAWS/PRESSURE—Good Time Productions, Raincross Square, Riverside, April 30	3,800	\$6.50-\$7.50	\$ 26,500*
5	ROBIN TROWER—Wolf & Rissmiller, Memorial Auditorium, Sacramento, April 29	4,116	\$5.65-\$6.65	\$ 25,257
6	URIAH HEEP/ETHOS—Contemporary, Memorial Hall, Kansas City, Kan., May 2	3,500	\$6	\$ 21,000*
7	TUBES/GOLDEN EARRING—Rick Kay, Masonic Auditorium, Detroit, April 29	3,219	\$6.50-\$7.50	\$ 20,860
8	HOT TUNA—Ruffino & Vaughn, Post College, Brookville, N.Y., April 29	2,900	\$5.50-\$7	\$ 19,200*
9	BOZ SCAGGS/BRECKER BROTHERS—Electric Factory, Tower Theater, Philadelphia, April 28	2,667	\$4.50-\$6.50	\$ 16,840
10	LAURA NYRO/ELLEN McILWANE—Northwest Releasing, Opera House, Seattle, April 28	2,700	\$4.50-\$6.50	\$ 15,800
11	HOT TUNA/DAVID SANCHEZ—Electric Factory, Tower Theater, Philadelphia, May 2	2,455	\$4.50-\$6.50	\$ 15,621
12	BRUCE SPRINGSTEEN/EAST STREET BAND—Sound 70, Grand Ole Opry, Nashville, April 28	2,900	\$4-\$6	\$ 15,039
13	MONTROSE/BOB SEGER—Entam, Capitol Music Hall, Wheeling, May 2	2,310	\$5.50-\$6.50	\$ 14,134
14	DIRT BAND/HENRY GROSS—Cowntown, Century II, Wichita, April 29	2,522	\$5-\$6	\$ 13,311
15	MONTROSE/GOLDEN EARRING/STEVE MARRIOTT—Entam, Mosque, Richmond, April 28	1,741	\$5.50-\$6.50	\$ 10,638
16	LAURA NYRO/ELLEN McILWANE—Northwest Releasing, Auditorium, Portland, April 30	1,600	\$4.50-\$6.50	\$ 10,200

MAY 15, 1976, BILLBOARD

• Continued from page 35

former in that he makes no musical concessions to his audience. His evasive melodies and rambling lyrics alienated much of the crowd, particularly during the opening number which was performed solo on an open-tuned acoustic guitar.

The situation improved when Harper summoned his three-man backup band to the stage. The remainder of the set was composed of songs from his Chrysalis LP, "When An Old Cricketer Leaves The Crease." Highlighting was "The Game," an extended piece that was favorably received. The song featured Harper's thin yet appealing voice (vaguely reminiscent of Nils Lofgren's) over a recurring two-chord motif. More than any other, this work clearly revealed the bits and pieces of Harper's style that have resurfaced in some of Jimmy Page's acoustic material. MITCH TILNER

LOU RAWLS FREDDIE HUBBARD DEE DEE BRIDGEWATER THAD JONES— MEL LEWIS ORCHESTRA ROBIN KENYATTA Beacon Theater, New York

New York jazz fans were treated to a fine evening of music and a worthy cause was helped as the Louis Armstrong Memorial Project presented its 4th annual concert April 24. Organization is a non-profit group which benefits needy youths in Satchmo's old Corona-Elmhurst neighborhood in Queens. Apparently Armstrong's memory was enough to inspire all the performers to give their very best as the show was outstanding from beginning to end.

Saxophonist Robin Kenyatta got the evening off to a funky start with a cooking set of soulful jazz. Unfortunately the set was cut short due to the length of the program and much of the late arriving audience missed Kenyatta's hot young group.

The Thad Jones-Mel Lewis Orchestra was next and performed stirring tribute to Armstrong entitled "A Suite For Pops." The piece featured outstanding solo work from trombonist Earl McIntyre and pianist Roland Hanna.

After performing the three-part suite the big band was joined by vocalist Dee Dee Bridgewater, who stole the show. Bridgewater, who won a Tony Award for her role in "The Wiz," opened with a long scat number that not only showed off her talents but those of the band. The ac-

L.A. Coliseum Gets Facelift; Seeks Concerts

LOS ANGELES—The Los Angeles Coliseum Commission has approved refurbishment of the 53-year-old Coliseum, including a financing plan which would include rental of 138 private suites in the restructured facility. Although designed primarily for football viewers, the suites would be available for concertgoers as well.

As yet there are no concerts on the horizon at the Coliseum, but general manager Jim Hardy has said he would like to see such musical events at his facility, and a possible July 4 Rolling Stones concert there has been the subject of much discussion recently.

Rental of the suites would be available to those individuals and corporations who purchase revenue bonds, then sign a five-year lease. Tenants of the suites would be entitled to watch any other event held at the Coliseum following purchase of a ticket.

People Participate

• Continued from page 30

voluntary, and just in case response is negative, Nurock will have a choral group on hand to assist in creating the atmosphere.

Nurock claims that his concept of natural sound concerts have been successful at Juilliard, Yale, the American Dance Festival, and the O'Neill Theater Center.

Talent

Talent In Action

claimed jazz orchestra sounded great playing with Bridgewater as band members traded licks with the singer. Hopefully the collaboration will not end with this show.

After a short intermission, Freddie Hubbard displayed his considerable talents as a trumpeter as he and his group delivered a fine set of contemporary jazz. However, the set was marred by Hubbard's excessive and tasteless conversation.

Lou Rawls closed the show with a solid, professional set that touched all musical bases. Rawls remains one of the finest singers around. Highlight of his set was a talking and singing medley about growing old and the rousing opening tune "Tobacco Road." ROBERT FORD JR.

RUSTY WEIR JAY BOY ADAMS Casile Creek, Austin, Tex.

It's difficult to decide, from an audience viewpoint, whether Weir is a progressive country artist or merely a rock act who dresses and acts country, including the bow-legged stance that must have graced a horse or two between music gigs.

In any case, he wiped out a jam-packed audience here April 24 at this Texas version of the Troubadour which is located within walking distance of the state capitol and shouting distance of the Univ. of Texas. Kicking out a booted foot to accent a note or end a song, Weir was fine throughout a stirring performance that included his underground hit of "I Hear You've Been Laying My Old Lady." Formerly on 20th Century Records, Weir is reportedly heading for Columbia Records.

Opening act was Jay Boy Adams, who is managed by Bill Ham, the manager of Z.Z. Top. Adams was supported by four rock musicians, one of whom was outstanding on pedal steel, two violin players, and two cellos. He presented an unusual sound that could quickly build him into a major attraction. He sang mostly his own songs, weaving from ballads to hard-driving rock. CLAUDE HALL

BUDDY GUY JUNIOR WELLS BLUES BAND Bottom Line, New York

Barring none, this is probably the best touring black blues band around today. Led by guitarist Buddy Guy and harmonica ace Junior Wells, the band features rhythm guitarist Phillip Guy and saxophonist A.C. Reed. Because there aren't that many blues bands touring these days, Guy and Well's April 27 performance had special meaning.

The guitar work of Guy remains one of the most imitated and rhythmically stinging, while Wells has cut back on his harp output, concentrating more on his entertaining vocals.

The backup band opened with a few tunes sung by Phil Guy, before bringing on Buddy for a few vocals and finally Junior. Each is a capable vocalist in his own domain, but Wells' singing is very striking.

Change Of Pace

• Continued from page 28

held both here and in the L.A. region although more talent is being hired from the Southern California market.

With limited stage facilities, Sloate sees condensed, theater-in-the-round type productions as best for the Plaza attractions which will run indefinitely if good shows can be booked. The hotel has never signed major concert headliners into the showroom.

"Hopefully Las Vegas and the Union Plaza can be added to the list of playwrights seeking a stage to present their works," concludes Scott.

Sloate adds that the new, \$10 million 7,500 capacity Theater For the Performing Arts at the Aladdin, set for completion in July, will not detract from the Plaza productions, now a tradition.

"Our policy will be to change every six months to a new show to encourage customer repetition," says Sloate. "We'll surely be at least the New Haven of the West in exposing new theater."

This group is a good offering for all types of listeners, from the die-hard blues fanatic to the rock fan wanting to hear the roots. It plays a good, generous sampling of blues standards, like "Stormy Monday," "One Room Country Shack" and "Help Me" as well as blues hits by Wells like "Messing With The Kid" and "Little By Little."

It's unfortunate that this swinging blues group is currently without a recording affiliation, because its music deserves to be heard. Wells recently released a set of his own on Chicago-based Delmark Records. JIM FISHEL

WEATHER REPORT SHAKTI

Beacon Theater, New York

Weather Report was one of the first groups to explore the possibilities of highly electrified jazz-rock more than three years ago. Since then, many others have followed and the idiom has become cluttered with groups that are also trying to blaze new trails. Amazingly, Weather Report still remains among the trendsetters in the field.

During its April 17 concert the group mesmerized the audience with innovative music that featured everything from hot Latin percussion to bizarre sound effects coming from the back of the theater.

Joe Zawinul was outstanding on a wide assortment of keyboards and Wayne Shorter continues to be one of the most creative reedmen working today. Also excellent was new bassist Jaco Pastorius who is quickly establishing himself as one of the most unique new instrumentalists to come along in some time. The set, which lasted more than an hour, ended with the band refusing an encore to a most insistent crowd.

Sharing the bill was Shakti, a new group that features guitarist John McLaughlin. The group plays acoustic East Indian music which is a radical departure for McLaughlin who has been known primarily for his highly amplified jazz-rock. Without the excessive wattage of his past groups McLaughlin is better able to display his talents. Shakti was extremely well received by the young audience. ROBERT FORD JR.

(Continued on page 39)

'Sunday Break'

• Continued from page 30

opened the show. Although Mayday's advertising was aimed primarily at Texas markets, fans arrived from states as distant as California and Ohio saying they had heard of "Sunday Break" by word of mouth.

"Sunday Break" is the first of a series of outdoor concerts planned for the Austin area this summer. Some 40,000 were expected to attend the two-day festival held last weekend (8-9) at Nagodoches, Tex. Headliners included Rusty Wier and David Allen Coe. The main event of the concert season Willie Nelson's fourth annual Independence Day Picnic, will be a three-day affair featuring a star-studded line up of performers to which Bob Dylan was added just this week. The picnic is expected to draw about 100,000.

Power Of Unions

• Continued from page 28

head of Campus Entertainment Assn. and Jeff Dubin, chief talent buyer at U.C. Berkeley. Chaining will be Billboard's campus editor, Jim Fishel.

This year, the topic of entertainment law which was so well-attended last June will be presented in the dramatic form of pairs of lawyers conducting mock negotiations between artist representatives and record companies, managers, agents and promoters.

Chaining "Contract Negotiations And The Entertainment Attorney" is Al Schlesinger, whose line-up already includes Owen Sloane, Jay Cooper, Elliot Shaum, Greg Fishbach, Mickey Shapiro and Dann Moss.

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

FORUM DIRECTOR

Nat Freedland
Talent Editor
Billboard Magazine

1976 EXECUTIVE COMMITTEE CHAIRMAN

Jerry Weintraub, Board Chairman
Management III

More Speakers To Be Announced

THE AGENDA:

TUESDAY, JUNE 1

10 am-5:30 pm

REGISTRATION

5 pm-7:30 pm

COCKTAIL RECEPTION

8 pm-10 pm

Entertainment—Mercury Records,
the Runaways

WEDNESDAY, JUNE 2

10 am-12:15 pm

"WORKING TOGETHER BETTER—OVERCOMING THE OBSTACLES TO COOPERATION IN THE TALENT BUSINESS"

Chairman: Irv Azoff, Front Line
Management:

Paul Drew, RKO Radio

Tom Hulett, Concerts West

Terry Ellis, Chrysalis Records

Dan Weiner, Monterey Peninsula Artists

12:30 pm-2 pm

"ONE-ON-ONE" Lunch

Jim Halsey, Halsey Agency
Charles Peterson, National Association of
Orchestra Leaders

2:15 pm-3:15 pm

"POWER, FRIENDSHIP & ETHICS"

Bill Graham, Frank Barsalona, Dee
Anthony

3:15 pm-3:30 pm

COFFEE BREAK

3:30 pm-4:30 pm

"TOUR PRODUCTION— GETTING THE SHOW ON THE ROAD"

Chairman: David Furano,

Bill Graham Organization

Patrick Stansfield, Road Manager

Tom Fields, Fields Associates

4:30 pm-5:30 pm

"COLLEGE TALENT MARKET '76"

Chairman: Jim Fishel, Billboard

Mike Martineu, Gemini Artists

Ed Micone, College Entertainment
Associates

Jeff Dubin, Univ. of California, Berkeley

5:45 pm-7 pm

"BASICS" Workshop

"NIGHTCLUB OPERATION"—Doug
Weston, Troubadour

"SPECIALTY CONCERT
PACKAGING"—Richard Nader

8 pm-10 pm

Entertainment—RCA Records

THURSDAY, JUNE 3

10 am-12:15 pm

"WHO GETS THE ACT?"

Chairman: Chuck Morris, Ebbets Field,
Denver

Chairman: Chuck Morris, Ebbets Field,
Alex Hodges, Paragon Agency
Larry Magid, Electric Factory Productions
Jonathan Coffino, Columbia Artist
Relations

Barry Fey, Fey-Line Concerts

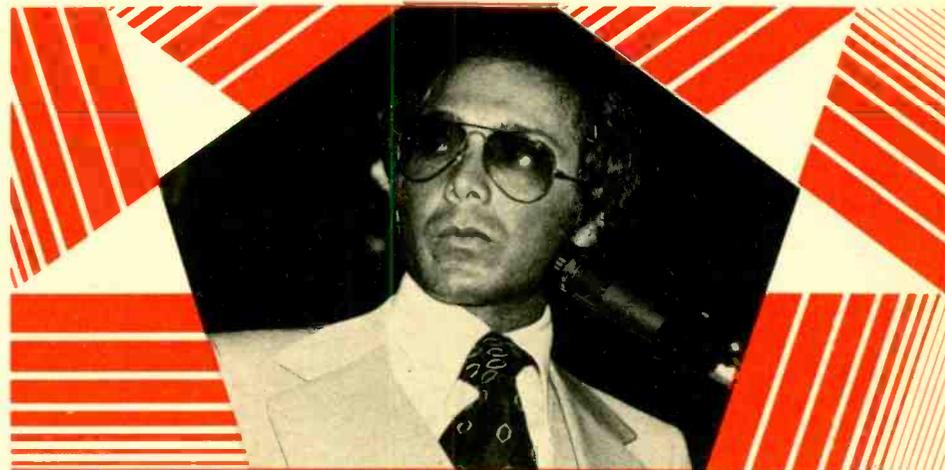
Mike Klenfner, Arista Records Artist
Relations

Alex Cooley, concert promoter, Atlanta

Donald Tarlton, Donald K. Donald,
Concerts

Fred Bolander, Monterey Peninsula
Artists

Quentin Perry, Soul Concert Promoter



Tom Wilson, Concept 376 Agency
Jerry Sharell, Elektra/Asylum Artist
Relations Director
Butch Stone, Manager of Black Oak
Arkansas
Chuck Glaser, Agent, Nashville

12:30 pm-2 pm
"ONE-ON-ONE" Lunch

American Federation of Musicians
Spokesman

2:15 pm-3:15 pm
"EFFECTIVE USE OF THE
PUBLICITY BUDGET"
Chairman: Norman Winter, Winter
Associates

Bob Jones, Motown
Paul Bloch, Rogers & Cowan
Judy Paynter, Columbia
Grelun Landon, RCA
Bob Levinson, Levinson Associates
Joan Bullard, MCA

3:15 pm-3:30 pm
COFFEE BREAK

3:30 pm-5:30 pm
"SHARING THE DOLLAR
FAIRLY"

Chairman: Ron Delsener, Independent
Promoter, New York
Bob Regehr, Warner Bros. Artist Relations
Joe Cohen, Madison Square Garden
Howard Rose, Rose Agency Inc.
Mike Belkin, Concert Promoter, Cleveland
Tom Ross, ICM
Peter Golden, William Morris Agency
Steve Metz, Beacon Theater

5:45 pm-7 pm
"BASICS" Workshop

"PERSONAL MANAGEMENT"—Dee
Anthony
"BOOKING AGENTS"—Jerry Heller

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

Partial list of speakers:
Paul Drew, RKO General;
Elliot Roberts, Lookout Management
Barry Fey, Fey-Line;
Jonathan Coffino, CBS Artist
Development; Fred Bolander,
Monterey Peninsula Artists; Judy
Paynter, Columbia Records; Paul
Bloch, Rogers & Cowan; John Bauer,
John Bauer Concert Co.; Steve Glanz,
Glanz Productions; Jim Koplik,
Cornucopia Prod.; Irv Zuckerman,
Continental Enterprises; John Scher,
Monarch; Tom Hulett, Concerts West,
Seattle; Butch Stone, Manager of Black
Oak Arkansas; Mike Klenfner, Arista
Records, Artist Development Director;
Don Tarlton, Donald K. Donald,
Toronto; Larry Magid, Electric Factory;
Alex Hodges, Paragon Agency, Macon,
Ga.; Alex Cooley, Electric Ballroom,
Atlanta, Ga.; Joan Bullard, MCA
Records Publicity/Artist Relations;
Grelun Landon, RCA Records, West
Coast Publicity Director; Steve Metz,
Beacon Theatre, New York; Robert
Levinson, Levinson Associates, Los
Angeles; Tom Wilson, Concept 376,
Toronto, Canada



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Discos

Salsoul Has 12-inch Disco Single

• Continued from page 3

Cayre admits that he is going after a specialized market.

"The disco dancer market often changes the concept of selling quality mixes for dancing, rather than music for easy listening, but if that's what this specific consumer wants, we feel we have the expertise to give it to him.

"After all, with the enormous success of the Salsoul Orchestra album which has been charted for eight months and has a third hit single from it coming along, we feel we are pioneers in the disco business. If we're pioneers then it falls on us to break new ground which we feel we're doing with this 12-inch single.

"We're not really going into it blind. We have had encouraging reports from the main disco market areas and studied the problem for three months before deciding to move," Cayre explains.

Dealers will be given special promotional material to display with the product with heavy emphasis through the local discos.

"It may be that in some areas where dealers are reluctant to try the new 12-inch single we may have to make it available through the discos themselves," Gregory says.

"But right now we hope that with in-store displays and demonstration play we'll be able to avoid that route and use it to bring a new specialty market to the retailers. The next releases will be by Carol Williams and will contain both an uptempo disco

tune and a ballad which will also give us a chance to test the marketability of the music before releasing the regular single."

"One of the main purposes for providing this product for a specialized market is to get the disco dancers into the retail store," Cayre adds. "Disk jockey versions of innumerable disco hits are selling as collector's items, when available, for as much as \$7 per disk, which leads us to believe that there is a viable market for this product."

Cayre and Gregory maintain that people who have spent a night dancing to the extended disco versions would like to be able to buy the same product the next day. Usually they can't because the record is commercially available only in the edited versions used for radio or regular album cuts.

The first Salsoul Disco release is by Double Exposure, a group recently signed to Salsoul Records. Called "Ten Percent" it contains two different disco mixes of the same tune, one lasting 7:07 minutes and the other 9:15 minutes. It has been commercially available as a standard 45-r.p.m. 7-inch disk in a much shorter version.

"Through our disco and retail research," Cayre says, "we've discovered that a disco record often has a longer period of popularity than a standard pop record.

"As the demand for this type of product is increasing, and as most people's home listening and lighting equipment becomes more sophis-

ticated, they can easily create the atmosphere of a disco in their own living rooms, and often prefer the better sounding extended versions which can be cut hotter as a result of the wider grooves.

"Of course, the other problem is that of mechanical royalties," Gregory goes on. "Naturally we can't expect to pay the same for a nine-minute version as we would for a three or four-minute cut. But deals can be made and accommodations worked out where everyone can benefit.

"I do see it limiting the use somewhat of outside material for songs for which the label also has the publishing rights. This is only to give the product a real chance to catch on in the street before having to pay out mechanicals."

Both Cayre and Gregory feel that the 12-inch disco disk is not an expensive item given the amount of music contained.

"A regular album contains about 36 to 40 minutes of music and our disco single will have between 16 and 18 minutes," Gregory says. "If you figure that the regular album sells for \$6.98 list and the disco single for \$2.98 it works out just about the same."

Some dealers have reacted rather skeptically to the idea; however, the Downstairs Store in New York, Record Museum in Philadelphia, Gary's in Washington and Gramophone Records in San Francisco all placed healthy initial orders, apparently believing the market exists. **RUDY GARCIA**

Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 3 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- 4 **10%**—Double Exposure—Salsoul (Walter Gibbons disco version)
- 5 **LOVE HANGOVER**—Diana Ross—Motown (LP)/Fifth Dimension—ABC
- 6 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 7 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 8 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 9 **FIRST CHOICE THEME/GOTTA GET AWAY**—First Choice—Philly Groove—LP
- 10 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 11 **THIS IS IT/PLAY BOY SCOUT/FREE**—Melba Moore—Buddah (LP)
- 12 **BROTHERS THEME/UNDER MY SKIN/MAKE LOVE**—The Brothers—RCA (LP)
- 13 **RAIN FOREST**—Biddu Orch.—Epic
- 14 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 15 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola

Colony Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 3 **LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 4 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette
- 5 **RAIN FOREST**—Biddu Orch.—Epic
- 6 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 7 **SOUL MAN**—Calhoun—Warner Spector
- 8 **THIS IS IT**—Melba Moore—Buddah
- 9 **MA-MO-AH**—Tony Valor Sounds Orch.—Brunswick
- 10 **GET OFF YOUR AH!!! AND DANCE**—Foxy—Dash
- 11 **I LOVE TO LOVE**—Al Downing—Polydor
- 12 **CATHEORALS**—D.C. Larue—Pyramid (LP)
- 13 **LOVE HANGOVER**—Diana Ross—Motown (LP)/Fifth Dimension—ABC
- 14 **HOLD ON TO WHAT YOU GOT**—Righteous Bros.—Haven
- 15 **WET WEEKENO**—Rock Gazers—Pilgrim

Downstairs Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
- 3 **YOU GOT WHAT IT TAKES**—Silver Convention—Midland Intl (LP)
- 4 **BRAZIL**—El-Coco—AVI (LP)
- 5 **NICE AND SLOW (instrumental)**—Jesse Green—Scepter
- 6 **GET OFF YOUR AH!!! AND DANCE**—Foxy—Dash
- 7 **DANCING FREE**—Hot Ice—Rage
- 8 **MA-MO-AH**—Tony Valor Sounds Orch.—Brunswick
- 9 **RAIN FOREST**—Biddu Orch.—Epic
- 10 **DON'T STOP NOW**—Brothers—RCA (LP)
- 11 **SWING/GET YOUR GIRL**—Hocus Pocus—Shield
- 12 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 13 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette
- 14 **FOXY LADY**—Crown Heights Affair—De-Lite
- 15 **NEW YORK CITY**—Miroslav Vitous—Warner Bros. (LP)

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

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 2 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 3 **BOHANNON'S THEME**—Bohannon—Brunswick (LP)
- 4 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 5 **LOVE HANGOVER**—Diana Ross—Motown
- 6 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette
- 7 **THIS IS IT/BRAND NEW**—Melba Moore—Buddah (LP)
- 8 **TURN THE BEAT AROUND/COMMON THIEF**—Vicky Sue Robinson (LP) RCA
- 9 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
- 10 **MAKING LOVE**—Sammy Gordon—Greg
- 11 **MA-MO-AH**—Tony Valor Sounds Orch.—Brunswick
- 12 **MAKE LOVE TO ME**—Fire & Rain—20th Century
- 13 **10%**—Double Exposure—Salsoul
- 14 **NICE & SLOW (instrumental)**—Jesse Green—Scepter
- 15 **I GET LIFTED**—Sweet Music—Scepter

Top Audience Response Records In Boston Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **LOVE HANGOVER**—Diana Ross—Motown
- 3 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 4 **NICE & SLOW**—Jesse Green—Scepter
- 5 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 6 **DANCING FREE**—Hot Ice—Rage
- 7 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 8 **THIS IS IT**—Melba Moore—Buddah (disco disc)
- 9 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette
- 10 **SOUL MAN**—Calhoun—Warner/Spector
- 11 **BROTHERS THEME/UNDER THE SKIN**—The Brothers—RCA (LP)
- 12 **I GET LIFTED**—Sweet Music—Scepter
- 13 **RAIN FOREST**—Biddu Orch.—Epic
- 14 **FIRST CHOICE THEME/GOTTA GET AWAY**—First Choice—Philly Groove (LP)
- 15 **GET THE FUNK OUT OF MY FACE**—Brothers Johnson—A&M

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

This Week

- 1 **TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC**—Donna Summer—Oasis (LP)
- 2 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 3 **NICE & SLOW**—Jesse Green—Scepter
- 4 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 5 **GET UP AND BOOGIE/SAN FRANCISCO HUSTLE/NO NO JOE**—Silver Convention—Midland Intl (LP)
- 6 **WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (all cuts)
- 7 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
- 8 **DANCE YOUR ASS OFF**—Bohannon—Dakor
- 9 **IT SHOULDO HAVE BEEN ME**—Yvonne Fair—Motown
- 10 **TEN PER CENT**—Double Exposure—Salsoul
- 11 **TUBULAR BELLS**—Champs Boys Orchestra—Janus
- 12 **THIS IS IT**—Melba Moore—Buddah
- 13 **I GET LIFTED**—Sweet Music—Scepter (disco edit)
- 14 **LIPSTICK**—Michel Polnareff—Atlantic
- 15 **MOVIN' LIKE A SUPERSTAR**—Jackie Robinson—Ariola America

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Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own **Volume Slider**.

The **Tape Input** allows special effects and tapes to be added.

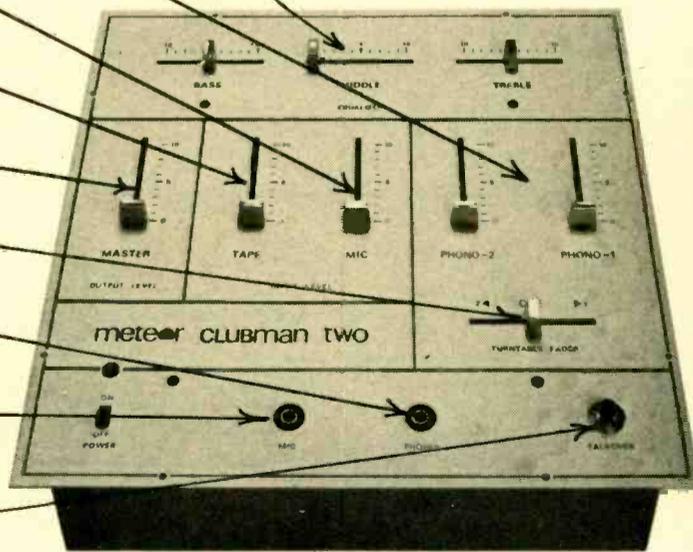
A **Master Volume Slider** to set overall system level.

Pre-Cue play one turntable while cuing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talk-over easy.



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meteor
light and sound company

Discos

Club DJs Mixing Masters

• Continued from page 1

Notably, the development stacks up as a mini-breakthrough for label-disco DJ relations, as a number of labels have sought to involve spinners in various phases of production of disks aimed at the dance set without much success to date.

In most cases, either the spinners weren't sophisticated enough for in-studio a&r work or they found their paths blocked by well-entrenched producers and mixers already familiar with the dance sound.

One exception, though, has been RCA's David Todd, DJ at Adam's Apple here, who's been acting both in the capacity of a&r consultant and promotional coordinator on disco product from the label.

"We broke our first record via the discos, and that's where our strength still is," says Salsoul's Ken Cayre. He explains that going to Gibbons for a blending of two separate tracks (one a vocal, the other an instrumental) was part of a conscious effort to make product appealing to discos.

The tracks provided Gibbons were final-mixes which ran approximately four minutes in length. The spinner, who blended the tracks at the Frank Ford Wayne Laboratories here and who was paid \$185 for his efforts, produced a 9:45 version.

That version was used for 12-inch disco disks sent out for club airplay (2,500 in all), and has recently been used on the flip side of a commercial 12-inch 45 r.p.m. record shipped by the label (see separate story).

Cayre says that the \$185 broke down to \$85 to cover Gibbons salary at the club for the night and \$100 for the blending. Gibbons is given credit for the blend on both the commercial and promotional pressings.

The record, featuring the four-man group Double Exposure, was arranged by Norman Harris and produced by Baker/Harris/Young Productions.

"We feel that disco spinners are better equipped to judge the public's response to disco product," explains Cayre. He says that the label hopes to involve other area DJs in future releases, for blending as well as for mixing purposes.

Over at Scepter, label executive Mel Cheren says that Metz' involvement happened inadvertently. The

West Coast player received a promotional copy of the single "Nice And Slow," with a 3:05 vocal version on one side and a 4:40 instrumental version on the flip side, for club exposure.

Without being asked, Metz blended both versions and came up with a new 5:45 version and passed it along to Scepter's Patrick Jenkins, who sent it back to Cheren here.

Cheren, who mixed the original two versions, says that he was impressed enough with Metz' new version to go back into the studio using the blended version as a guideline for a new mix.

The new Cheren/Metz blend-mix is the one going out to clubs via 12-inch promotional disks (1,600 copies).

How much Metz was paid Cheren wouldn't say, but he does state that Metz is given credit on the blended disk version.

It's also planned to use the new version for the second run of commercial copies pressed, adds Cheren.

Interestingly, the 12-inch also marks a first for Scepter in that it's used to promote product on separate labels. The flip side features the tune "I Get Lifted" by Sweet Music, which records for Scepter-distributed Wand. "Nice And Slow" is on Scepter itself.

Cheren says he's long sought to involve club spinners in label activities and that he's hopeful that this latest development will help the flow of communication between the camps.

"The disco DJs are the kids with the ears," he says.

Midland International had used a local spinner on the production and final mix of Marboo's "What About Love" single last December but, according to a label spokesperson, there are no plans at present to build on it. The feeling is that in-house capability meets the need.

Disco Mix

By TOM MOULTON

NEW YORK—Capitol Records has released its first 12-inch disco disk, using its top disco act Tavares for the kickoff.

The disk, "Heaven Must Be Missing An Angel," runs 6:32 and features an energetic intro which moves into a Van McCoy type sound. Overall, the song is not as strong as the group's disco hit "It Only Takes A Minute," but the melodic easy sound and flow holds everything together.

The cut is taken from the group's forthcoming "Sky-High" LP, which will ship later this month. A commercial single release will have a part 1&2 version on the 12-inch disk tune.

Buddah has just released "Dance & Free Your Mind (Part 1&2)" by Sins of Satan. The group is out of Detroit and it manages to capture some of the Philly sound with this up-tempo tune.

Shirley & Company have a new record out on Vibration and it's nothing like their monster "Shame, Shame, Shame" hit of last year. Although the song is about dancing, it's very funky and more r&b sounding than "Shame." Shirley is singing a duet this time with Peppi Marchello and the sound is completely different.

Midland International will be releasing "Take A Little," the debut single from the group Liquid Pleasure. Richie Pampanella, DJ at the Hip-popotamus club here, says that he's been getting strong response on the test pressing. The sound of the record is similar to Gary Toms Empire. It was produced by Jerry Love.

There's another debut single out as well from Eli's Second Coming on the TK-distributed Silver Blue label. "Love Chant" has already garnered good early reaction off of the few test pressings circulated.

The song has a guitar hook-line that reminds one of Stevie Wonder's "Superstition" as well as sensuous female vocal tracks and a funky Philly rhythm sound throughout. It was produced by Bobby Eli.

Talent

Talent In Action

• Continued from page 36

KELLY GARRETT
JAKE HOLMES

Reno Sweeney's, New York

By all accounts, Garrett is one of the fastest rising pop singers around. Still, there is one key element that could hold her back—lack of suitable material. During her April 20 set she demonstrated a powerful voice and natural stage manner, but the songs she offered seemed an obvious attempt to make her acceptable to a broad-based audience.

She can sing circles around most female vocalists today and she has a pert, but aggressive, way about her so it's impossible to figure why she should be confined to singing pop standards and other songs that aren't suited for her "big" voice.

If anything, this material would be suited for a performance in one of the Las Vegas hotels, but if her management and record label are looking to break her to the masses, they should gear her toward better tunes. Her strong reviews in Harry Chapin's play, "The Night That Made America Famous" displays her ability to hit with the young consumer, so why push her away from this audience?

Opening the show was Jake Holmes, an oft-overlooked singer-songwriter with a knack for writing comical parodies as well as moving ballads. Currently unaffiliated after stints with Columbia and Polydor, Holmes deserves another shot with a major label. His material is very strong and his two sides—comedy ("Uptown On The IRT Express" and "WASP") and ballads ("So Close")—make him one of the better offerings of the year. One can only think that he was ahead of himself in the past and the musical world is now catching up.

JIM FISHEL

JOHNNY TILLOTSON

Landmark Hotel, Las Vegas

Country-pop singer Tillotson headlined a much-deserved show at the Landmark's "Country Music U.S.A." series April 30 and proved his ability to crossover into different musical styles. The Columbia artist was accompanied by two adequate females and a backup band somewhat devoid of matching Tillotson's excitement.

The show opened with banjoist supreme Skip De Voi, held over indefinitely, followed by Tillotson with the Foghat hit, "Slow Ride" in a rousing rock number, then Linda Ronstadt's "When Will I Be Loved" and Mac Davis's "Stop And Smell The Roses."

A heavily country "Johnny B. Goode" was next, followed by a magical interpretation of Dave Loggins' "Please Come To Boston." Tillotson then performed Hank Thompson hits, "Big Boss Man" and "You Win Again" which led into a medley of his 50s and 60s hits including "Poetry In Motion," "It Keeps Right On A-Hurtin'" and "Send Me The Pillow." Tillotson's long-time backup five-man group Slippery-When-Wet didn't prove enough soundwise for the entertainer's broad range, which requires a house orchestra.

The one-hour segment ended with country songs "Good Time Charlie's Got The Blues," "Tulsa Turnaround" and "Cadoo Queen" in a show which displayed Tillotson's touch with the audience and ability to communicate.

HANFORD SEARL

Disco On Boat

• Continued from page 3

lantie City, double occupancy hotel accommodations, and an all-night disco session at the resort's Club Harlem. Those going to the resort on their own were able to take in the disco dance for \$6.

The Cherry Hill Inn, plush hostelry at nearby Cherry Hill, N.J., called in Sounds Great, local sound firm, to convert its Grand Ballroom into a "super disco" April 30 for a night of dancing and partying with a light show added to the sound system's recorded music. The first in a series of "Disco Happenings" cost \$5 for the 9 p.m.-2 a.m. session.

Disco Society, another disco promotional group, is combining a Marvin Gaye concert with a disco dance session on a New York excursion for the Memorial Day weekend.

Campus

FROM 60 COLLEGES

100 Bands Blow At Pacific Coast Fest

By CONRAD SILVERT

BERKELEY, Calif.—More than 1,500 student musicians comprising 100 bands from 60 colleges participated in the 1976 Pacific Coast Collegiate Jazz Festival, held for the third consecutive year at the Univ. of Calif., Berkeley, April 23 and 24.

Two full days of activity included 18 clinics conducted by well-known jazz musicians; free noon concerts; day-long competition among big bands and small combos and two long evenings of playoffs, award presentations and concerts by several jazz stars.

Nine judges, all jazz educators, sifted through the stiff competition. In the big band category the winner was CalState at Northridge, Joel Leach, director, followed by the Univ. of Nevada at Las Vegas, and DeAnza College, Cupertino, Calif.

Of the combos, CalState again was the winner (Gordon Goodwin, director), followed by Diablo Valley College at CalState, Long Beach, Calif.

Friday night's program (23), held in UC Berkeley's elegant Zellerbach Hall ran till 1:30 a.m. due to a few sluggish set changes. The combo playoffs preceded an enthusiastically received concert by Flora Purim, backed by the CalState Long Beach big band.

After an intermission, awards were presented and a second all-star concert closed the evening featuring Eddie Henderson (trumpet), Julian Priester (trombone), Mike Wolff (piano), Jerone Richardson (saxophone) and Paul Jackson (bass).

Saturday night's more efficiently run program finished on time at 11:30 p.m. with two outstanding sets featuring keyboardist George Duke and saxophonist Joe Henderson

playing their own compositions backed by the U.C. Berkeley Jazz Ensemble under the direction of Dr. David Tucker, who was also chief overseer of the entire festival.

Cal student Ron Woertz, the festival chairman, was excited by the response from schools all over the Western states, making the Pacific Coast Festival the most successful of the five regional festivals held annually around the nation.

"We're trying to provide an overall educational experience," Woertz stresses, "and the competition is only one part of the festival."

More than 900 attended 18 two-hour clinics held in three locations in six time slots spread over the two days.

Clinicians included George Duke, Joe Henderson, Julian Priester, Eddie Henderson, Mike Wolff, Jerome Richardson, Rufus Reid, Patrick Gleeson, Ray Brown and drummer Ed Shaughnessy. Either a \$1 or \$1.50 ticket (student or general) paid for all daytime activities. Evening tickets were \$3.50 and \$4.50.

Dick Archibald, president of the U.C. Berkeley Jazz Ensemble, called the festival "a big esthetic success, though we fell a little short financially." The festival was able to meet approximately \$16,500 out of its \$18,000 budget through entry fees, clinics, concerts and a \$2,000 grant from the Univ. of Calif.

Professional musicians, students and the general public expressed feelings that the festival is a valuable learning experience, and a form of communication that strengthens music from the grassroots level up. There is hope that in the future the five regional collegiate jazz festivals can hook up under one umbrella.

Major Industry Figures For Temple U.'s Workshop

PHILADELPHIA—More than 50 guest lecturers from various areas of the industry are scheduled to participate in a three-week "The Business of Music Workshop" at Temple Univ. here June 7-27.

According to Ron Zalkind, director of the workshop and coordinator of the school's successful "Business of Music" course, the workshop is not one course, but 12 mini-courses that can be taken as a whole or in part.

Among the areas covered are publishing, administration, recording, promotion, fund-raising, management, booking, contracts, copyright, graphic design and others.

In addition, Zalkind has planned three evaluation workshops: songwriter, composer and artist.

Scheduled attendees in the copyright area are Barbara Ringer, Register of Copyrights at the U.S. Copyrights Office, and Herman Finkelstein, former general counsel of ASCAP. The contract sessions will feature Alan Arrow and Alan Schulman of Arrow, Silverman & Parcher, as well as Harold Rosenblum of Rosenblum & Wolsk, and Neal Pilson, head of business affairs for the William Morris Agency.

Publishing tantatives include Norman Weiser, president of Chappell Music; Arnold Broido, president of Theodore Presser Co.; Lewis Bachman of AGAC; Albert Berman

of the Harry Fox Agency; Russ Sanjek of BMI; Sidney Guber of SESAC; and Ron Ravitz of Controlled Sheet Music Service.

Speakers and participants on the various administration courses are Billy Taylor, jazz musician and member of the National Endowment For the Arts; John Mazzola, managing director of Lincoln Center For the Performing Arts; Moe Septee, executive director of the New Robin Hood Dell; I. Philip Sipser, labor relations attorney; Joseph Santarlasci, assistant manager of the Philadelphia Orchestra; and Larry Magid of Electric Factory Productions.

Recording courses will feature Bruce Lundvall, president of CBS Records; Earl Shelton, president of Philadelphia International Records; Joel and Jonathon Dorn, independent producers; Larry Ballen, vice president of Diskmakers Henry Brief, executive director of the RIAA; Cy Leslie, president of Pickwick International; Morty Wax of Morty Wax Productions; Bob Austin of Record World Magazine; Dexter Wansel, producer for Philadelphia International; and others.

Instructors in the promotion area include Patsy Hunt, theatrical press agent; Cecil Frank, director of Temple's public relations; Robert Thomas, professor at Univ. of Penn-

(Continued on page 56)

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Barri Gets Good Vibes And Top Hits In Move To Warners

LOS ANGELES—"I've always felt one of my real strengths is an ability to find songs that work for good artists, and I think if a producer or a&r man can do this and make changes as music changes he's in fairly good shape."

Obviously the theory works for Steve Barri, who has been represented on the charts virtually non-stop over the past dozen years as a producer, writer or both and is currently in the top 10 with "Welcome Back" and "Happy Days."

Since the mid '60s, Barri has worked with the Grass Roots, Four Tops, Hamilton, Joe Frank & Reynolds, Mama Cass, P.F. Sloan, Tommy Roe among others and is currently involved with John Sebastian, Pratt & McLain and the Rhythm Heritage while preparing to work with Dion and Cher.



Barri takes a call from his office while waiting to start the session.

"I basically started as a writer," Barri says, "and the first real hit I was involved in was 'When Two People,' a record which ended up with Lou Adler at Dimension. Through Lou I met Phil Sloan, who later became P.F. Sloan and wrote 'Eve Of Destruction.' But we wrote a lot of things together and had hits with the Turtles ('You Baby') Johnny Rivers ('Secret Agent Man') and Herman's Hermits.

"I had no real ambition to become a producer, but through hanging around with Lou and co-producing a few things with him I eventually learned production and I began to enjoy it."

Barri and Sloan then co-produced "Eve Of Destruction" for Barry McGuire, wrote "Where Were You When I Needed You" and found a group to become the Grass Roots and cut several LPs with Sloan. More hits came with each year at ABC and currently at Warner Bros., with Barri now on the charts with his two top 10 cuts as well as "Baretta's Theme."

"I believe that if you have a good piece of material for a good act it will work out reasonably well," Barri says. "I did go through that period in the '60s and early '70s when hard rock was very in and most of the bigger acts were moving in the direction

and it all became more of a sound thing. And there were times when I felt that if music is going to be changing totally, maybe it will pass me by.

"I didn't really enjoy all the hard rock material as much as I enjoy a good song. But I believed that if I continued to do the kind of things I liked there would be a place for me. And there always seemed to be a record or two that would pop through and which gave me confidence to continue.

"Good songs are a real key," Barri continues. "The artist who can write commercially is fantastic, but to continually write commercial songs is very tough, especially if the artist is on the road a lot.

"So it's always good to have some songs around you feel are hits. I've held onto songs I believed in for a couple of years until the right artist and/or right time came along."

One example Barri gives is his presentation of "Don't Pull Your Love," a Dennis Lambert and Brian Potter song, to the Grass Roots. The group turned it down, feeling it was a bit light. Barri eventually produced the cut for Hamilton, Joe Frank & Reynolds and the three had a top 10 single.

Barri considers the studio a "give and take situation. I meet with the



Billboard photos by Bonnie Tiegel

Steve Barri (left) and Michael Omartian plan co-production techniques for Pratt & McLain's "Happy Days" LP.

artist, and we each present songs. I will tell an artist that I think a song is a hit, but I will never insist that anyone do a given piece of material. I try and reflect the feeling and style of the artist so it works with the song.

"You look for a certain sound, something to give a record a character of its own. Usually I try and do the basic tracks with the artist in the studio, so they can sing along with the band and their feeling and interpretation is captured.

"Then I ask the artist to take the tapes home for a few days and work with them. Later we add the vocals and go through the rest of the proce-

dures. But I like having the artist present throughout as much of the process as possible."

Over the past six months, Barri has also become the king of the tv themes, with three hitting the top 10 (two in the No. 1 slot) and a fourth on the way.

The first was the "Theme From S.W.A.T.," an idea that came from Barri's nine-year-old son. "My son kept bugging me to get a copy of the theme and I discovered there was none," he says. "I'd never seen the show, and might not have let him watch it if I had. But I finally heard

(Continued on page 56)

Studio Track

By BOB KIRSCH

LOS ANGELES—Down in Miami at the Criteria Recording Studios, Stephen Stills was one of the recent guests, wrapping up his recent album, while David Crosby, Graham Nash and Neil Young were also in lending a hand, Don Gehman engineered and Steve Hart and Michael Lasko aided.

The Bee Gees finished their next album, with Alby Galuten and Karl Richardson producing. Due in in the near future is Jackie Gleason to do an LP for Capitol. Jack Adams has finished mixing an LP for Verinque Sanson. Adams also worked on a project with a group from Freeport dubbed T-Connection and with Cay Gottlieb from the Bahamas. Cameron, a local group, is also due in to work with producer/engineer Adams.

James Brown was back in the studio recently working on a single, called "Get Up Offa That Thing" for Man's World Enterprises.

★ ★ ★

In Nashville, the Four Guys, stars of the Grand Ole Opry and owners of the Harmony House Club, have installed 16-track recording facilities in the main showroom of the club. The group itself will be the first to record with the new equipment, cutting an LP called "The Four Guys Live At The Harmony House."

Also in Nashville, Katy Moffatt has finished an album at the Columbia Recording Studios with Billy Sherrill handling production. In other Columbia studio action, sessions have included Charlie Rich, Freddy Weller, Johnny Duncan, Marty Robbins, Johnny Paycheck and Faith O'Hara under the production arm of Sherrill, while Ray Baker cut product with Moe Bandy and Connie Smith. George Richey produced Sonny James and David Wills

was in with producer Henry Strezlecki.

★ ★ ★

Remodeling on the Music Machine studio in Studio City, Calif., has been completed, according to producer Alan Rinde. The studio will continue to focus on demo work, which Rinde sees as a profitable specialty, though there will probably be a move in the future made toward getting involved in overdubs. The studio was acoustically and aesthetically remodeled, according to Rinde.

★ ★ ★

At Music Recorders in Los Angeles, Paul Williams has been in working on the film score for "Bugsy Malone," and has also been collaborating with Kenny Asher on the Broadway musical "Dorothy." Michel Polnareff was also in, scoring "Lipstick" with engineer Bill Halverson, Patti Dahlstrom cut an album with producer Larry Knectel and the Captain & Tennille helped out with backing vocals. Jack Conrad finished production of a disco LP and finally, congratulations to Music Recorders engineer and owner Garry Ulmer on his marriage to Amy Glantz.

★ ★ ★

Flo & Eddie have been at the Record Plant in Los Angeles, working on their latest LP, "Moving Targets." Skip Taylor and Ron Nevison are producing, with Ron also at the controls. Flo & Eddie, also known as Howard Kaylan and Mark Volman, are also lending a hand with production.

Frank Zappa was also in, producing his own next LP. Boona Boylan produced himself, with Deni King engineering. Bonnie Koloc is busy with her first Columbia album, with Arthur Gorson producing and Gary Ladinsky at the boards. Gladys

Knight is also in, working on a film soundtrack with producer Dominic Frontieri and engineer Gary Kellgren. Finally, Jimmy Robinson is in producing and engineering the Detectives.

★ ★ ★

Charlie Daniels just finished debut Epic album was cut at Macon's Capricorn Studios. Guests included members of the Marshall Tucker Band and the Allman Brothers Band helping out.

Al DeLory, one of the better known producers, is just back from South America where he cut two albums for Yale Wexler Productions of Chicago.

Larry Brown is at the Hit Factory in New York cutting a session of his own songs. Charlie Calello is producing. Larry, you may remember, co-wrote "Tie A Yellow Ribbon," among others.

★ ★ ★

Rupert Neve Inc. launched its Neve Computer Assisted Mixdown system (NECAM) at the AES show in Los Angeles last week. Tore B. Nordahl, vice president and general manager at Neve, was one of the hosts at an introductory cocktail party.

A Minneapolis Studio Expands

MINNEAPOLIS—Sound 80 Studios here is in the midst of an expansion program that has seen an MCI computer control console and a 32-track slave driver sync system installed in Studio One as well as an MCI 428 console in Studio two.

Both consoles have memory features to allow for changes in elements of an audio mix while preserving the sounds requiring no changes.

Former Heider Mgr. Eyes Projects

LOS ANGELES—Gary Blohm, most recently general manager at Wally Heider's in San Francisco, is set to become involved in a number of projects including a consultancy firm, an LP project, radio syndication and a movie of the week.

The consultancy idea is based around an audition program Blohm was involved in at Heider's. Planning to headquarter here and in San Francisco, Blohm will work with established musicians as well as talented newcomers in preparing demos, publishing and other areas of the record business.

Many of the newer acts, he says, are persons he met while conducting auditions for talented young musicians at Heider's. He hopes to become a liaison between new talent and labels.

Another facet of the firm may be acting as a sales consultant for several San Francisco studios.

In other areas, Blohm is involved in an LP project with a new artist named Siddha, and has acquired the

rights to the works of Kathleen Winsor, author of "Forever Amber." He is considering doing the book as a radio serial.

Finally, Blohm and several associates are discussing a possible movie of the week, dubbed "Gernomimo Schoolhouse Fire," with Roger Miller and N. Dann Moss.

Univ. Of Miami Adds a Degree For Engineers

CORAL GABLES, Fla.—The School of Music at the Univ. of Miami is starting a program which will offer a Bachelor of Music in Music Engineering Technology, effective with the fall semester.

Curriculum is designed in cooperation with 16 engineers and others experienced in recording technology, and includes courses in music, electrical engineering, physics, mathematics, psychology and business.

Features of the four-year program include four semesters of audio recording techniques, including studio practices, as well as two years of music theory, one year of advanced music theory including orchestration and arranging, and courses in sound synthesis and arranging.

Plans for the final semester include either an internship with a professional recording studio or an additional semester of study in electrical engineering, business and music.

Advanced courses in sound reinforcement and audio recording will be taught in the 16-track professional recording studio housed in the Maurice Gusman Concert Hall. Courses will be under the supervision of Bill Porter, director of recording services for the school of music, assisted by Fred Torchio, assistant director of recording services.

A New Facility For Washington

WASHINGTON—The Arrest Recording Corp., new 24-track facility here, opened its doors May 1 with the aim of keeping talented young artists in the city.

The studio is part of a firm that includes a management company dubbed Capital City Management and Band of Angels Publishing.

The studio will be reserved for house acts first but will also be open to the public.

Executives in the firm include: Sonny Smith, executive vice president and chief engineer; Mitch Litman, director of creative services and artist development; Roger Britt, director of promotion and marketing services, and D.C. Valentine, assistant engineer and mixing director.

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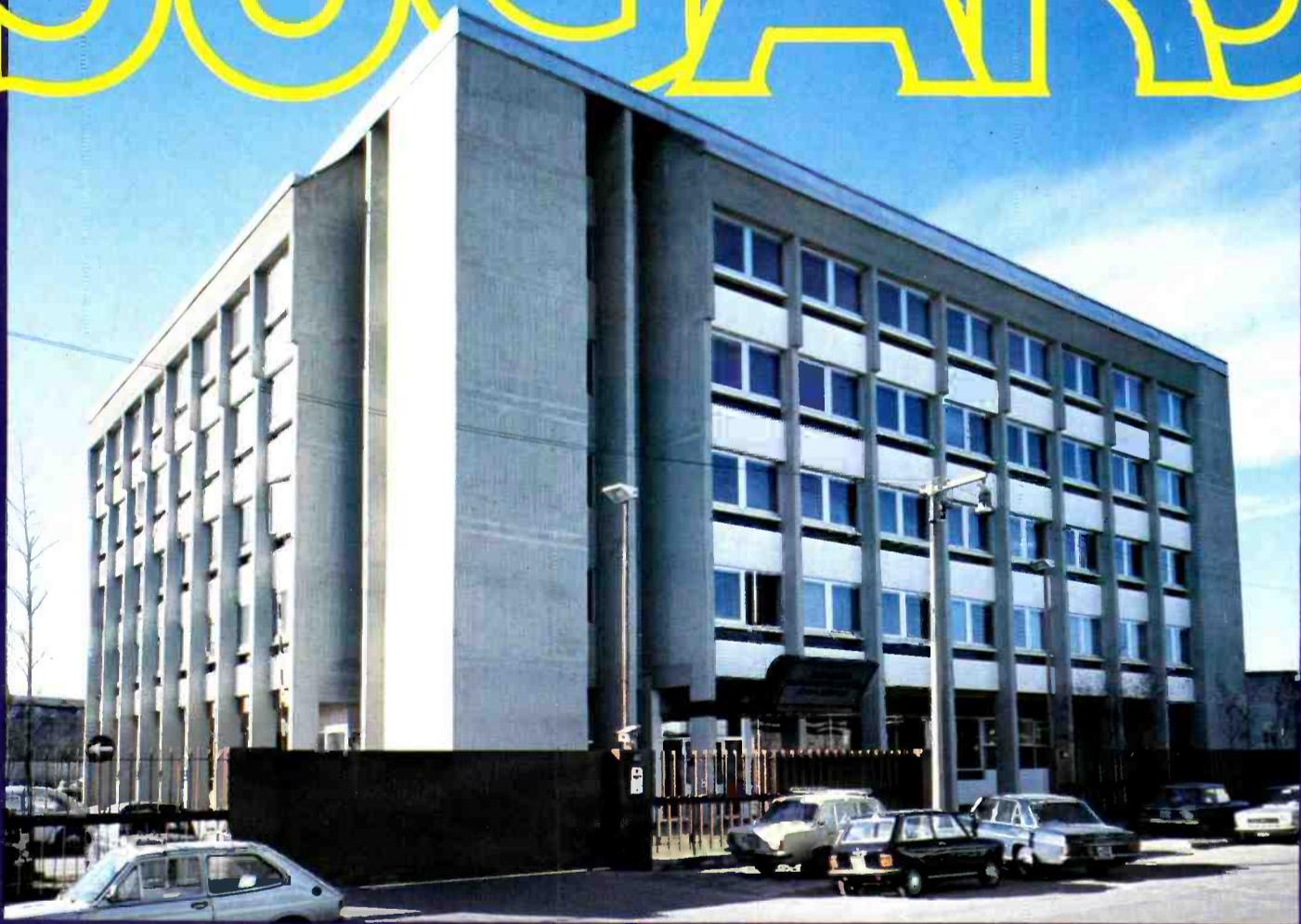
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THE FAMILIES OF MUSIC

Gigliola Cinquetti-A Gifted Ambadress for the Italian Song

One of Italy's most celebrated international artists, Gigliola Cinquetti has had a glitteringly successful career which dates from 1963 when, as a young girl of 15 she won the new talent section of the Castrocaro competition.

The following year brought a major breakthrough when she won both the San Remo Song Festival and the Eurovision Song Contest with "Non Ho L'Eta," a song which brought her international fame. The song set her firmly on the road to stardom and that year her record sales totalled more than four million. She made highly successful tours in Japan and other countries and triumphed in a four-week engagement at Paris's famous Olympia Theater.

In 1965 Gigliola had her own television show in Italy and the following year she again won the San Remo Festival with the song "Dio Come Ti Amo." In 1967 she recorded a special album for children and scored tremendous success with an album of her hits called "La Rosa Nera." That year she also took part in the Cantaeuropa—the singing tour of Europe.

After competing in the 1968 San Remo Festival with the song "Sera," Gigliola made September tours of Mexico and Canada. The 1969 San Remo contest produced a huge international hit for Miss Cinquetti with "La Pioggia," which was a best-seller in most European countries and in South America and Japan. Foreign sales of the single amounted to more than a million.

"Romantico Blues" was Gigliola's entry for the 1970 San Remo Festival and then, in April, she made guest appearances at the galas held during the Japanese EXPO.

The highlight of 1971 for Miss Cinquetti was the release of a new album, "Cantando Con Gli Amici," which included songs popular in the Italian mountain regions. The album sold more than 150,000 and the most popular title was "La Domenica Andando Alla Messa." Gigliola's San Remo entry that year was "Rose Nel Buio." For the following year's event she sang "Gira L'Amore" and afterwards she made a week of guest appearances on the French tv show "Midi Trente." She also made a successful tour of Japan and received a gold disk to mark her sales of one million singles in that country.

Also in 1972, Gigliola competed in the Italian television contest, "Canzonissima."

In 1973 Gigliola made numerous television appearances in Spain and France and was once again a special guest star on the French tv show "Midi Trente." The following year she won the "Canzonissima" contest with the song "Alle Porte Del Sole," which she also recorded in French, Spanish, German and English and which became an international best-seller. She finished second in the Eurovision Song Contest with the beautiful song, "Si" and this song, too, became a big international hit, particularly in England where it received powerful promotion.

She recorded the song in Spanish, English and French and, especially for the U.K. market, Gigliola recorded an album of English versions of her songs plus some original U.K. copyrights. The album was much acclaimed in Britain.

1975 saw a breakthrough for Gigliola in Germany with the song "Man Spricht Nicht Von Liebe." She also scored great success at home with a series of five weekly shows for Italian television. In October that year, Gigliola made a 20-day tour of Japan, performing in the most important theaters. She made a great impact with songs from her latest album, "Gigliola E La Banda." In December Gigliola recorded a special single for the French market coupling the French song, "La Primavera" with "Elle," a French version of the Italian song "Lei."

This year has seen Gigliola Cinquetti consolidating her success in Germany with television appearances on "The Schanze Show," "Drehscheibe," "Studio B" and "Aktuelle Schaubude" to promote here new German hit, "Auf Wiedersehen, Amore." She has also been making television appearances in France to present her recording of "La Primavera."

At 28—she was born in Verona on December 20th, 1947—Gigliola Cinquetti can look back on a career packed with consistent achievement and ever-increasing international recognition. An assured and richly talented artist, she can also look forward to many fresh triumphs in the future as one of Italy's leading singers and an incomparably gifted ambadress for the Italian song.



1.



3.



2.



4.



5.

- 1.) 1974 and a triumph for Gigliola in the Canzonissima with "Alle Porte Del Sole."
- 2.) 1974—and Gigliola's song "Si" takes second place in the Eurovision Song Contest at Brighton, England.
- 3.) 1966—and a more sophisticated Gigliola partners Domenico Modugno (right) to present Modugno's winning song "Dio Come Ti Amo" at San Remo. On left is compere Mike Buongiorno.
- 4.) Gigliola Cinquetti, at 15, triumphs at the 1964 San Remo Festival with the song "Non Ho L'Eta" which brought her international fame.
- 5.) 1969; Gigliola Cinquetti, relaxed and assured, waits to perform "La Pioggia" at San Remo. It became a huge international hit.

The history of CBS Sugar is that of a company built on human understanding, unremitting professionalism, sensitivity to public needs and an intuitive sense of good taste," says Giuseppe Giannini. "And in saying that I know I speak not only for the Sugar family but also for my co-directors Franco Crepax and Sandro Delor."

Born in Naples in 1930 and a graduate of Naples University, Giannini made his first entry into show business in 1950 when "for fun" he acted as manager of some Naples pop groups. Later, in partnership with a relative, he opened a record shop in Rome.

In 1955 he moved to Milan and worked with EMI in charge of publicity and promotion. Two years later he became export manager of the company and then, in 1959, he became international manager of the Compagnia Generale del Disco, the record operation whose distribution Ladislao Sugar had acquired in 1947. Then in 1966, after the creation of CBS Sugar, Giannini was appointed deputy general manager of the company. He became general director in

course, was the discovery in 1964 of Gigliola Cinquetti, whose success in the Castelcaro Festival followed by triumphs at San Remo and in the Eurovision Song Contest in Stockholm, was unprecedented.

The following year, Massimo Ranieri and Gianni Nazario were signed to exclusive recording contracts and Caterina Caselli won San Remo with "Nessuno Me Po Giudicare" (Nobody Can Judge Me).

Then, in 1966 came I Cameleon: the first act to be signed by the newly created CBS Sugar company. "It was signed to the CBS label," recalls Giannini, "and this really marked the beginning of the group era in Italy."

Probably Giannini's major triumph in this group era was the capture of the most distinctive and musically sophisticated act on the Italian scene—I Pooh, the classical-rock combo which has a tremendous following

Another major artist on the roster is Johnny Dorelli, a veteran of San Remo, a long-term contract artist with the CBS Sugar group and a man whose mature artistry has made him one of Italy's most outstanding theater and musical personalities.

Says Giannini: "The great thing about the CBS Sugar organization is that whether we are working on established stars like Cinquetti, Ranieri, Nazario, Celentano, I Pooh and Dorelli, or on newly signed and, as yet, little-known talents, the excitement and enthusiasm, from the top executives down to the youngest assistant, are total and immensely stimulating."

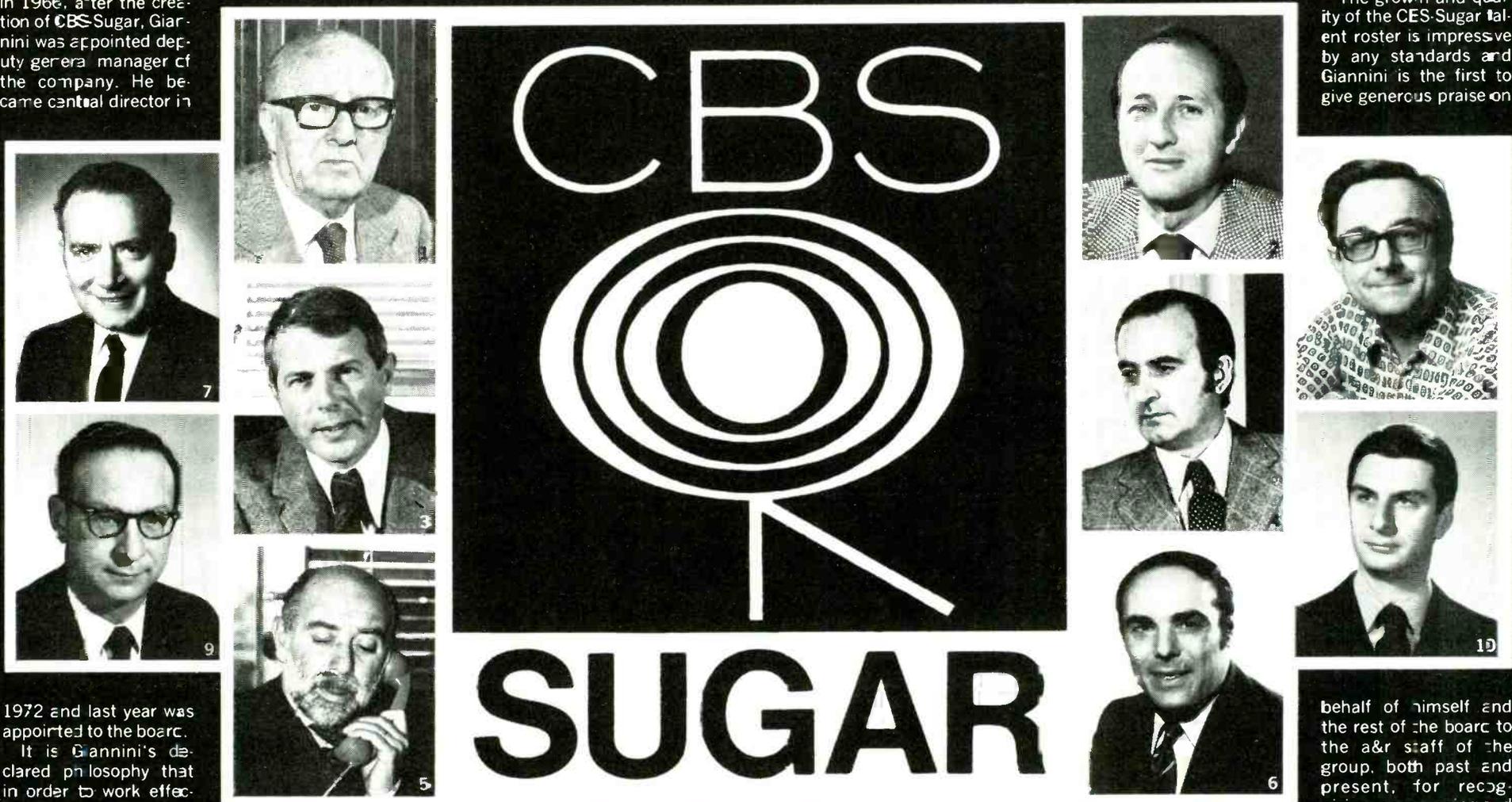
"Some of the bright new talents who have signed with us are Marcella Bella, Sandro Giacobbe, I Beans, Giardini di Simplicio and two fine comic artists, Ciccò and Renato."

"Then there are the established artists who have joined us from other companies—such as Raffaella Carrà, Fausto Leali, Bobby Solo and Claudio Villa."

"In still another category are movie actresses and tv personalities like Claudia Mori, Mita Medici, Laura Goggi and Maria Rosario Omaggio."

The growth and quality of the CBS Sugar talent roster is impressive by any standards and Giannini is the first to give generous praise on

"A company built on professionalism and human understanding."



1. Ladislao Sugar. 2. Piero Sugar. 3. Franco Crepax, senior director. 4. Sandro Delor, senior director. 5. Giuseppe Giannini, senior director. 6. M. Richard Asher, president of CBS Records International. 7. Nicholas J. Cirillo, vice president, operations, CBS Records International. 8. Peter de Rougemont, vice president, European Operations, CBS Records International. 9. Sheldon M. Wool, vice president administration and chief financial officer, CBS Records Group. 10. Professor Vittorio M. De Sanctis, attorney at law.

1972 and last year was appointed to the board.

It is Giannini's declared philosophy that in order to work effectively in the music business, you have to love music, love it enough to live it, protect it and produce it at the highest level of quality.

He joined CGD in 1959 because Sugar—whose outlook has always strongly international—needed someone to develop the potential of the CGD catalog in foreign markets and also to acquire foreign catalogs and masters.

Up to that time the success of CGD had been based virtually on two artists—Johnny Dorelli and Eddy Curtis.

Giannini's first major coup within three months of his appointment was the acquisition of the MGM license for Italy—an acquisition which was impressively and catalyzed by what can only be described as the Connie Francis explosion. Until then the maximum sale by a foreign artist had been of the order of 200,000 singles. The Connie Francis recording of "Jealous of You" (Tango della Gelosia by Mascheroni) sold in excess of 700,000. It was a unique phenomenon.

After the MGM triumph, Giannini then got representation of the United Artists catalog for Italy, and so successfully was this repertoire promoted that it prompted the then-president of UA, Art Talmadge, to comment in 1960 "I continue to see in the Italian charts published in Billboard, United Artists records appearing week after week... I'm tired!" It is not surprising that United Artists, along with several other prestigious labels, remains with CBS Sugar to this day.

In 1960 Frank Sinatra's record company, Reprise, awarded its first overseas license to CGD and the first big success was Nancy Sinatra's "Like I Do." When the Warner Bros. company took over Reprise, CGD got the entire Warner Bros. representation. The company also won representation for Italy of the A&M catalog.

Parallel with this buildup of foreign repertoire was a matching expansion in local product. One of the great landmarks, of

The man who discovered I Pooh was Giancarlo Lucariello. In 1971 he was employed in the art department of CBS Sugar but was looking for something a little more ambitious. So Giannini recommended him as a&r manager to another record company, which was about to open an Italian office. Lucariello had just started work in this capacity when he discovered I Pooh, but before he could arrange for it to be signed to the label, the company decided to close its Italian office.

So Lucariello told Giannini about the group. Giannini went to hear them play, was deeply impressed and signed them to an exclusive contract.

I Pooh's first single for CBS Sugar sold 800,000; the second sold 700,000, the third 500,000 and the fourth 700,000. Lucariello (who now rejoined CBS Sugar in the a&r department) and Giannini were thus entitled to consider themselves fairly discerning judges of talent.

Today the average I Pooh album sells more than 100,000 copies—showing it has lost none of its appeal to record buyers.

The next major Italian artist to join the CBS Sugar family was the multi-talented Adriano Celentano who had been a force on the Italian music scene since 1956. Celentano came into the group as a result of CBS Sugar's acquisition of his record label, Clan Celentano, in 1973.

Adriano Celentano is a true Italian talent whose music owes nothing to foreign influences. Today his records still fly high in the Italian charts and he has extended his creative activities to include directing and acting in movies and writing film scores.

and the public constantly in mind.

"We also owe a great debt to our international division for projecting this home-grown talent abroad and of course to the artists themselves for giving us the privilege of bringing their talents to the public both in person and on record. I want particularly to acknowledge the great contribution of artists like Adriano Celentano, Gigliola Cinquetti, I Pooh, Massimo Ranieri, Raffaella Carrà, and Gianni Nazario who have been such excellent ambassadors for Italian music throughout the world."

Another important facet of CBS Sugar's activity is the custom pressing it undertakes for domestic and foreign labels, in particular for WEA Italiana. This latter contract was signed in July last year.

"It is the combination of so many facets—the technical resources, the unflinching enthusiasm of the staff, the superlative talent represented on the various labels and the high level of creative energy that runs through all the departments—that makes CBS Sugar one of the leading companies in Italy," says Giannini. "Such a&r men as Alfredo Cerruti, Gianni Dal Dello and Arturo Zitelli are among the most outstanding in their field in Italy."

"It is because of the high caliber of our production staff and the rich repertoire on the CBS/Epic labels and on the independent labels such as ABC-Paramount, Derby, Bradleys, Philadelphia International, Monument, Brunswick, CTI, Chess, Janus, MCA, United Artists and Walt Disney that the CBS Sugar organization has achieved such excellent sales results and has been able to take a leading position in the Italian music industry as a major provider of a wide variety of musical culture to music-lovers all over the world."

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impulse
invictus
janus
kudu
mca
metromedia
mode

monument
neighborhood
philadelphia
international
probe
topolino
united artists
westminster
record bazaar

CBS-SUGAR s.p.a.

If the remarkable story of Ladislao Sugar had had its setting in the United States, it would certainly have ranked in stature with those of the great American publishing giants like the Fratelli Dreyfus and Jack Robbins. It is a story of total dedication, hard work and self-sacrifice, allied to a passionate love of music, a pronounced business flair and the occasional touch of genius.

Born in Hungary, Ladislao Sugar entered the music business when he joined the music publishing company which published the highly successful operetta, "Il Cavalino Bianco." He managed the company which toured Italy with the operetta in 1931 and he decided to remain in Italy and founded his own publishing business.

His intention was to call the new company, Melodia, but as it happened, the final "a" was somehow left off and the name became Melodi. That was the small beginning of an operation which was eventually to grow and evolve into the giant CBS-Sugar complex which today is involved in every facet of the music business.

Success came quickly to Melodi with the publication of noted operettas and musical shows like "Vittoria E Il Suo Usaro" (Victoria And Her Trooper), "Dancing At The Savoy" "The Little White Horse" and others.

From the beginning Sugar concentrated on building a strong Italian repertoire with compositions by such composers as Eldo Di Lazzaro, Gorni Kramer, Mario Schisa, Nino Ravasini, Carlo Alberto Rossi, Mario Ruccione and Ermengildo Rusconi. Among the major lyricists were Umberto Bertini, Mario Rastelli and the poet composer, Mario Panzeri. These great creative talents were the backbone of the company and they co-operated with Ladislao Sugar—just as the top writers and composers do today—with complete confidence because they had an implicit trust in his ability to bring them the international recognition and success they deserved.

In 1934, Paola Giordani, a lawyer who had founded his own music publishing company, Suvini Zerboni, for classical reper-

pany, with maestro Mascheroni as musical director and principal composer.

Throughout his long business career Sugar has always had the vision to see the way in which the music industry was developing and it was completely typical of his great entrepreneurial flair when he decided to move into the record business. He was the first publisher in Italy to recognize that the music business was becoming increasingly disk-oriented and that the only certain way for a publisher to survive was to become involved in record production.

So in 1947, through Messaggerie Musicali, Sugar took on the distribution of CGD Records. He later became a 50% partner in the company and then, finally, sole owner. One of the great CGD successes of those days was "Piccolissima Serenata" (My Little Serenade) which became an international hit.

The year 1954 saw the beginning of the long series of Italian music festivals at San Remo and the Sugar group was, naturally, very much involved. The group has enjoyed many festival triumphs over the years, not only at San Remo but at dozens of foreign events. Furthermore, many Sugar songs which did not enjoy special success at San Remo, nevertheless became big hits in other European countries and also in the United States and Japan.

The next important landmark in the Sugar story was the signing of an agreement with the Chappell Music Co. for the creation of Edizioni Chappell in Italy under the direction of Ladislao Sugar.

Throughout this period of expansion, it remained one of Sugar's great missions in life to bring increasing international recognition to Italian songwriters—and no one in the history of Italian popular music has been more successful in this endeavor. Sugar had—and still has—an uncanny flair for picking international hits. Thanks to him, Ravasini's "Per Un Bacin D'Amor" became an international success as "A Kiss Of Love"—then there were Di Paola's "Come Prima," "Chitarra Roman" (Roman Guitar), "A Man Without Love" (a big hit for Engelbert Hum-

ing Italian music on a world-wide basis. In addition, the overseas branches are constantly seeking local copyrights for international exploitation.

Early in 1966, Ladislao Sugar made an agreement with CBS to bring the CGD label into a new jointly owned company which today is known as CBS-Sugar. At the same time a jointly owned publishing company, Edizioni April Music, was established.

Today, 45 years after Ladislao Sugar founded his small Milan company, the entire Sugar group with all its divisions—the music publishing companies, CBS-Sugar and Messaggerie Musicali—is housed in a massive new complex near Milan's Linate airport. Inaugurated in June 1974, the complex occupies five floors and covers an area of 20,000 square meters.

This is the house that Sugar built—and today, at 81, Ladislao Sugar is still in his office at 9:30 every morning. He works until 1:30 p.m., then goes home for a short siesta before visiting the Messaggerie Musicali store in Milan's Galleria del Corso.

It is typical of Sugar's alertness and devoted interest in the current musical tastes of the people that he makes daily visits to the store just to see what people are buying. It is this thirst for first-hand information that is certainly one of the secrets of his prodigious success in the world of musical commerce.

After visiting the store, Sugar returns to his office at 5 p.m. and remains there until 8:30 p.m.

Says Giuseppe Giannini: "Ladislao Sugar whom I first met in 1959 is undoubtedly the most unforgettable character I have ever known. He is a man of great personal charm and

(Continued on page C/S-23)

THE LADISLAO SUGAR STORY:

"He has probably done more for Italian music than any man alive"

toire, became a partner in the Sugar organization. Giordani ran the company until his death in 1948, although in 1935, when he was under severe pressure from the fascist government, he was obliged to direct the company through his partner, Ladislao Sugar. After Giordani's death, Sugar took over control of the publishing company.

Under Sugar's leadership, the Edizioni Suvini Zerboni widened its horizons to embrace a variety of music styles—it became involved with avant-garde composers as well as the more orthodox contemporary and classical composers and also sought compositions from foreign sources, including Hungary, Japan and South America.

In 1936 Ladislao Sugar formed a sales and distribution company, Messaggerie Musicali, and also originated a monthly publication, "Canzoniere della Radio" (Radio Song Hits), which published the lyrics of the most popular songs of the day. This was a typically perceptive innovation on the part of Sugar because it really brought the songs into the people's homes and contributed greatly to their popularity.

At this time Eldo di Lazzaro's hit song, "Reginella Campagnola" was making a big impact in Italy. It was published not by Sugar but by Edizioni Musicali Italiane, a firm which had its offices in the same building as Sugar's group, and whose founder was a great friend of Sugar.

One day the two men met in the lobby. Sugar had a roll of money in his hand and the other man laughingly asked if the money was for him.

Said Sugar, with a laugh: "Yes—if you let me have the foreign rights to 'Reginella Campagnola.'"

This "little joke" led to one of the most lucrative business contracts ever made—not only for the two publishing companies involved but also for composer Di Lazzaro, whose "Reginella Campagnola" became the phenomenally successful "Woodpecker's Song." The song reaches the No. 1 spot on the U.S. hit parade in a few months.

Shortly afterwards, through typically astute exploitation by Sugar, Di Lazzaro's "La Piccinina" became another No. 1 U.S. hit as the "Ferryboat Serenade."

In 1937 Sugar further expanded his organization by acquiring the Mascheroni Publishing Com-

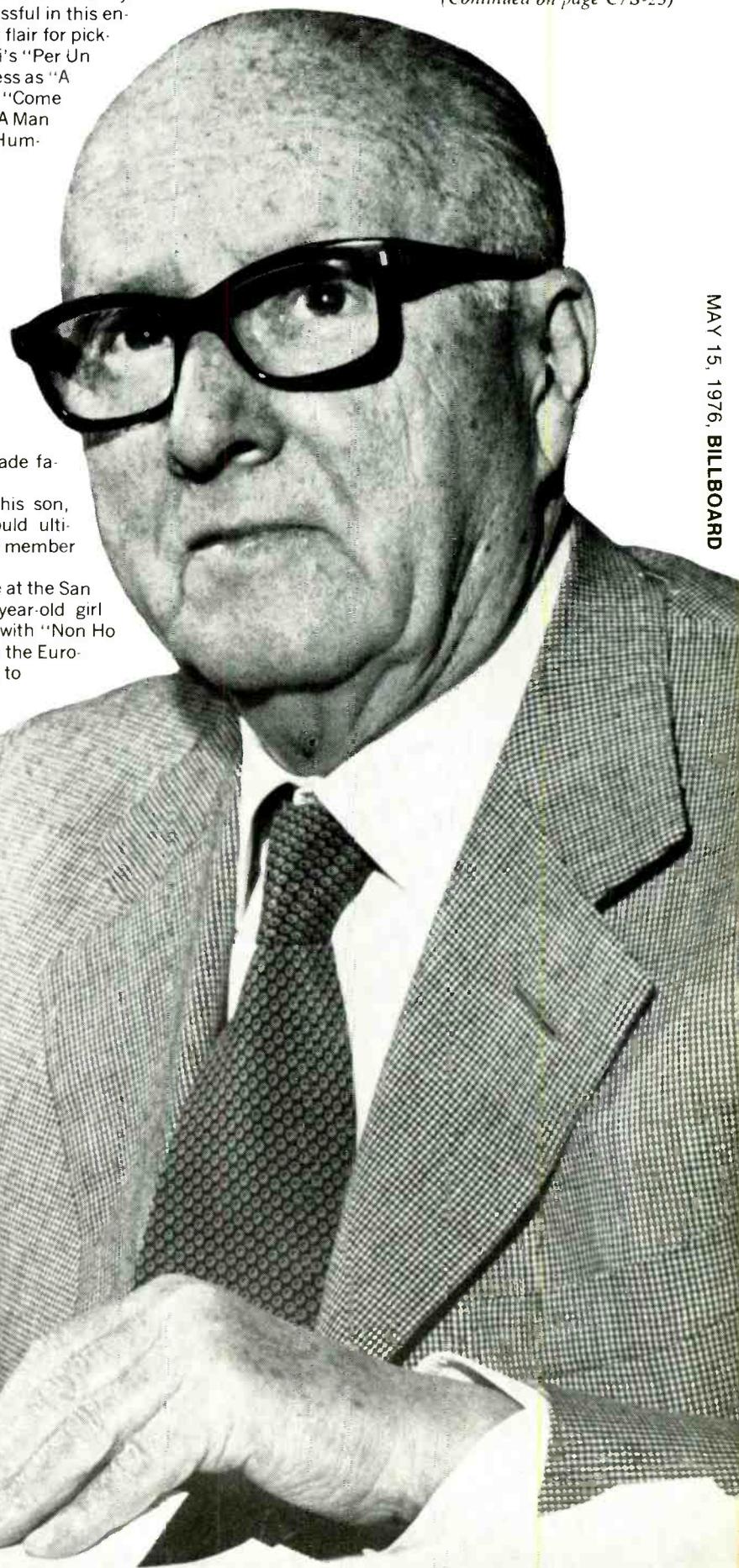
perdinck) and the song that Dean Martin made famous as "An Evening in Rome."

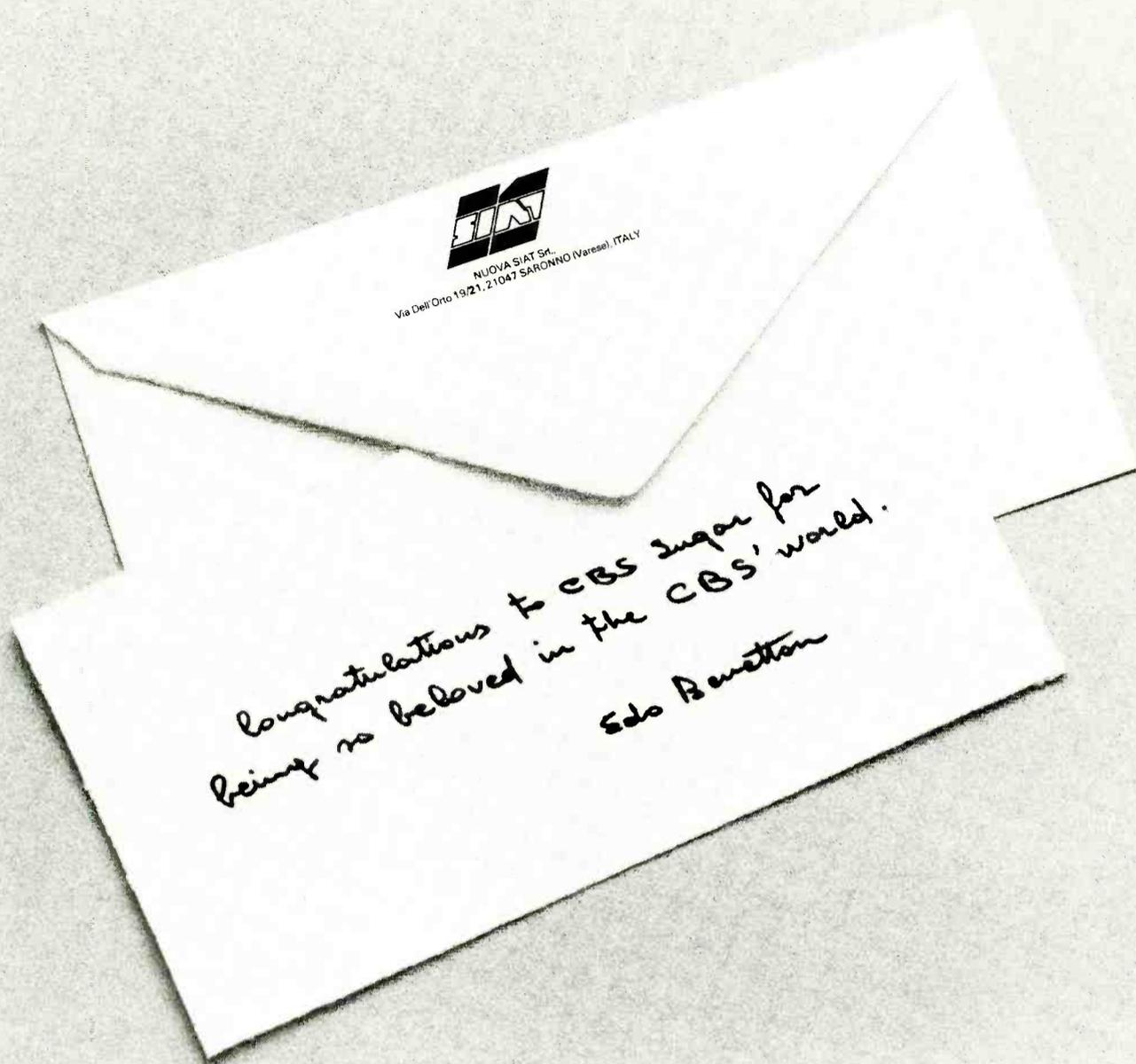
In 1960 Ladislao Sugar announced that his son, Piero was joining the organization and would ultimately be replacing him as a music committee member of the Italian Authors' Society (SIAE).

The great event of 1964 was the emergence at the San Remo Festival of a beautiful, talented 15-year-old girl called Gigliola Cinquetti who won the festival with "Non Ho L'Eta" (This Is My Prayer). She went on to win the Eurovision Song Contest and eventually, of course, to become one of Italy's major international stars.

In 1966 another young girl singer made a big impression at the San Remo Festival—she was Caterina Caselli, later to become the wife of Piero Sugar and the mother of Filippo—a four-year-old who is his grandfather's pride and joy. The name Sugar thus seems destined to live on in the Italian music industry for many decades to come.

By now the Sugar group had expanded dramatically to embrace 50 fully owned and jointly owned publishing companies in Italy with 13 fully owned branches throughout the world, all grouped under the Sugarmusic umbrella. And all these companies are dedicated to the aim of promot-





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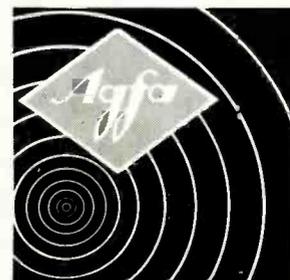
FOR SOUNDTRACK

MF 5 PR - MF 5 AC
 16 mm, 17,5 mm, 35 mm
 magnetic film

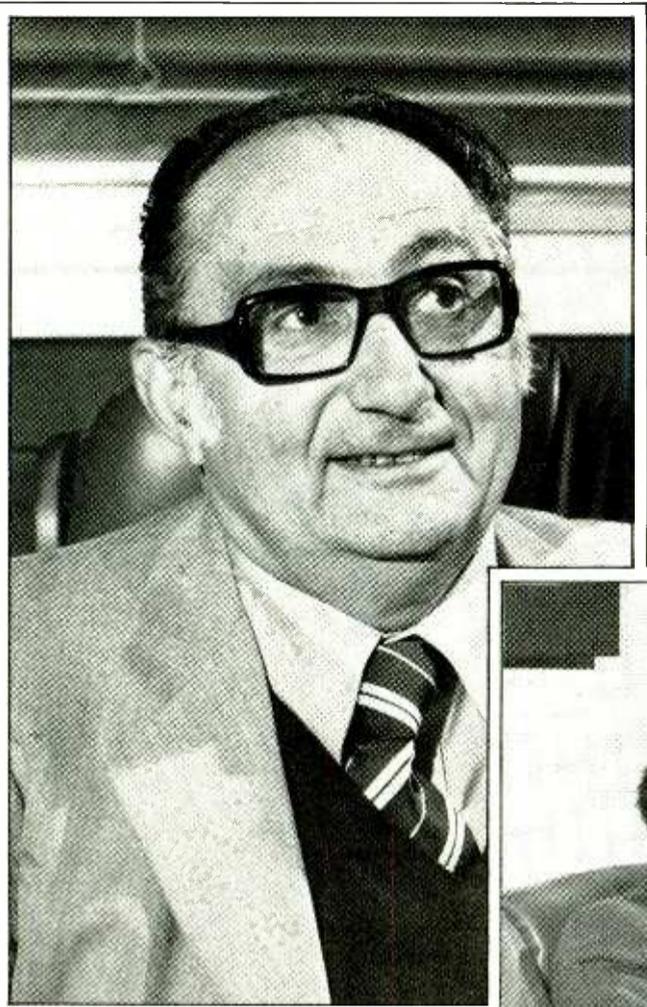
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 PER 555 - PEM 468
 1/4", 1/2", 1", 2"
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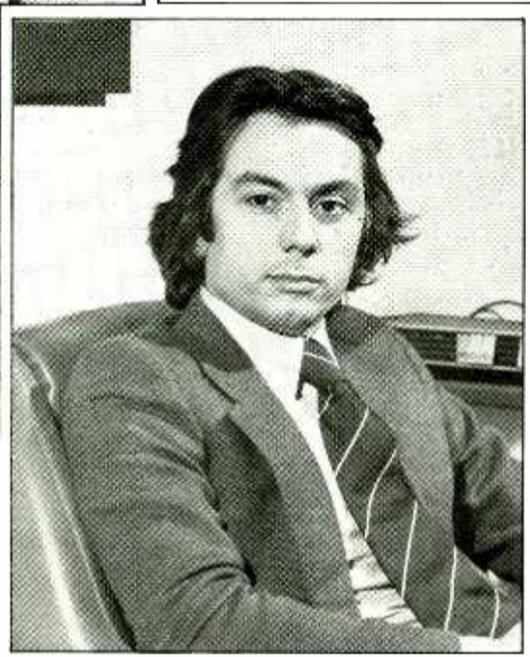
Congratulations
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SUGARMUSIC: Sugar Songs Go Round The World



Ettore Carrera.



Franco Daldello.

The Gruppo Editoriale Sugar (Sugar Publishing Group) consists of 50 companies, some of which publish predominantly local copyrights while others publish primarily, or exclusively, foreign copyrights for which they have the Italian rights.

The group has a staff of 60 and is run by general manager Ettore Carrera who has worked in the Sugar organization since 1948.

Where Italian repertoire is concerned, the group has exclusive contracts with a number of outstanding composers, many of whom have won international recognition. They include Bella, Bigazzi, Conti, Livraghi, Pace, Panzeri, Pilat, Polito, and Savoi—all distinguished songwriters who provide original songs not only for artists on the CBS-Sugar labels but also for leading singers of other record companies.

The Sugar Publishing Group has scored many international hits over the years. In some cases the successes have been achieved through recordings by Italian artists, such as Gigliola Cinquetti's "Non Ho L'Eta" and Tony Dallara's "Come Prima." In other cases the international success has come via foreign versions of the original Italian songs—such as Engelbert Humperdinck's "A Man Without Love" (Quando M'Innamoro"), Herman's Her-

mits' "Something Is Happening" (Luglio), Joe Dassin's "Ma Bonne Etoile" (Non Illuderti Mai) and, more recently, Al Martino's "To The Door Of The Sun" (Alle Porte Del Sole), which made the Top 20 a year ago March in the U.S.A.

Over the past 15 years the Sugarmusic group has established a network of 13 fully owned foreign affiliates in order to achieve maximum foreign exploitation of Italian copyrights. These companies have not only enjoyed impressive success with Italian originals but have also achieved major hits with local copyrights. An example of this is "El Bimbo" by Claude Morgan, which is an original copyright of Sugarmusic France but which has been built into a huge international hit, thanks to the energetic work of the various Sugarmusic foreign companies.

One rapidly developing aspect of the Sugar Group's activities is that concerning the publishing of Italian film scores. In this connection special agreements have been signed with such celebrated composers as Bacalov, Morricone, Ortolani, Piccioni, Torvajoli, Fli de Angelis, and others.

As far as foreign catalogs are concerned, the Sugar Group represents some of the most important British and American publishing companies. A team of seven professional managers looks after the various catalogs and ensures that the foreign copyrights get the fullest possible exploitation in Italy. Italian lyrics are commissioned for those songs deemed to have the best potential and contacts are made with singers, producers and a&r managers in order to get local recordings of the songs.

In addition, working in full co-operation with the record companies, the professional managers become heavily involved in the promotion of the various copyrights via radio, television, discotheques and jukeboxes.

Working under general manager Carrera are: Franco Daldello, manager, who also supervises the coordination and promotion of Italian productions;

A team looking after foreign copyrights and consisting of manager Dr. Sandro Pieralli and professional managers Maurizio Cannici, Valentino Maggioni, Antonio Marrapodi, Alex Perucchini and Mariangela Roveda.

The Sugar Music Group has a flourishing orchestral service and supplies some 7,000 orchestras and bands in Italy.

SUVINI ZERBONI: Pioneers The Rediscovery Of Ancient Italian Music

Edizioni Suvini Zerboni, the Milanese classical music publishing company, which was taken over by Ladislao Sugar in 1948 following the death of its founder, Paolo Giordani, is one of the most distinguished and enterprising in Italy and is active all over the world.

The company is under the direction of Susi Sugar, who is the niece of Ladislao Sugar and whose father was also in the music business in Hungary.

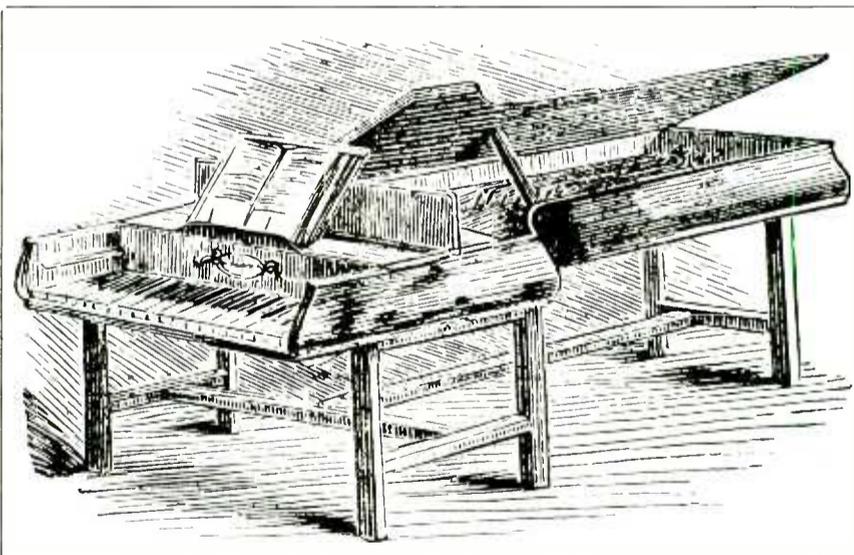
Since the war, Edizioni Suvini Zerboni, which was founded in 1930, has expanded its range of activities considerably. It not only widened its repertoire to embrace a fuller spectrum of serious music but also became much more internationally oriented.

One of the company's major activities is the publication of educational and instructional music books. Many feature modern composers such as Bruno Bartolozzi, Roberto Goitre, Carl Orff and Boris Porena. The Suvini Zerboni company was the first in Italy to produce books on electronic music.

The company is involved in the production of recordings of contemporary Italian music—in collaboration with the CBS-Sugar group—and is also extremely active in the field of popular classical music.

As far as international operations are concerned, the company has reciprocal representation agreements with the Schott company of Mainz and London, and extremely active business relations with MCA Music and Belwin Mills of New York, Faber Music of London, Albersen Music of The Hague, Holland, Real Musical of Madrid, the Nippon Gakki Co. Ltd. of Tokyo, Allans Music of Melbourne and Universal Edition of Vienna.

Among the most important names represented in the Suvini Zerboni catalog are Carlos Roque Alsina (Argentina), Jorge Antunes (Brazil), Davide Anzagli, Bruno Bartolozzi, Luciano Berio, Niccolò Castiglioni, Aldo Clementi, Luigi Dellapiccola, Franco Donatoni, Vittorio Fellegara, Kazuo Fukushima (Japan); Giorgio Federico Ghedini, Sandro Gorli, Bruno Ma-



derna, Gianfrancesco Malipiero, Riccardo Malipiero, Giacomo Manzoni, Yoritune Matsudaira and Yori Aki Matsudaira (Japan), Goffredo Petrassi, Ildebrando Pizzetti, Henri Pousseur (Belgium), Matyas Seiber (Hungary—resident in Britain), Hifumi Shimoyama (Japan), Giuseppe Sinopoli, Camillo Togni, Sandor Veress (Hungary—resident in Switzerland), Roman Vlad and Vladimir Vogel (Soviet Union—resident in Switzerland).

One of the most important initiatives of the company has been in the field of ancient Italian music. It has published the series Orpheus Italicus, under the direction of Giovanni Carli Ballola, which comprises Italian music of the 17th century in its original form. Of the works published in this series there are two concertos—one for flute and orchestra and one for clarinet and orchestra—by Saverio Mercadante; the six sonatas for harpsichord by Vincenzo Manfredini; the concerto for harpsichord and orchestra by Domenico Cimarosa and two volumes of 12 sonatas by Pietro Antonio Locatelli for flute and bass.

Among the works for guitar and lute are the complete works of Francesco da Milano, the Intavolatura by Silvius Leopold Weiss from the manuscript housed in the British Museum and the Libro di Intavolatura de Liuto by Giacomo Gorzanis, plus a very large series of other compositions dedicated to the two instruments. These form a vast part of the ancient music catalog.

Among these publications are the first scores ever transcribed in modern notation of ancient works by Ruggero Chiesa, Alvaro Company, Bruno Tonazzi, Oscar Ghiglia and Vincenzo Saldarelli.

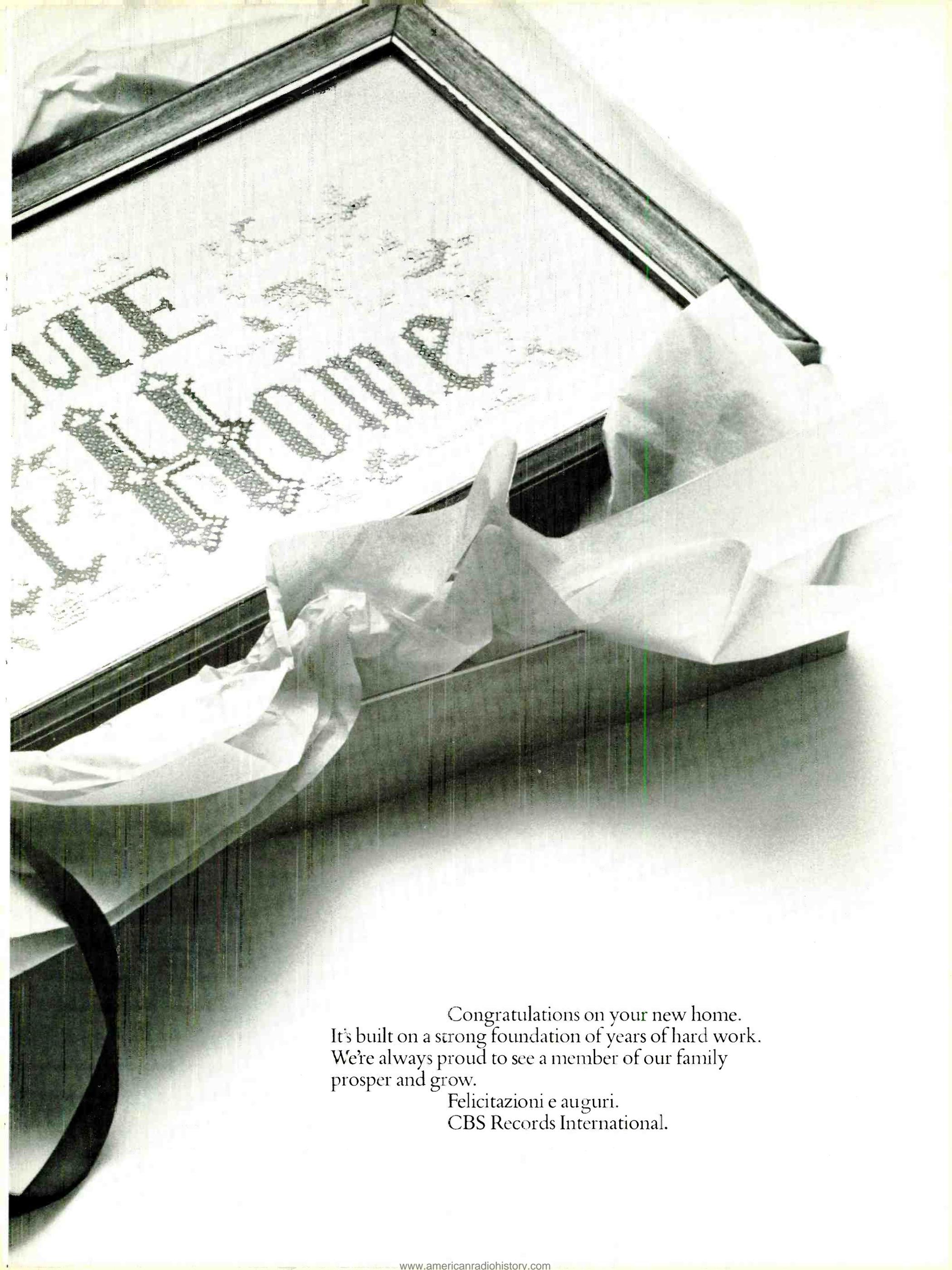
Two years ago the Suvini Zerboni publishing company began collaborating with the Luigi Cherubini Institute on a project to bring out works by Cherubini which are either hitherto unpublished or for which only centuries-old and inaccessible manuscripts exist. Similar projects are being undertaken in respect of works by Luigi Boccherini, Domenico Cimarosa, Giovanni Paisiello and Antonio Salieri.

Another important Suvini Zerboni initiative is the publication of all the symphonic works of Muzio Clementi. Already published is the "Pastoral Minuet" (Il Minuetto Pastorale). This work is being done under the direction of Pietro Spada.

In collaboration with the Italian Musicological Society, the Suvini Zerboni company will publish two previously unpublished masses ("sopra l'Aria della Monica" and "sopra L'Aria di Fiorenza") by Girolamo Frescobaldi, as well as other works by the same composer. The editorial committee of the Italian Musicological Society comprises Adriano Cavicchi, Alberto Basso, Oscar Mischiati, Fedele D'Amico, Luigi Ferdinando Tagliavini, Claudio Gallico and Nino Pirrotta.

In the educational field, to follow the celebrated "Cantar Leggendario" (Read & Sing) by Roberto Goitre, published two years ago and an overwhelming success, the company is publishing a volume by Anna Arrobbio Basso entitled "The Influence Of Music In The Development Of A Child" and a volume by Giuseppe Radole dedicated to the history and literature of the lute, guitar and viola.





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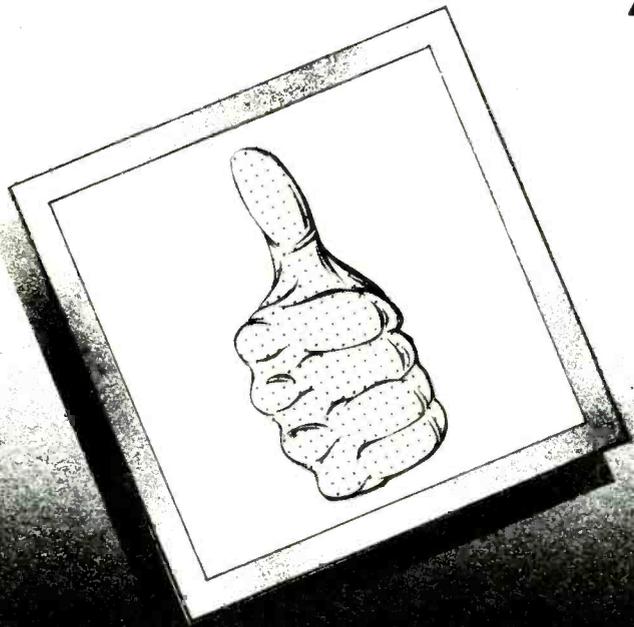
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MESSAGGERIE MUSICALI:

Supplying A Whole Range Of Musical Needs

The Messaggerie Musicali operation is a powerful network which provides the link between the production of records, tapes, sheet music, musical instruments and audio equipment and the Italian consumer.

The company was originated by Ladislao Sugar in 1936 to distribute the monthly publication, "Radio Song Hits" to newsstands and music shops.

Today the Messaggerie Musicali operation comprises two companies—the major one is a distribution company supplying record shops and other outlets throughout Italy with sound carriers and a variety of other products. The

second, Messaggerie Musicali Tempo Libero, is a retail operation that administers four record stores—two in Milan, one in Rome and one in Brescia.

The store in Milan's Galleria del Corso is one of the largest and most sophisticated in Europe and it stocks not only records, tapes and accessories but also musical instruments, audio equipment, movie projectors, sheet music and a wide range of books.

The MM distribution company employs a total of 160 salesmen who operate in eight separate sales forces. Four of these are entirely concerned with the sale of record and tapes to the traditional retail outlets. One deals with the CBS, Epic, CGD and Walt Disney repertoire; one deals with the MCA, United Artists, CTI and Brunswick labels, plus the repertoire of the independent Italian labels Aguamanda, DIG-IT, Love, Libra, Rizzoli, Smash, Spark, Splash. The third is responsible for the selling of the WEA group of labels.

The fourth of the sales forces surviving traditional retail outlets was created in April this year and is responsible for the ABC group of labels and for a recently launched CBS-Sugar mid-price line.

The other four sales forces are concerned with musical instruments and accessories, batteries, and with servicing discotheques, juke boxes, gas stations and other non-conventional outlets.

Messaggerie Musicali has 11 sales branches located in major centers throughout Italy, each with a computer terminal connected with the central computer in head office. The network services a total of 5,000 shops, of which 1,300 are specialist record dealers. The record and tape product handled by MM represents between 25 and 30 percent of the total turnover of the Italian record industry.

As well as records, tapes, sheet music, musical instruments and accessories, Messaggerie Musicali has exclusive Italian distribution of Union Carbide dry batteries and flashlights and of Sankyo tape recorders, tape decks and radios.

With sheet music Messaggerie Musicali services about 700 specialist shops. Where gas stations, small clients and department stores are concerned, MM has a specialist sales force which represents the whole range of lines—but they are predominantly involved in the sale of hit records.

Where the musical instrument operation is concerned, Messaggerie Musicali is the exclusive Italian distributor of the stylophone, a small electronic keyboard instrument manufactured by Dubreq (London), of the Bernstein piano, the Japanese-made Morris guitar and, since May 1, the Hammond range of organs.

Messaggerie Musicali's general manager is Sergio De Gennaro who joined the company in 1966. Born in Rome in 1931, De Gennaro graduated in jurisprudence and worked initially for Olivetti, the company which produced a whole generation of top managerial executives, including RCA-Italiana vice-president Giuseppe Ornato. For seven years De Gennaro worked with Olivetti selling computerized accounting systems. He then joined RCA where he worked for a further seven years, finishing as sales administrator. His first job with Messaggerie Musicali was that of commercial manager, responsible for sales and marketing. He was promoted to the position of general manager in 1969 when the group initiated its product diversification policy.

When De Gennaro joined MM it had 12 agents and two depots. Since then it has grown out of all recognition. De Gennaro's conception of diversification of the sales force is based on a logical chain. First of all there is printed music and folios; to bring that music to life requires musical instruments, producing a sound; in order to carry that sound, record and tape software is required; to listen to the sound means audio equipment; and to provide energy for the audio equipment the listener needs batteries.

Says De Gennaro: "It is difficult to conceive of a music retail outlet not requiring any of the range of products which MM has to offer. Whatever the musical needs of the Italian consumer, Messaggerie Musicali can supply them. In the Italian market, good distribution is of vital importance, and with a distribution that covers the entire peninsula and which can guarantee speedy

(Continued on page C/S-14)



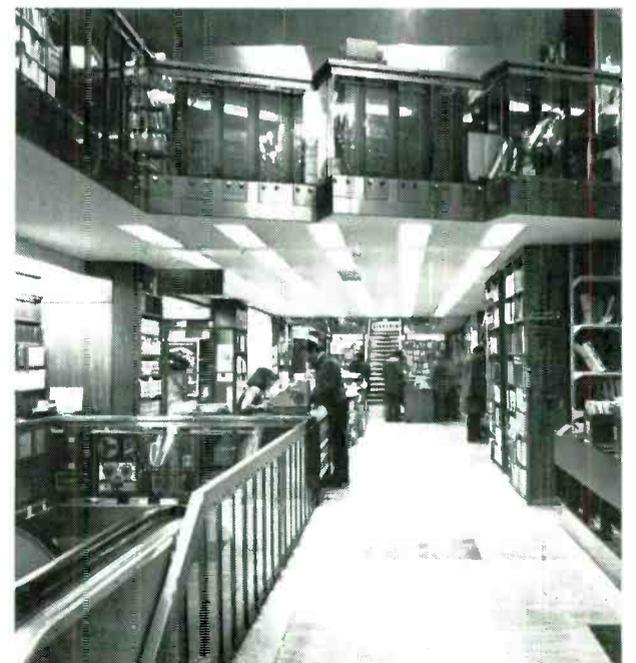
1. Sergio De Gennaro, general manager of Messaggerie Musicali. 2. Mario Paroletti, sales manager, records and tapes. 3. Alberto Ferrari, deputy administrative director. 4. Giorgio Visconti, head of marketing. 5. 6. 8. (from left) Sales managers, Romano Razzini, Roberto Guerrazzi and Luigi Ricordi. 7. Rafael Ribero Silva, sales manager, musical instrument division.



M.M.'s RETAIL OUTLETS

The Tempo Libero division of Messaggerie Musicali administers four record stores in Italy—two in Milan, one in Rome and one in Brescia. The store in Milan's Galleria del Corso, is one of the largest and most sophisticated in Europe. Below is extensive interior of the shop.

At left the MM store in Rome, located in the building where the celebrated composer Pietro Mascagni lived.



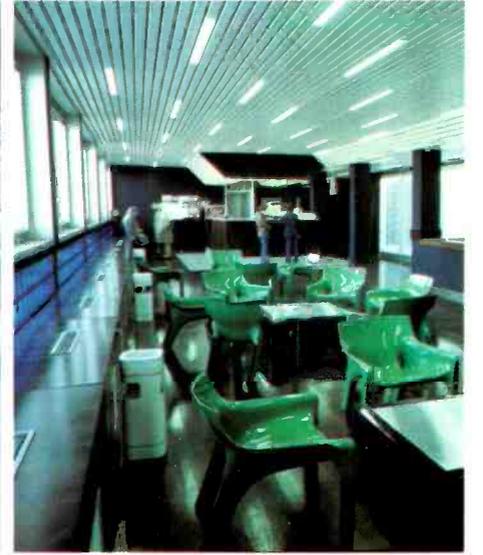
The new home of CBS-Sugar which was inaugurated in June 1974 covers an area of 20,000 square meters. The main building is surrounded by a large parking lot, set among lawns and trees.

The complex incorporates a sports playground, table tennis facilities and an adjacent soccer pitch which are much enjoyed by sports enthusiasts among the employees.

The two main sections of the complex are linked by a spacious and extensive restaurant which seats more than 200 people and serves more than 400 meals a day.

The complex comprises a printing plant, pressing plant, duplicating plant, general warehouse and dispatch department and administrative offices.

THE CBS/SUGAR MESSAGGERIE MUSICALI SUVINI ZERBONI COMPLEX



The elegant board room (top left). More dramatic decor is seen in the first floor bar (top right). Directly above, the beautifully appointed control room of the main studio. At right one of three recording studios. It can accommodate up to 80 musicians and boasts the most up-to-date equipment.



The printing department (directly above) produces a wide variety of record sleeves and publicity material. Below, the impressive entrance to the \$11 million CBS/Sugar complex. Top right shows one of the most unusual features of the complex, red-carpeted amphitheater that accommodates 250 people for auditions and discussions. A fish-eye shot (next to top right) of the record pressing department, and directly below the cassette duplication plant. Bottom right shows the 200-seater restaurant that offers a wide choice of excellently prepared dishes and dispenses more than 400 meals daily.



Other features of the CBS-Sugar complex, which is fully air-conditioned include a library, apartments for overnight accommodation for artists, a large graphic studio, and a beautiful roof which is surrounded by the fourth floor offices.

SUGAR'S 20 YEARS OF SUCCESS IN GERMANY

Sugar Music has existed as a company in Germany for the past 20 years but only since January 1, 1975, has it been based in Munich.

Manager is Elio Gariboldi, a 31-year-old Italian with 10 years' experience as a CBS/Sugar producer in his own country. In the 1972-73 period, two million singles were sold here through artists like Gianni Nazzaro, Renato and the group I Profeti.

Prior to opening the Munich office, Gariboldi worked from the Schott offices in Mainz. Big Sugar successes here started from February 1974, with "Alle Porte Del Sole," through a German version by Gigliola Cinquetti, followed by "Nessuno Mai," by Marcella, which did well in the discotheques along with another German version, this time by Gilla.

A followup success was "Prisencolinensininecutor," by Adriano Celentano, who is the most popular Italian artist in Germany.

There has also been good exposure through television and radio for Gianni Bella and for Loredana Berté. "Si Ja" was placed second in the Eurovision Song Contest via Gigliola Cinquetti and "Bellissima" was another hit for Celentano.

"El Bimbo," an international success, hit Germany in September 1974. From that one composition, Sugar had five singles on the market and around 20 album versions. And in the annual Musikmarkt survey for instrumental singles, "El Bimbo" is at number one and two.

Then came the move to the Munich offices and inevitably it took a few months for Gariboldi and his assistant, Wolfie Eisele, to organize the new setup. But "Tornero," which became "Wart Auf Mich" in Germany exploded, and Gariboldi says: "We are sure that never before had a record in Italian stayed 20 weeks in the German Top 10. In Italian it sold 400,000 records, and the German version by Michael Holm sold 280,000."

Other successful 1975 titles included Richard Anthony's "Verlebt in die Eigene Frau," Marcella's "Negro," various versions of "La Balanga," and the film theme "Yuppi Du" by Celentano.

Immediate singles likely to create interest in Germany are "Aufwiedersehen Amore," by Gigliola Cinquetti and "Bobo Step," an instrumental from the composer of "El Bimbo."



Varied musical goods point up CBS/Sugar vitality in Messaggerie Musicali-Tempo Libero shop in Brescia.

CREDITS

Special issues editor, Earl Paige. Written by Sylvia Manasse, coordinated by Billboard's chief Italian representative Germano Ruscitto and CBS-Sugar pressman Ray Martino, and edited by Mike Hennessey, European editorial director. Art, Daniel J. Chapman. Production, John Halloran.

EL BIMBO A SMASH IN FRANCE

One of the biggest-ever of the Sugar Music hits in France is "El Bimbo," by Bimbo Jet, which has total worldwide sales of more than five million records.

This is the kind of success story Marcel Marouani, Sugar's French representative, wants to repeat.

In fact, he has several other big successes, including "Amoureux de Ma Femme," by Richard Anthony; Joe Dassin's "Ma Bonne Etoile"; the 1973 Eurovision winner "Tu Te Reconnaitras," sung by Anne-Marie David, and "Quelque Chose et Moe," by Gerard Lenorman.

Marouani says success depends on careful selection of songs suitable for the French market. While it is true that France and Italy are both Latin, there are essential differences in taste and trend and full attention has to be paid to those differences.

"For example, from 1965 to 1970 we did very well indeed in France. But from then onwards we had to be very careful, and for one very good reason. Italian songs tended to become over-sophisticated for our market, and certain Italian folklore songs crept in.

"But now again we know where we are going and our acquisitions are tuned to match French musical taste. We have one or two ready for adaptation and we're confident they will renew a successful run. We really have no problems over the Sugar Music catalog."

Messaggerie Musicali

Continued from page C/S-11

delivery, Messaggerie Musicali is an indispensable adjunct of the group's record production and music publishing activities."

De Gennaro says that a major reason for the growth and super-efficiency of MM is that it has a brilliant top management team. Mario Paroletti, head of the record and tape division, came to MM from RCA and has long years of experience in the field; Roberto Guerrazzi, Luigi Ricordo, Romano Razzini have all had much experience in the field of distribution and marketing manager Giorgio Visconti has a profound knowledge of marketing gained from service with RCA and Voxson.

Congratulations and Thanks CBS-SUGAR SUGARMUSIC MESSAGGERIA MUSICALI

for your continued support in making our records great!

Management: Trident Agency, Maurizio Salvadori & Angelo Carrara—Via S. Maurilio, 13—Milano, Italy
Telephone: 86 44 33 and 87 23 41

milano 15 MAY 1976

per conoscenza a SUGAR

da PIPPO LA ROSA

a MESSAGGERIE MUSICALI

wished to thank you for your collaboration!

From:

ABBA, MIDDLE OF THE ROAD, MARCIA HINES,
DANIEL GERARD, PIERFRANCO CASTELLI,
RICHARD ANTHONY, MICHEL SARDOU.

the DIG-IT INTERNATIONAL RECORDS - ITALY

MARKETING & PROMOTION:

"It's easy when you have such a gifted team," says Porta

The marketing and promotion of CBS-Sugar product is the responsibility of Johnny Porta, who heads up a young and talented team.

Porta's first contact with the Sugar organization was in 1961-62 when he was running the publicity and press department of the MGM picture division in Milan. Says Porta: "I worked with Giuseppe Giannini and Sandro Delor on the Connie Francis film, 'Where The Boys Are' and they did such a beautiful job that Connie's single, 'Jealous Of You' was one of the biggest foreign records of all time."

The favorable impression was mutual, because Giannini subsequently invited Porta to come to work with him in the Compagnia Generale del Disco. Porta jumped at the chance and has been with the organization ever since.

Porta works under the supervision of central director Sandro Delor whose special responsibility is formulating the promotion program for all the labels handled by CBS-Sugar.

Information on national product is sup-

plied by the a&r department, while that concerning foreign product emanates from the various label managers.

Meetings are held every two weeks to discuss and decide the best promotional paths to follow in launching new artists and in sustaining the popularity of already established acts.

The question of the timing of a particular new release is one which is carefully considered and the marketing and promotion campaign is developed in close co-operation with Messagerie Musicali executives who can supply vital information as to the mood and temperature of the market at any given time. In this way promotion and marketing can be tailored to match as closely as possible the predispositions of the record-buying public.

Porta's department exploits all the traditional media, including television and radio—both the official government channels and the newly created independent stations which now number around 150 and which have a voracious appetite for pop music. Pop, in fact, accounts for 80 percent of their programming.

Much use is made, too, of the press both in terms of providing extensive material for editorial coverage and also of running advertising campaigns in specialist music publications.

A fast-developing me-

dium for promotion is the discotheque network. Discotheques—which now number 500 in Italy—are particularly important when it comes to launching new product, and play in these establishments provide a decided stimulus to record sales.

Jukeboxes are also of considerable importance in promoting sales. There are currently more than 40,000 operating in Italy.

Finally the promotion and marketing department makes extensive use of all the contemporary paraphernalia of promotion—such as stickers, streamers, T-shirts and personalized gadgets.

In the promotion and marketing department, Johnny Porta presides over:

Marina Testori, the young lady who runs the press office; Anna Esengrini, who is in charge of radio and discotheque promotion;

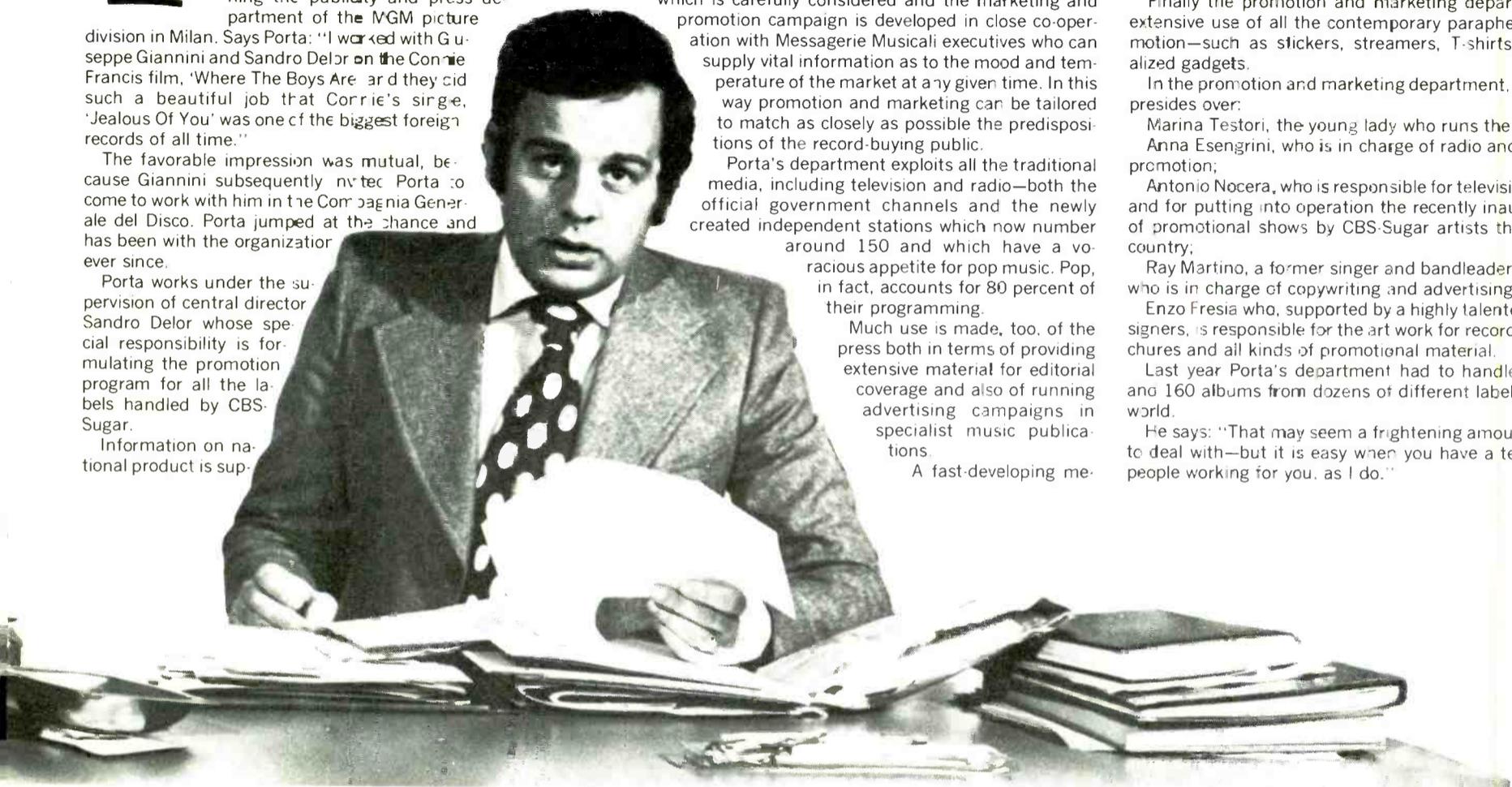
Antonio Nocera, who is responsible for television promotion and for putting into operation the recently inaugurated idea of promotional shows by CBS-Sugar artists throughout the country;

Ray Martino, a former singer and bandleader of the fifties, who is in charge of copywriting and advertising;

Enzo Fresia who, supported by a highly talented staff of designers, is responsible for the art work for record sleeves, brochures and all kinds of promotional material.

Last year Porta's department had to handle 160 singles and 160 albums from dozens of different labels all over the world.

He says: "That may seem a frightening amount of product to deal with—but it is easy when you have a team of smart people working for you, as I do."



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GRUPPO EDITORIALE SUGAR



Messaggerie Musicali-Tempo Libero building (lower left) and sales office (upper left). The CBS/Sugar complex (above) and entrance hall.



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and SUGARMUSIC**

**for your support and cooperation
in making great
PATRIZIO SANDRELLI's repertoire
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- “Rosa” (Rose)
- “Piccolo Fiore Nero” (Little Black Flower)
- “Fratello In Amore” (Brother In Love)
- “Piccola Donna Addio” (Good-bye Little Woman)
- “A Letto Senza Cena” (In Bed Without Dinner)

SMASH

Congratulations
and
Continued
Success

UNITED ARTISTS
MUSIC GROUP

i pooh



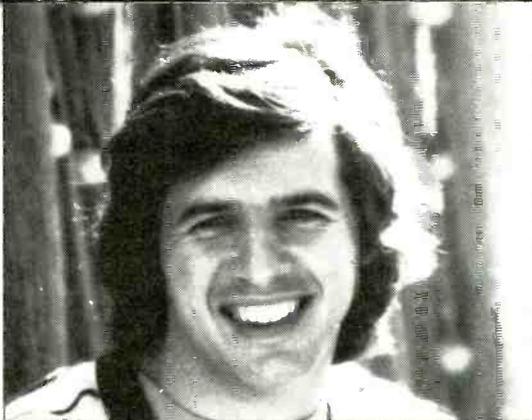
marcella bella



raffaella carrà



il giardino dei semplici



sandro giacobbe



cочи e renato

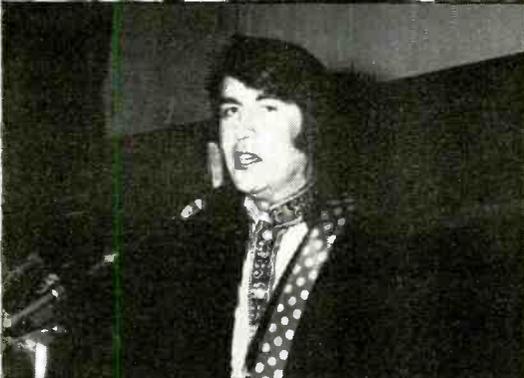
adriano celentano



catherine spaak



lorenzo pilat



cico

adriano celentano



alice visconti



claudia mori



gigliola cinquetti



loy & altomare



daniela goggi



i gatti di vicolo miracoli



ciro sebastianelli



i profeti



gianni nazzero

i bears



opera



i caelestium



loredana berté



johnny dorelli



franco califano



pieter felisatti



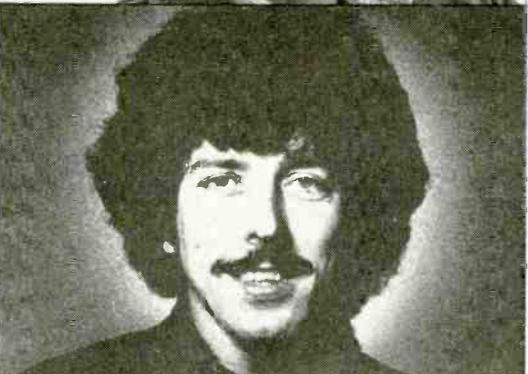
i camaleonti



oscar prudente



mario lavezi



gianni bella



massimo ranieri



umberto tozzi



loretta goggi



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from the following companies which we are sole agent of:

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11 branches in the key Italian cities (Turin, Milan, Padua, Genoa, Bologna, Florence, Pescara, Rome, Naples, Bari, Catania) - linked to the main Milan branch through computer terminals;
160 enthusiast, dynamic and selected salesmen;
4 large music shops in Milan, Rome and Brescia

Our company has quickly grown from 1966 to 1975, doubling its turnover and diversifying the distributed product. In 1966 we started distributing on large scale thanks to the CBS-Sugar catalogs, to which our warmest thanks are addressed. Last, but not least, we recently acquired the WEA Italiana distribution and reached a position of absolute pre-eminence in Italy. On 1st May 1976 we were appointed sole agents for the Hammond Organ Co. and thus became leaders in the field of musical instrument distribution.

Messaggerie Musicali S.p.A. - Via M. F. Quintiliano 40 - 20138 Milano - Tel. 5084 - Telex N. 35063

THE A&R DEPARTMENT

"Meaningful lyrics are adding a new dimension to Italian songs"

"Music in Italy today is greatly influenced by the music of other countries throughout the world," says Alfredo Cerruti, Italian repertoire a&r manager of CBS-Sugar.

"That's not to say," he adds, "that Italian music is a copy of music from other sources. Italian music has its own valid characteristics, its own style and form of expression—but with today's intensive level of communication it is inevitable that the technique of presentation has become more or less the same in every country."

"Where pure pop music is concerned, the style is international; the special characteristics of a country's music show themselves more readily in folk music, in socio-political songs and in the special music of particular regions, such as the Neapolitan area. Neapolitan songs are, after all, a classic expression of Italian popular, romantic music."

Cerruti feels that one of the major developments in Italian popular music has been in the area of lyrics. "Whereas a lot of Italian songs at one time used to have such meaningless

lyrics as 'dideedede cucucui,' the best songs today have powerful poetic and meaningful lyrics which have added a new dimension to Italian music production," he says. "Today it is much more a case of the song which sells, rather than the star."

The CBS-Sugar a&r department prides itself on being alert to all new musical trends and developments in Italy and is very much concerned to provide an outlet for the creative energies of up and coming composers and lyricists.

"It is no longer a question of song-writers hanging out in their little cafes and hoping to be recognized," says Cerruti. "Today they come straight to us—or contact us through the manager of another artist."

"We always evaluate new talent in terms of both national and international potential and we have to learn to distinguish between those song subjects with really universal appeal and those which are only of interest to the Italian record buyer."

Cerruti joined CBS-Sugar four

(Continued on page C/S-23)



THE INTERNATIONAL DIVISION

"Inspired by a love of music"

If having a bright young person as head of the international division of a record company is the key to energetic and effective promotion, then having two bright young people in that position is doubly advantageous.

CBS-Sugar's international division is directed by Giuliana Quadrelli and Marialuisa Pasini and their responsibility is to focus world-wide attention and interest on CBS-Sugar's roster of Italian artists.

Giuliana Quadrelli came to the CBS-Sugar company 12 years ago and was joined by Marialuisa Pasini five years later. Their job is to maintain close contact with CBS branches throughout the world and to offer ideas and information to help break Italian artists outside Italy.

According to Quadrelli and Pasini, the countries where it is the most difficult to promote Italian artists are the U.S. and the U.K. This is, they say, not so much a matter of linguistic problems but more due to the fact that these countries have a very strong national repertoire.

The biggest foreign outlets for Italian artists are Japan and the South American countries and in Europe there are increasingly good possibilities in Germany, France, Spain and Austria and Switzerland.

Asked why Italian artists get such ready acceptance in Japan, Quadrelli and Pasini explain that Japanese audiences are strongly influenced by western music but have no native exponents. Italian music is refreshingly different.

There is a very favorable response to Italian artists, too, in the East European countries; they get excellent exposure on tours and through radio airplay, although at present very few records by Italian artists are released. Nevertheless the international division is hopeful that it may ultimately be possible to finalize deals for the release of more Italian product in the East European countries.

The most effective way of breaking Italian artists in foreign markets is through tours and television appearances. These personal appearances are planned in close co-operation with the artists and are co-ordinated by the international division in Milan through the various CBS companies abroad, so that an effort can be made to boost record sales.

Even with an artist of the stature of Gigliola Cinquetti, who requires no special promotion for her records (which are in constant demand) the international division nevertheless helps pro-

(Continued on page C/S-23)



Alfredo Cerruti, artistic director (top circled). From left, Maria Luisa Pasini; Emanuela Radisa, assistant; Giuliana Quadrelli.



SOME OF THE KEY PEOPLE AT CBS/SUGAR

1. Edmondo Besjno, head of administration of CBS-Sugar. 2. Cesare Vajani, administration manager of Messaggerie Musicali. 3. Gianfranco Domeneghetti, secretary of Sugar Music. 4. Dr. Alessandro Pieralli, director of Edizioni Arcamando. 5. CBS-Sugar press officer, Marina Testori. 6. Anna Maria Biancardi of the CBS classical music department. 7. Publishing professional managers (left to right) Alex Perucchini, Valentino Maggioni, Angela Castoldi, M. Angela Roveda, Maurizio Cannici and Antonio Marrapodi. 8. Franco Mompellio, United Artists label manager. 9. Luciano Mortez on, Walt Disney label manager. 10. Andrea Floriani, MCA label manager. 11. Maurizio Cannici, ABC label manager. 12. Gian Borasi, label manager for Kudu, CTI, Bradleys, Chess and Gull. 13. Ernesto Tabarelli, CBS label manager.



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MATHIEU • TINO ROSSI • PERCY FAITH • E. HUMPERDINCK •
TREMELDES • HERMAN HERMITS • TOM JONES • PERRY
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DASSIN • CARAVELLI • GENE PITNEY • PAUL MAURIAT •
MICHEL HOLM • CILLA BLACK • SAMANTHA JONES •
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LIBERACE • MIDNIGHT VOICES • AL HIRT • ROBERT
GOULET • TONY MOTTOLA • ENOCH LIGHT • VIKKICARR •

Nessuno mi può giudicare

(Beretta-Del Prete-Panzeri-Pace)

AMOUREUX DE MA FEMME
DIE GEFAHRLICHEN JAHRE

Non ho l'età (per amarti)

(Panzeri-Nisa)

THIS IS MY PRAYER
JE SUIS A' TOI
LUNA NEL BLU

Non illuderti mai

(Pace-Panzeri-Pilat)

MY LITTLE LADY
MA BONNE ETOILE

La romanina

(Micheli-Di Lazzaro)

THE ROMAN GIRL
AU PETIT BAL SOUS LA LUNE

La rosa nera

(Pace-Panzeri-Pilat)

WONDERFUL FEELING
LA ROSE
DAS GLUCK IST TREU

L'edera

(B' Aquisto-Seracini)

CONSTANTLY
MERCY
WENN DIE WOLKEN ZIEH'N

Per un bacin d'amor

(Vasini-U. Bertini)

TELL ME YOU ARE MINE
POUR UN REVE D'AMOUR
EINE NACHT IN SORRENT

Addormentarmi così

(Biri-Mascheroni)

SO ENDS MY SEARCH FOR A DREAM
COMME ON EST BIEN DANS TES BRAS
SO WIRD DER ABEND ERST SCHON

Alle porte del sole

(Pace-Panzeri-Pilat-Conti)

TO THE DOOR OF THE SUN

Amore baciami

(G.C. Testoni-C.A. Rossi)

HONESTLY
CE SERAIT MERVEILLEUX
ES GIBT KEIN GLUCK FUR MICH

Aveva un bavero

(Panzeri-Ripa)

TOYLAND HOLIDAY
EN VESTON JAUNE
ES WAR IN NAPOLI VOR VIELEN JAHREN

Casetta in Canada

(Panzeri-Mascheroni)

LE RANCH DE MARIA
WIR KAUFEN UNS EIN HAUSCHEN

La piccinina

(Panzeri-Di Lazzaro)

FERRY-BOAT SERENADE
TOI QUI MON COEUR APPELLE
DAS BLONDE KATCHEN

La pioggia

(Argenio-Panzeri-Conti-Pace)

L'ORAGE
TOMORROW

Fiorin fiorello

(Mendes-Mascheroni)

IN LOVE
PASSIONNEMENT

Chella llà

(Bertini-Di Paola-Taccani)

HA! HA! HA!
OH LA LA'
CHELLA LLA'

Chitarra romana

(Bruno-Di Lazzaro)

WHEN I DREAM OF OLD VIENNA
MA GUITARE CHANTE
ALLE LIEDER

Come prima

(Panzeri-Di Paola-Taccani)

FOR THE FIRST TIME
TU ME DONNES
COME PRIMA

Quando m'innamoro

(Pace-Panzeri-Livraghi)

A MAN WITHOUT LOVE
COMMENT TE DIRE
WENN ICH MICH VERLIEBE

Reginella campagnola

(Bruno-Di Lazzaro)

THE WOODPECKER
REGINELLA
AM ABEND AUF DER HEIDE

Si

(Pace-Panzeri-Pilat-Conti)

LUI
GO (BEFORE YOU BREAK MY HEART)

Piccolissima serenata

(Amurri-Ferrio)

LITTLE SERENADE
DU MOMENT QU'ON S'AIME
PICCOLISSIMA SERENATA

L'ultima occasione

(Del Monaco-Climax)

ONCE THERE WAS A TIME

Luglio

(Del Turco-Bigazzi)

HEISS WIE DIE SONNE
SOMETHING IS HAPPENING

GRUPPO EDITORIALE SUGAR

A sign of gratitude to
MESSAGGERIE MUSICALI
CBS/SUGAR
 and
SUGARMUSIC
 for a nice co-operation

SPLASH
 Naples Italy

**WE ARE
 HAPPY
 TO BE PART
 OF THE
 SUGAR
 "FAMIGLIA"**

Jean & Roland Kluger
 SUGAR BENELUX

Ladislao Sugar Story

• Continued from page C/S-5

warmth and of total sincerity; he is quiet and modest, with a subtle mind and a fine sense of humor.

"He is not only a formidable businessman, but he is also extremely knowledgeable about the legal aspects of publishing—I have known lawyers in New York call him for advice.

"He has given the benefit of his wide experience, acumen and imagination to many people in the music industry and is universally respected throughout the music world."

The huge new CBS-Sugar—Sugarmusic—Messaggerie Musicali complex represents the realization of a dream for Ladislao Sugar, the gentle giant, the quiet Hungarian who with unswerving dedication and matchless initiative built one of the most illustrious music empires in the world. But he is not a man to rest on his laurels.

"He can still spot a hit," says Giannini, "the most recent example being that huge international success, 'El Bimbo.' And he is still very active in the Italian music publishers' association.

"All in all he is a man with a unique combination of talents and a quite exceptional resourcefulness who has probably done more for Italian music than any man alive."

Inspired By Music

• Continued from page C/S-21

mote and publicize her personal appearances. It is one of the services which CBS-Sugar provides to all its contract artists.

Currently big on the international scene is Gianni Nazzaro, who is making an increasingly strong impression both as a personality and as an artist. This breakthrough was achieved by means of a song called "Romanella," which became a massive hit in France where it sold more than 500,000 copies.

Say Quadrelli and Pasini: "We are constantly looking for an improvement in the international penetration of Italian artists. We always try hard and sometimes we fail; but our enthusiasm does not diminish because. Above all, we love music."

A&R Department

• Continued from page C/S-21

years ago. He first became involved in the music industry when a good friend asked him to join him in forming a music publishing company. As he puts it: "When you love music and become involved in it as a profession, you just cannot leave it. You are hooked for life!"

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Best Selling
Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	17	6	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
2	5	6	SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
3	3	10	BARRY LYNDON/ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING Warner Bros. BS 2903
4	4	14	ISAO TOMITA: Firebird RCA ARL1-1312
5	2	6	BELLINI: I Capuletti & I Montecchi Sills, Baker, New Philharmonic Orchestra (Patane), Angel SCLX 3824 (Capitol)
6	1	14	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
7	7	14	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
8	8	10	TCHAIKOVSKY: Piano Concerto #1 Lazar Berman, Berlin Philharmonic Orchestra (Karajan), DGG 2530.677 (Polydor)
9	6	10	BARBRA STREISAND: Classical Barbra Columbia M 33452
10	11	23	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
11	10	10	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
12	9	19	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
13	14	32	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
14	16	10	LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
15	15	10	TCHAIKOVSKY: Symphony #4 New York Philharmonic Orchestra (Bernstein), Columbia M 33886
16	26	6	R. STRAUSS: Also Sprach Zarathustra Chicago Symphony Orchestra (Solti), London CS 6978
17	13	10	PROKOFIEFF: Sonata #8 Lazar Berman, DGG 2530.677 (Polydor)
18	12	32	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
19	NEW ENTRY		HAYDN: Le Fedelta Premiata Suisse Romande Radio Chorus & Lausanne Chamber Orchestra (Dorati), Philips 6707.028 (Phonogram)
20	20	28	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
21	18	10	MOZART: The "Great" Mass in C Minor New Philharmonia Orchestra (Leppard), Seraphim S 60257 (Capitol)
22	23	6	SONDHEIM: Pacific Overtures/Original Broadway Cast RCA ARL1-1367
23	NEW ENTRY		PAVAROTTI IN CONCERT London OS 26391
24	21	10	CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
25	25	14	THE ART OF COURTLY LOVE Early Music Consort (Munrow), Seraphim SIC 6092 (Capitol)
26	NEW ENTRY		PROKOFIEV: 5 Piano Concertos Ashkenazy, London Symphony Orchestra (Previn), London CSA 2314
27	27	6	MAX MORATH: World Of Scott Joplin Vol. 2 Vanguard VSD 351
28	19	28	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
29	24	14	HAYDN/MOZART CANTATAS Janet Baker, Philips 6500.660 (Phonogram)
30	NEW ENTRY		BEETHOVEN: Concerto for Piano (Complete) Rubinstein, London Philharmonic Orchestra (Barenboim), RCA Red Seal CRL5-1415
31	37	6	ROMERO: Spanish Virtuoso Angel S 36094 (Capitol)
32	33	101	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
33	22	23	KORNGOLD: Die Tote Stadt Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
34	29	10	RACHMANINOFF: Piano Concerti #3 Vladimir Ashkenazy, Philadelphia Orchestra (Ormandy), RCA Red Seal ARL1-1324
35	NEW ENTRY		BERNARD HERRMANN CONDUCTS GREAT BRITISH FILM SCORES National Philharmonic Orchestra, Phase 4 SPC 21149 (London)
36	35	36	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
37	NEW ENTRY		FAURE: Requiem Op. 48 Netherlands Radio Chorus & Rotterdam Philharmonic Orchestra (Fournet), Philips 6500.968 (Phonogram)
38	NEW ENTRY		RESPHIGI: Ancient Airs & Dances Los Angeles Chamber Orchestra (Marriner), Angel S 37301 (Capitol)
39	NEW ENTRY		ALICIA de LARROCHA: Spanish Encores London CS 6953
40	36	28	SIBELIUS: Symphony #5 & Symphony #7 Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)

Classical



Jessie Sampley photo

FIDDLE FANS—Collectors line up to have violinist Eugene Fodor autograph one of his recent RCA albums. Scene of the signing session is the Franklin Music store in Atlanta. Later in the day Fodor stopped by at the Peaches store in town to immortalize his hand prints in cement.

STEREO-SQ

Col Goes Single Inventory

• Continued from page 1

rush-processed for shipment to the field May 24.

While it is generally agreed that quad sales have been in the doldrums at the retailer level, Columbia executives deny that the new policy represents a retreat from their commitment to 4-channel. They look upon it, rather, as opening up new opportunities for greater quad acceptance by the public and the trade.

"We feel our policy will remove an irritant at the dealer level," says Marvin Saines, Columbia, vice president in charge of Masterworks. "Retailers have been very vocal about the problem of double inventory."

The company is quick to admit that the change in policy was influenced in part by the experience of Angel Records. Angel's introduction of "quiet quad" some two years ago and the gradual public identification of these disks as containing 4-channel information has apparently been received with no resistance by dealers or consumers.

Angel merchandising executives have been unable to pinpoint additional sales that the quad element might have generated. But, as importantly, neither have they encountered any evidence that regular stereo customers are bypassing the product as unsuitable for their playback equipment.

Meanwhile, they have been garnering the benefits of single inventory economies in production and handling.

In its low-key identification of the 4-channel capability of its new compatible Masterworks product, Columbia will exceed even Angel's diffidence. Angel's SQ/stereos may be quickly tagged by their encircled logos. However, nothing on the cover of the new Columbia disks will betray their double-duty properties. Only a boxed-off legend on the back liner will disclose the quad potential.

The legend will read: "This Stereo/quadraphonic disk is fully compatible with every audio system—stereo or four-channel."

Although Columbia will maintain the price differential of \$1 at list between disk and tape in regular classical material, in the case of the "Lady" caster all tape configurations will carry the same price as the disk. As in other cast albums, the album price will be \$7.98, but for all formats.

With \$6.98 classics, quad cartridge counterparts will now list at \$7.98, or \$1 less than in the past. Prices of 8-track stereo, and stereo cassettes remain at \$7.98.

With the new SQ/Stereo disks soon to enter the marketplace, Columbia will be in the anomalous po-

sition of having 4-channel product at two price levels. The label has about 70 classics in double stereo and quad inventory in its active catalog, with the latter still to hold to the \$7.98 list.

Spokesmen say there are no current plans to reduce the price of these catalog SQ disks, or quad cartridges where the repertoire is also offered in that format. It is believed, however, that as inventory runs out, titles to be retained in active SQ disk availability will be repackaged, and perhaps remastered, for marketing as compatible items.

Many of the older SQ disks are known to be felt by the company to reproduce equally well in stereo.

Joe Dash, Columbia director of new product development, stresses that there are no plans to apply the new policy of single inventory to pop product. He says that it has become practical to go that route in classics because practically all recording, mixing and processing is done in-house, unlike the case in pop.

"We have reached the point where the understanding of the medium by our creative people makes this step possible," he says.

Saines underscores this point, as well, and adds that his producers will have the final say on what new recorded material is suitable for the compatible format. If some is deemed inappropriate, it will be released solely in stereo.

Unlike Angel, Columbia has no plans to release Stereo/SQ cassettes. These will remain available only in the stereo configuration, says Dash. He claims that playback head alignment irregularities in cassette players make such a move inadvisable at this time.

Angel, however, apparently feels otherwise. The label began to issue matrix cassettes last September, and plans to step up the release pace when its "expanded dynamic range" XDR cassettes hit the market next month.

Saines discloses that Columbia's next \$6.98 compatible disk, to be shipped June 1, is a bicentennial package performed by organist E. Power Biggs. Titled "Stars And Stripes Forever," it will contain works by Sousa, Joplin and MacDowell, among others.

New titles will be coming out on a regular basis, he says.

The "My Fair Lady" recording, produced by Goddard Lieberson, is his third taping of the show for Columbia. Now retired as president of the CBS Records Group, he first produced a cast recording of the work some 20 years ago. That was in mono. His next was of the London cast in 1959. And that was in stereo. Now he has done it in quad.

Classical Notes

Marvin Saines, Columbia's director of Masterworks, off to Russia for conferences with executives of Melodiya to plan future releases of the Soviet label in the U.S. ... Angel Romero, youngest member of the celebrated family of guitarists, is planning more solo albums as followups to a pair of recently issued disks. Already scheduled are summer recording sessions at Capitol studios in Los Angeles, and a fall date in London. Latter will present him in the single most popular work for guitar and orchestra, Rodrigo's "Concierto de Aranjuez." Andre Previn will conduct the London Symphony.

The National Endowment for the Arts will hold its 10th work experience internship in Washington beginning Sept. 20 to provide practical work experience for young people in arts administration. ... Under a five-year agreement, Stouffer's will provide all food and concession services at Blossom Music Center, summer home of the Cleveland Orchestra.

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Black Music Blossoms At CBS; May Account For 35-40% Sales

By JIM MELANSON

NEW YORK—Black music product at CBS this year is expected to account for 35-40% of domestic record sales, up from its 30% slice of 1975's label figures.

While sales growth of black disks is projected on an across-the-board basis, most evident increases are eyed for the progressive black music areas.

According to LeBaron Taylor, vice president, special markets, more and more black listeners have become musically jazz oriented and black progressive radio is now a strong alternative to r&b radio.

He says the label has already begun re-evaluating its promotional strategies for progressive black stations from developing sales trends.

Germ of the idea is to turn more of the label's field force onto progressive black sounds and then look to carry a greater individual involvement over to dealings with progressive DJs, and music and program directors.

"Most companies don't effectively promote black FM stations," offers Taylor. "The progressive DJ tends to be a sophisticated person, a different breed, someone who prides himself in his station's image and his understanding of music."

One of the goals that Taylor, his immediate superior Jack Craig and his special markets promotion chief Richard Mack have been working toward is seeing that every air personality at a station is individually made aware of new product, and not just the station's music director and/or program director.

Taylor speaks spiritedly on progressive black music sales, but his enthusiasm doesn't slide in terms of more traditional r&b and funky products.

"Our prime job is to reflect the tastes of the black consumer," he offers.

Along these lines, Taylor feels that the marketplace could use more "heavy funk of a Johnnie Taylor," whose "Disco Lady" single has already passed the 2-million-units-sold mark and whose "Eargasm" LP is about 700,000 units sold.

"We become a little too sophisticated as an industry, and, to a degree, it's led us to neglect black musical tastes in the South. A number of blacks in the Southwest and the Southeast who are into a more "raw sound" have turned to country music as a result, he says.

"Disco Lady," which for the five-day period of March 20-26 sold 120,000 units nationally, drew strong sales results in the South, he explains.

Taylor describes the black record buyer as a "loyal consumer," especially when given the music.

A hefty percentage of "Disco Lady" sales came from black dollars (60%), according to CBS research, and the percentages on other top-selling label acts are even more impressive.

Taylor says that much top-selling label acts as Earth, Wind & Fire, the Isley Brothers and the O'Jays garner some 75%, 85% and 90% of their respective sales solely from the black

consumer. All are multigold disk acts.

An indication of CBS' game plan on black music sales is also found in a company forecast of 500,000 units sold within 45 days on a forthcoming B.T. Express LP, "Forth To Burn," scheduled to ship Monday (10).

Taylor explains the title will fall into a category developed in recent years at the label which provides "full blitz" support at all levels of merchandising and promotion.

This same planning strategy has also been reflected on the company's artists roster as in the last three years Columbia itself has doubled its roster of black acts. Overall, between Columbia, Epic and CBS Custom, there are now more than 55 black acts recording for the company.

On the retail level, Taylor feels the limit has been reached on singles pricing. Most ghetto stores were selling at the higher prices for years before the recent hikes anyway, he says.

Return-wise the picture is extremely bright on black product for CBS. Taylor places overall returns at between 5-7 1/2%. One reason for such low returns, he feels, is that black product still isn't readily raked. Continued education is the answer there, he says.

As for discos and black product, Taylor believes that one of the most beneficial things coming from dance clubs is that the scene has helped further black music credibility with Top 40 radio.

DOMESTIC DUO Ashford & Simpson Now Put Their Songs Into Own Firm

By JEAN WILLIAMS

LOS ANGELES—Nick Ashford and Valerie Simpson, for the first time in their songwriting careers, are composing tunes which will go into their new Nick-O-Val publishing firm.

Ashford notes that the duo has also formed Hopsack and Silk Production Co. and is scouting for new acts.

He says the songwriting/recording team is not only attempting to establish itself as a strong recording

act, but at the same time secure its future as a business entity.

The duo also has acquired a new manager, George Schiffer, former vice president of planning for Motown Records.

According to Schiffer, he is in the process of charting their careers by obtaining a hit record.

"We also want to bring about some of our ideas in story form," says Ashford. Therefore, the act is

looking for a Broadway property to score.

Schiffer reports they have taken an option on a play, and have had several offers to score films.

The duo is signed to Warner Bros. Records with a separate production deal which includes outside production activities.

The team's newest LP, "Come As You Are," will, it feels, broaden its audiences to include pop, r&b and disco.

"In the past, our audiences ranged in age 18-35. Now we have teens coming to our concerts," says Ashford, while admitting the duo was primarily a nightclub act.

He contends that although the team is attempting to capture several markets at the same time, it will continue to record tunes where the lyrics command as much attention as the beat.

"Audiences initially came to see us because we wrote tunes that popular acts were recording." He cites such tunes as "Ain't No Mountain High Enough," "All I Need To Get By," "Let's Go Get Stoned," "Reach Out And Touch Somebody's Hand," and others. "Now they come to see us because they are becoming familiar with the tunes we have recorded."

Ashford, who seems to feel that this is the team's second chance at attempting to gain mass audience acceptance notes, "This time around, we are going to give our audiences more of a show."

They have employed George Faison, famed choreographer, and added a costume designer.

Scenery is also a new addition. (Continued on page 51)

Soul Sauce

• Continued from page 44

The tour is in conjunction with Creach's second Buddah LP, "Rock Father."

★ ★ ★

Sources report that the Miracles may be leaving Motown for Columbia. The group has been with Motown since its inception and still has more than a year left on its current contract, sources say. Ex-Miracles lead singer and Motown vice president Smokey Robinson recently renewed his contract with Motown.

★ ★ ★

Beatrice "Evie" Ellington, 64, widow of Duke Ellington, died two weeks ago of cancer in New York. The couple had been married 31 years and are buried side by side in Woodlawn Cemetery in the Bronx. She did not attend services for her husband in 1974, due to her own illness.

★ ★ ★

Aretha Franklin will be toasted on June 17 with a big bash celebrating her 10 years with Atlantic Records.

After 12 years, WGPR-FM in Detroit changed its format from free form music to a playlist of approximately 40 tunes. The station is now a contemporary r&b outlet.

According to George White, the program director, each personality was airing product of his choice, and the station was not gaining numbers. Now the entire music selection process is being handled by J.P. Anderson & Associates, a consultant firm and advertising agency.

White contends that since the format change in March, the station has been receiving favorable audience response.

Ray Henderson, air personality and host of WGPR's television dance show, has left both outlets, being replaced by Marvin Taylor in the radio slot.

Henderson is now national r&b director at Prodigious Records.

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

Billboard

Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress—this week TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	2	6	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	32	32	4	HOLLYWOOD HOT Eleventh Hour, 20th Century T 511	
2	1	14	BRASS CONSTRUCTION United Artists UA-LA545-G	33	31	10	TRUCKLOAD OF LOVIN' Albert King, Utopia BULI-1387 (RCA)	
3	3	7	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)	34	34	12	I HEAR A SYMPHONY Hank Crawford, Kudu 26 S1 (Motown)	
4	5	10	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	35	35	6	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858	
5	4	9	EARGASM Johnnie Taylor, Columbia PC 33951	36	37	6	STRETCHIN' OUT IN BOOTSYS RUBBER BAND William Bogtys Collins, Warner Bros. BS 2920	
6	6	25	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	37	37	6	FREE AND IN LOVE Millie Jackson, Spring SP-1-6709 (Polydor)	
★ 7	10	5	BREEZIN' George Benson, Warner Bros. BS 2919	★ 37	48	2	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518	
8	8	11	DIANA ROSS Motown M6-861 S1	★ 38	52	2	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)	
9	9	6	SILVER CONVENTION Midland International BKL1-1369 (RCA)	★ 39	49	2	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653	
10	11	25	CITY LIFE Blackbyrds, Fantasy F 9490	40	44	15	THIS IS IT Melba Moore, Buddah BDS 5657	
11	13	14	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	41	45	4	SAFETY ZONE Bobby Womack, United Artists UA-LA544-G	
★ 12	15	5	AMIGOS Santana, Columbia PC 33576	42	46	6	BLACK MARKET Weather Report, Columbia PC 34099	
13	7	24	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	43	43	3	BACK TO BACK The Brecker Brothers, Arista AL 4061	
14	12	8	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	44	41	11	MOVIN' ON Commodores, Motown M6-848 S1	
15	14	25	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	45	50	27	HIGH ENERGY Supremes, Motown M6-863 S1	
16	16	24	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	★ 46	NEW ENTRY	40	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	
17	17	9	FULL OF FIRE Al Green, Hi HSL 32097 (London)	47	51	26	TROPEA Marlin 2200 (TK)	
18	22	16	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	★ 49	NEW ENTRY	42	★ 49	THE REAL McCOY Van McCoy, H&L HL 69012
19	19	15	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	★ 50	NEW ENTRY	42	★ 50	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
20	18	6	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith, Flying Dutchman BDL1-1460 (RCA)	51	59	2	MOONSHADOWS Alphonso Johnson, Epic PE 34118 (Columbia)	
★ 21	27	4	LEE OSKAR United Artists UA-LA594-G	52	57	2	HAPPY 'BOUT THE WHOLE THING Dee Dee Sharp, Philadelphia International PZ 33839 (Columbia/Epic)	
22	26	15	LET THE MUSIC PLAY Barry White, 20th Century T 502	53	56	3	MR. FATHEAD David Newman, Warner Bros. BS 2917	
23	20	9	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)	54	47	8	I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311	
24	24	26	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	55	55	3	LIVE ON, DREAM ON Sun, Capitol ST 11461	
25	23	5	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076	56	33	9	CHOCOLATE MILK RCA APL1-1399	
26	21	7	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)	57	NEW ENTRY	40	★ 57	SATISFIED 'N TICKLED TOO Taj Mahal, Columbia PC 34103
27	28	10	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)	58	60	2	WELCOME HOME Osibisa, Island ILPS 9355	
28	25	41	INSEPARABLE Natalie Cole, Capitol ST 11429	59	36	5	IT'S GOOD TO BE ALIVE D.J. Rogers, RCA APL1-1099	
29	29	12	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	★ 39	2	2	★ 39	JEALOUSY Major Harris, Atlantic SD 18160
30	30	10	DISCO-FIED Rhythm Heritage, ABC ABCD 934					

MAY 15, 1976, BILLBOARD

U.K. CES Group Grows; Giant Thorn Eyes U.S.

By STEPHEN TRAIMAN

NEW YORK—Thorn Industries, largest consumer electronics manufacturer in the U.K., will be taking a hard look at the U.S. market from its midtown hotel hospitality suite at next month's CES in Chicago.

Although not part of the growing British CES contingent that numbers 21 companies this year, up from 13 at the initial 1975 joint summer exhibit, St. John Jackson, audio product manager for Thorn Consumer Electronics Ltd., confirms that the division will have a cross-section of its top product lines on view.

Included are the prestigious Goodman hi fi components, already available here on a limited distribution basis; mid-fi audio systems by Ferguson and Marconiphone, plus units with the familiar U.K. brands of HMV and Ultra.

All products to be shown during CES are likely prospects for the U.S. mart, according to George Gould, commercial consul for the British Trade Development Office here.

Gould and David Clayton, commercial vice consul, represent the British Overseas Trade Board, which co-sponsors the group CES exhibits with the Federation of British Audio. Judy Hyde of British Information Service provides valuable p.r. coordination.

Their joint budget, which provides the "shell" for individual company exhibits at CES and facilitates their participation, is up some 40% this year, to accommodate the larger group and cover the increased exhibit space rental.

"The basic reasoning behind the scheme," Clayton explains, "is to encourage firms to go into shows that they would otherwise skip on their own. The success of our first CES group brought back 11 of the initial 13, plus 10 new companies this year. The budget is responsive to the industry to accommodate as many firms as are interested."

This year's exhibit is "more open," with a 23-foot-high tower emblazoned with Union Jacks its focal point, incorporating three large sound rooms to be shared by exhibitors. All pay a proportionate share of the space, although the trade board and the audio group provide more than 50%.

Highlights from first-time U.S. exhibitors include a new DM6 linear phase and DM5 two-way acoustic suspension bookshelf speakers by B&W Loudspeakers; upgraded MA1, MA3 and MA5 speakers from Monitor Audio; three advanced compact speakers from Mordaunt-Short, two of which were previewed

(Continued on page 48)

Magnavox Considers New Mart

By ALAN PENCHANSKY

CHICAGO—Magnavox is contemplating entry into the increasingly viable projection tv market. This was revealed at the unveiling of the firm's 1977 line of home electronics products held Tuesday (4), at the Lake Shore Club here.

According to Magnavox officials the company is conducting feasibility studies on the consumer market potential for projection tv. These studies are expected to be completed by June.

Depending on recommendations made by the study, Magnavox will then embark on phase two of the plan with what the firm's executives call the development of a set of stringent specifications for the proposed product.

"We will then critically test the product to ensure maximum performance and reliability characteristics before producing a system that is a combination of solid state electronics, lens apparatus, and Magnavox's established styling and craftsmanship," Magnavox executives assure.

Magnavox is also studying the feasibility of developing a line of consumer-oriented videotape recorder and playback units. According to officials of the company this interest is being stimulated by a growing consumer interest in these products.

According to one Magnavox spokesman, "If it appears that a viable and lasting market is evolving, a decision to enter this market segment with one or more products will be made."

He adds, "If such a decision is made, Magnavox will draw on the research and development capabilities of parent company N.V. Philips, which has intensive product and marketing experience in this area."

(Continued on page 50)

Panasonic To Back State Fair Concerts

By SARA LANE

MIAMI—Panasonic will sponsor a series of bicentennial concerts by the Up With People organization—an independent, non profit educational outfit—at 18 state fairs throughout the country, beginning June 30.

Concert locations will be in New York, Colorado, Tennessee, Utah, California, Virginia, Kansas, Oklahoma, Arkansas, Texas, the Carolinas, Louisiana and Florida.

According to Russ Johnson, vice president and general manager, Panasonic's communications division, the show's format will combine a variety of contemporary music from rock, through jazz, r&b and ballads to scan America's heritage.

Plans for the concert series were disclosed to more than 800 Panasonic dealers at the firm's annual national sales meeting at the Doral Country Club here April 30.

The dealers were also given a preview of the Panasonic audio equipment line for 1976, and were painted an encouraging picture of the company's projected sales volume for fiscal 1976-77.

Highlighting Panasonic's new products is a line of mid-fi equipment featuring two receivers, the firm's new "Thrusters" speaker systems, a belt drive turntable with automatic tone arm return, and an 11-inch automatic record changer.

The firm has also introduced a

series of top-of-the-line compact stereo systems which feature the "Thrusters" speakers, and high quality magnetic cartridges.

Also highlighting the new product line is the Panasonic "Funkset" portable cassette tape recorder in bright, bicentennial colors. The promotional package of this system is designed to form the American flag when packed together in a mass display. It sells for \$29.95.

In introducing the mid-fi component line, Ray Gates, vice president Panasonic consumer electronics group, says his firm expects to be number one at the marketplace within a year.

The line includes model RA-6100, an FM/AM/FM stereo receiver offering 12 watts per channel RMS, with a reported frequency response of from 40Hz to 20kHz, and no more than 0.8% harmonic distortion. Price is \$199.95.

Model RA-6600 is an FM/AM/FM stereo receiver with built-in 8-track player/recorder at \$299.95. The unit delivers up to 12 watts RMS per channel of power with a frequency response similar to the model RA-6100. The 8-track section of the unit features auto-stop in the record mode, automatic eject, two level meters with one doubling as a tuning meter, a repeat mode, 3-digit time counter and tape monitor switch. (Continued on page 50)

SEPT. 9-12 RUN

'Stereo 77' Set In Toronto

TORONTO—Most leading audio equipment manufacturers are scheduled to participate in Stereo 77, Canada's ninth national audio/show, scheduled for Sept. 9-12 at the Skyline Hotel here.

Among the firms that have already booked space are Yamaha, Toshiba, Technics, Tannoy, Revox, Rabco, JBL, Harman-Kardon, JVC, Kenwood, Nakamichi, BSR, Bang & Olufsen, Altec Lansing, BGW, Audio Technics, Garrard, Sanyo, Ohm, Pickering, Pioneer, SEI, Dynaco, and Koss. Blank tape manufacturers already registered are BASF, Ampex and TDK.

According to Ernie Welling, the show's manager, Stereo 77 will this year be returned to the successful hotel format, from the auditorium setting in the Place Bonaventure, Montreal, where it was housed last year.

Among the primary activities of Stereo 77 will be a series of hi fi seminars for retailers and consumers, sponsored by Audio Scene Canada, and the Audio Retailer.

At CES: 2 New Akai Products

NEW YORK—Akai will introduce a low-price, high-performance stereo receiver, and a 4-channel open reel deck with total track synchronization, at the upcoming summer CES.

The receiver, model AA-1010, delivers up to 14 watts per channel RMS of power, and offers phase-locked loop integrated circuitry in the FM multiplex section. The unit is tagged at \$200.

The 4-channel deck, model GA270DSS, features a pitch control mode that varies the tape speed

(Continued on page 48)

Two other Canadian hi fi shows are planned for this summer. They are the Canadian Audio Trade Show, scheduled for Aug. 9-11 at Toronto's Constellation Hotel, and a consumer hi fi show slated for the Chateau Laurier hotel, Ottawa. Dates for this show are still unreleased.

EDMUND SCIENTIFIC Growing 'Sight' Business Keeps New Units Coming

By MAURIE ORODENKER

(This concludes an exclusive two-part profile of Edmund Scientific Co., which began last week with a look at the firm's growth and its bicentennial "light showcase.")

BARRINGTON, N.J.—The demand for innovative lighting equipment is not only unique to the American scene, notes Edmund Scientific product manager Bob Edgerton. With rock bands and disco popular the world over, the firm maintains offices in Europe, and recently opened a branch in Japan.

Ever on top and anticipating lighting needs for the entertainment industry, apart from the company's thousands of other products, Edgerton was fast to meet the growing needs of the mushrooming disco during the past two years.

Making it possible for a restaurant, cocktail lounge, hotel room and taproom, or any other kind of establishment to swing into the disco scene without making a heavy cash investment in equipment that could run into thousands of dollars, Edgerton has packaged a portable, quick setting up light show with all the equipment needed.

The portable package, which sells for \$990 and already is a big seller with new disco owners and mobile

jocks, features a modularized Mini-Console for remote control of visual effects, a light projector and all other equipment.

Also included are a Carousel projector and lens, three special V.E. projectors, a 12-inch mirrored ball, ceiling motor, spotlight, motorized color wheel, two kaleidoscope lenses, two psychedelic wheels, two hexidoscopes, two colored window wheels, two colored cloud accessories, three 1-rpm motors, three bracket sets, rippling color accessory, striped wheel, lenticular wheel, musical note wheel, four blank wheels, transparent paints, two Beck slide sets, polarized slides, polarized spinner, strobe light, 14 power cables, two 25-foot projector cables and instruments.

Edmund also is equipped to provide customized light shows, which also represents a large part of its business. After testing the disco appeal with the portable set-up, many club owners come back for the more sophisticated equipment to meet their individual needs.

In addition to the Lasers and MusicVision (Billboard, May 8) Edmund carries more than a dozen different categories of lighting. These include black light, making fluorescent objects glow brightly under its

HANDLES 2-HOUR PROGRAMMING

Show New Sanyo 'LP' Deck

By JIM McCULLAUGH

LOS ANGELES—In an effort to go Sony an hour better and to grab an early foothold in what now looms as the beginnings of a highly competitive home videocassette market, Sanyo Electric Co. has unveiled a

home tv color cassette deck capable of recording and playing back up to two hours of television programming.

Sony's Betamax Videotape deck, only a few months old in the U.S. market, has a maximum of one hour recording and playback time although Sony officials are promising two-hour capability in the near future.

Sanyo's new unit, the V-Cord II, is targeted for U.S. penetration for the fall in major selected metro markets and will be priced at \$1,250—slightly lower than Sony's Betamax deck.

The unit uses a two-hour color tv cassette utilizing "skip-field" technology (Billboard, June 28, 1975), which will retail for \$19.95. That averages into a 10 cents cost per cassette.

Sony's one-hour videocassette tape retails for \$16.95 and averages out to around 16 cents an hour.

According to Bill Byron, Sanyo vice president of marketing, consumer studies have indicated that there is a definite preference for the two-hour tape capability in order to record movies or even four separate half-hour programs.

The V-Cord II's memory tape counter enables the user to set the memory at any point and the tape will automatically rewind and stop at the desired television program.

The unit will also have video camera and microphone attachment which will make it capable of making and playing back live home audio/video recordings.

Another feature of the new deck is compatibility with most other video cameras as well as an audio dubbing feature which enables the user to in-

(Continued on page 50)

CB Craze Lowers Auto Radio Listening 12%

'76 EV-Game Catalog

• Continued from page 1

perdome including many more traditional audio/tape/accessories firms here to meet the broadening needs of electronic/consumer distributors and reps, focused on new CB lines as well as crossover audio-to-electronics and vice versa product categories.

But the statistics from former FCC commissioner Nicholas Johnson, Gerry Mills, of E.F. Johnson and Willis Wolf of Olson Electronics had the most dramatic overtones for the record and radio industries.

Wolf, executive vice president of the 82-outlet Akron, Ohio-based Olson chain, noted that of an estimated 205 million mobile and household radio locations, today's 5% market penetration has only 10 million CB radios in use.

By 1981, approximately 50 million transceivers alone will be in use—40 million additional unit sales—with 24% market saturation overall. Thus Johnson's 12% radio listening decline of today could be far larger.

Key breakdown by markets with most implications for the record/radio industry:

- Cars—total 102 million now, 5% penetration, or 5 million units worth \$500 million. By 1981, 24% saturation for 28.5 million units worth \$3.5 billion.

- Recreational vehicles—total 5 million now, 14% penetration or 1.7 million units. By 1981, 35% penetration or 3.8 million CB radios.

- Households—total 68 million now, 1.5% CB base station penetration or 1.5 million units. By 1981, 15% penetration or 10 million units.

The growing number of CB-tape combinations, the result of more companies recognizing the high-end profit potential, also is having an effect on radio listening. The popularity of such units with long-haul truckers in particular does have impact.

Wolf estimates 3 million such trucks on the road now, with a significant 40% CB penetration of 1.2 million units. Five years from now, saturation is estimated at 60%, with 1.8 million CB units on the road. Other trucks—a total of 21 million on the road—show 6% penetration or 1.3 million CBs, growing to 30% saturation in 1981 or 6.3 million CB radios.

Among equipment highlights at NEWCOM, noted briefly here with more complete details in next week's issue:

Cerwin-Vega introduced its new Hed (High energy design) mobile communications division, featuring a 120-watt (60 watts/channel RMS) mobile stereo power amp and 6 by 9-inch, 40-ounce-magnet speakers, claimed as the most powerful package in the industry: Rediffusion of the U.K. entered the lucrative background music field, to compete with giant Muzak and new continuous-loop cartridge/cassette program equipment from 3M, Telex and Tape-Athon, among others; expanded CB accessory lines were shown by EV-Game, Recoton, Vanco-Chicago and Pfanstiehl, with a first CB carrying case from Le-Bo and "Slip-Seater" CB/car stereo case from American International Sound Products.

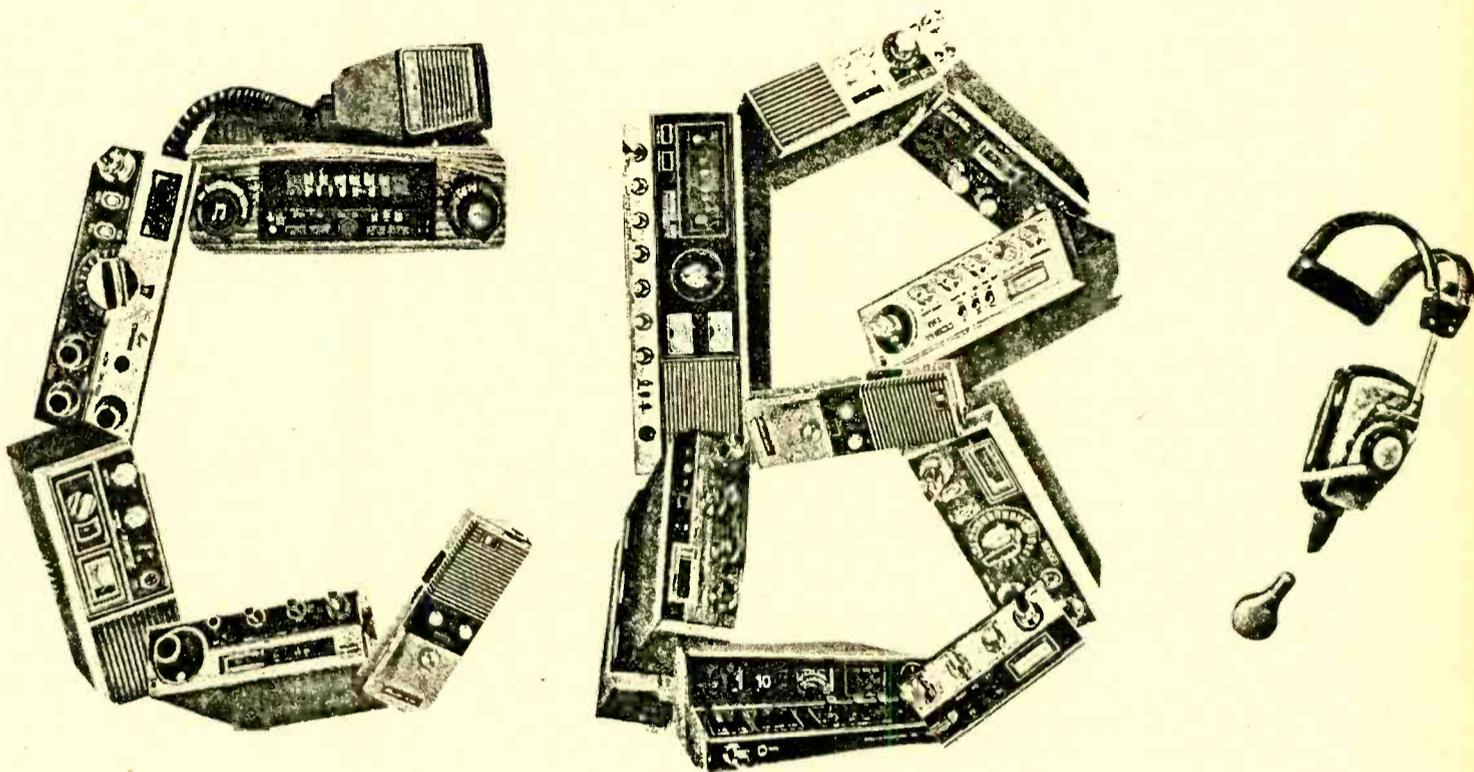
Shure is already shipping a new

"2+4" stereo/quad magnetic cartridge with low tracking (1 to 1.5 grams) and super high end performance at suggested \$74.95; more CB/radio/tape combo units were shown by such autosound firms as Boman,

Audiovox and J.I.L., with first CB combo prototypes promised for Summer CES by Car Tapes/Jet Sounds and RCA, among others; Audio Dynamics Corp. (ADC) showed its new computerized Accu-

trac turntable in a French Quarter hotel suite, with Vic Amador, new BSR consumer division president, noting the auto-changer version would probably carry a "BSR Accutrac" logo.

NEW ORLEANS—EV-Game introduced its 1976-77 catalog during NEWCOM here, with full distribution of the 244-page book to customers later this month. Included are all Electro-Voice cartridges and needles, and other EV-Game products.



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Newberry Stores Enlarge Space To Handle Stereo

By FRANK BARRON

LOS ANGELES—Slowly but surely the J. J. Newberry variety chain of stores on the West Coast is moving into stereo and doing well, according to Chuck Ross, in charge of hard line merchandise on the Coast.

The chain, owned by the McCrory Corp. of Pennsylvania, has 1,100 stores across the nation, with 108 on the West Coast, most of them in Southern California.

One of the key stores on Hollywood Boulevard recently installed a line of Capehart products, and in two months did so well it had to expand its space for the merchandise.

"The products are selling well," comments store manager Don Olsen. "Only a lack of space keeps us from expanding that department. This is a new item for us, and it is doing very good."

Primarily the store is handling

lower priced items, such as budget turntables and 8-track players.

Ross says the company plans to re-do 24 stores during the year, with each outlet to be remodeled according to the needs of that store, depending on the neighborhood.

Some, he adds, will carry stereo lines, others will not. "It depends on the needs of that particular neighborhood."

Overall, however, both Ross and Olsen see the chain bringing in more and more appliances during 1976.

U.K. Thorn Eyes U.S. Mart

• Continued from page 46

by U.S. distributor Revox at the Detroit Hi Fi Show (Billboard, Feb. 21); five models in its Series 600 stereo range from Armstrong Audio; hand-built hi fi units by J.E. Sugden



Paston-Hunter photo

UPSTATE HONOR—Cited as Upstate New York outstanding U.S. Pioneer dealer for 1975, Cary Gordon, president of Syracuse-based Gordon Electronics, right, accepts plaque from Harry Paston of Paston-Hunter, firm's area rep.

and a one-gram cartridge from Goldring Ltd.

Three firms who had their own exhibits last year but are with the U.K. group this time around include Bib Hi-Fi, showing a new cassette editor/winder for tape duplicators; Meteor Light & Sound, with a wide range of updated disco components, and Metrosound Audio Products with a new dust remover and static reducer. Meteor is a division of Revox, which also represents Bib here, and Metrosound's agent is RNS Marketing.

Other "new in North America" products to be shown include the Jacara speaker from Jordan-Watts, a Spanish-style, single-diaphragm unit; a digital tuner prototype from Expotus to match the Harrison S200 integrated amp debuted last June; Alba's US900 amp; Acoustical Manufacturing's Quad 33-303 series of transistorized control units and power amps; A.R. Sugden's improved Connoisseur BD3 turntable and a transcription turntable kit; Keith Monks' improved MK IV version of its M9BA lab pickup arm; Decca Special Products' elliptical version of its London cartridge and London International turntable arm.

Also to be spotlighted are the Monogram room acoustic amp with its 2-11 band octave equalizers and advanced preamp, and speakers that include Rola-Celestion's prize-winning UL6, the Linn-Isobarik DMS and PMS models introduced last year, and Gale's GS401 with the KEF speaker drive units, kits and systems.

Another group of British companies will be with participating trade board assistance for the seventh time in eight years at the NAMM expo next month at Chicago's McCormick Place, featuring a wide range of electronic instruments and music systems.

New Akai Units Due

• Continued from page 46

plus/minus 5% in both the recording and playback modes, and is said to be able to electronically alter the sound of any instrument or other source material.

The three-motor deck also features automatic reverse playback of stereo material, four GX heads, full logic function control system, auto stop, mike/line mixing, tape and track selector switches, 7-inch reel capacity, dual tape speeds and optional remote control. It carries a suggested retail price of \$900.

A \$100 Mil Semipro Mart Seen At AES

• Continued from page 1

Altec, TEAC, Tandberg of America, Panasonic/Technics.

There were also many more "new-comers" now actively committed to carving out a niche of name awareness and product acceptance in these mushrooming markets at AES.

Many, in fact, have established separate divisions and franchises to manufacture and market for these areas.

Their additions this year caused the exhibitor roster to swell to over one-third last year's to a total of 110—with many of these new faces utilizing over 20 separate demonstration rooms.

Many of these firms debuted state of the art product, highlighted current hardware lineups, and held product seminars and mini shows to an overflow mix of engineers, professional audio dealers, students, musicians and disco representatives. While not a dealer trade show per se, a surprising number of professional audio dealers were in attendance to make supplier contacts.

On the more professional side, Ampex showed for the first time its all new ATR-100 Series of professional audio recorders. The machine is available in mono, two and four channel formats, and is a complete departure from the company's AG440 Series recorders.

Notable is the elimination of the traditional pinch roller. Instead, the tape wraps around an oversized capstan with its motion regulated by the tension on the supply and take-up reels. A knurled knob at the top of the capstan allows the engineers to easily rock the tape back and forth across the heads. Ampex representatives feel this will speed up the editing process which is usually a two hand operation on other transports.

A rotary switch on the head block selects one of four tape speeds while equalization may be preset for any two of the four available speeds. If the operator selects a tape speed that does not match the equalization preset, the machine will not go into the play or record mode.

Other improvements in the transport system allows the ATR-100 to go directly from either fast mode into play without an intermediate stop first. Thus as the machine reaches correct tape speed it goes automatically into the play mode.

Ampex claims that the new recorder electronics represents at

least a 10 dB improvement over any competitive machine. At 15 i.p.s. frequency response is a reported flat plus or minus 3/4 dB from 100 Hz to 15 kHz with a signal-to-noise ratio measured at 69 dB.

ATR-100 prices range from \$4,825 (mono 1/4-inch tape width) to \$6,850 (4-channel 1/2-inch tape width).

dbx, as well as Telefunken, showed a noise reduction module that plugs directly into any Dolby A main frame replacing the Dolby CAT-22 card with a dbx equivalent.

To prevent undue confusion, dbx's designation for its module is K9-22. In dbx's fourth floor demo room the K9-22 was demonstrated in a Dolby 361 series system.

It would not be at all surprising if the availability of dbx's new module will spur sales of complete Dolby systems to studios that have resisted so far the influx of noise reduction.

For now the Dolby studio can alternate between Dolby and dbx for a minimum additional investment—a luxury not enjoyed by those studios now owning a multitrack dbx system.

Single dbx plug in modules are \$250 each while a complete 16 track replacement set, packed in a Halliburton instrument case, is about \$4,200.

In addition to the obvious economy of plug in interchangeability, studio control rooms using both systems will find wiring chores cut in half since one installation will now accommodate both Dolby and dbx.

According to Gotham Audio representatives, the rival Telefunken system may be available in this country later this year with an estimated price tag of \$250-\$300 per card.

On the more semipro end of it, Mike Joseph, national sales manager for SAE, enthused, "One of the reasons we are here is to make professional dealer contact.

"Many of our traditional accounts," he continued, "began coming to us asking for certain types of equipment that wasn't readily available to them and that's a gap we are trying to fill.

"There's an increasing trend today among musicians who want to set up their own recording facilities with top-notch hardware. There's also many fledgling musicians unwilling to pay recording studio fees

(Continued on page 49)

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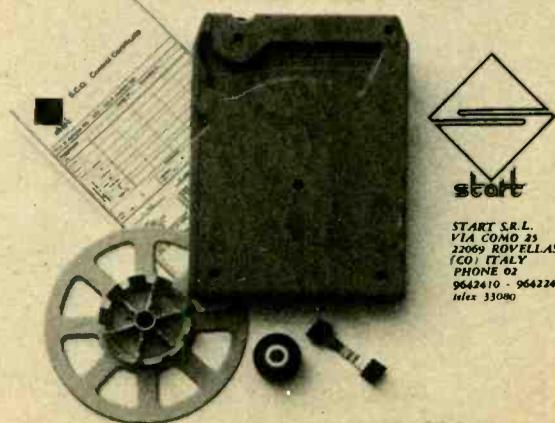
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Rep Rap

Paston-Hunter Co., Inc., Syracuse, N.Y. based rep firm covering Upstate, has added two field marketing staffers in expansion moves.

Joe Watson heads a new Binghamton resident sales office to cover the Hudson Valley and Eastern Southern Tier counties, joining after seven years with Hart Electronics, four-store chain headquartered there.

R. Michael Sweeney, most recently Magnavox district manager for Central New York, will be in the main office, covering the Rochester to Utica area, with district reps Bruce Borenstein in Albany and Walter Rosen in Buffalo assuming smaller territory responsibility.

Also at Syracuse headquarters, Kay Taft joins as data/record secretary to assist office manager Alice May and sales secretary Donna Lip-ton.

* * *

Scotty Wallace has moved from Switchcraft Eastern regional sales manager to Stanley K. Wallace Assoc., heading a new Chattanooga, Tenn., branch at 922 Wellington Rd., Zip 37443, phone (615) 875-0786. Wallace also is named vice president/sales, for the 40-year-old firm

Edmund Lighting

• Continued from page 46

line is also handled by Edmund's 400 dealers throughout the country who retail the entire Edmund catalogue.

It's a full-time job for Edgerton, who is also in charge of marketing, to keep the Edmund line always ahead of the times. He is always "on the hunt" for new products, visiting trade show exhibits, feeding ideas to the firm's own staff of testing engineers and always ready to lend an ear to anyone with something different, unusual and unique.

While the lighting is now up to 80 per cent of the company's business from 15 per cent two years ago, and rock bands from all over the country still come to the Edmund plant to load up their trucks and campers with thousands of dollars of light and sight equipment, Edgerton feels that future growth will depend on explosive innovations in both musical sounds and in visual effects of light.

AES Highlights

• Continued from page 48

and want to set up mini studios in their homes.

"This whole semipro market is growing by leaps and bounds. Needless to say the disco boom for high-end sound reinforcement equipment is growing tremendously as well. I would say these areas represent about 25% of our business now."

Acknowledging that it doesn't represent a sizable segment of their business yet, Ken Rotner, national sales manager for the Marantz division of Superscope, confirmed that Marantz intends establishing a stronger foothold in the semiprodisco markets saying, "This is only the beginning. We are here basically to expose our name and product to these areas."

"Yamaha first entered the professional and semipro market about two years ago," observed Bob French, Northwest sales manager for the firm, "and since then it's been phenomenal. We hope to add at least 30 new products to this area in the not too distant future."

Many of the newer exhibitors expressed similar sentiments, with a rundown of some of their key products to be highlighted in next week's issue.

headquartered in Tampa, Fla., announced president William Jaudon.

* * *

At TMC Sales Corp., 2460 LeMonie Ave., Fort Lee, N.J. 07024, president Tom Marchiano has

added Michael Berish to the sales staff and promoted Walter Trauceniek to the new post of sales manager. Berish most recently was with Simberkoff Sales for 12 years, while Trauceniek has been with the firm since 1973.

R.O. Whitesell & Assoc., headquartered in Indianapolis, has added four sales personnel in conjunction with its appointment as rep for the Cinch division of TRW Electronics April 1. Joining from Cinch are Dave More, in Columbus, Ohio;

Ed Spiker and Mary Ann Roth in Detroit; Richard Paden in Pittsburgh. Bob Whitesell reports his firm will rep the line in Indiana, Kentucky, Michigan, Ohio, West Virginia, Western Pennsylvania and Eastern Tennessee.

Summer... and the Selling Is Easy

Billboard's Summer Consumer Electronics Show Issue

Issue Date: June 19
Ad Dateline: June 4

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Hall Of Famers For Fan Fair

NASHVILLE—Ernest Tubb, Bill Anderson, Don Robertson, Marijohn Wilkin, Redd Stewart, Pee Wee King, Harlan Howard and Jimmy Davis will perform on the Fan Fair show for the Nashville Songwriters Assn. International June 11.

The Songwriters Hall Of Fame show features writers who are members of the association's Hall of Fame, performing their own works.

The group will present its Manny award to the Hall of Fame writer-performers on the show and to those non-performing Hall of Fame members who will be in Nashville.

Slated for Municipal Auditorium, the program will be produced by Ray Pennington and emceed by WSM's Ralph Emery.

Price To Sing With Houston Symphony

HOUSTON—Country singer Ray Price will appear with the Houston Symphony in a special concert sponsored by Foley's May 21 in Jones Hall For the Performing Arts.

Houston Pops' conductor Ned Battista will open the program, conducting his own arrangements of country favorites including "Gentle On My Mind" and "By The Time I Get To Phoenix."

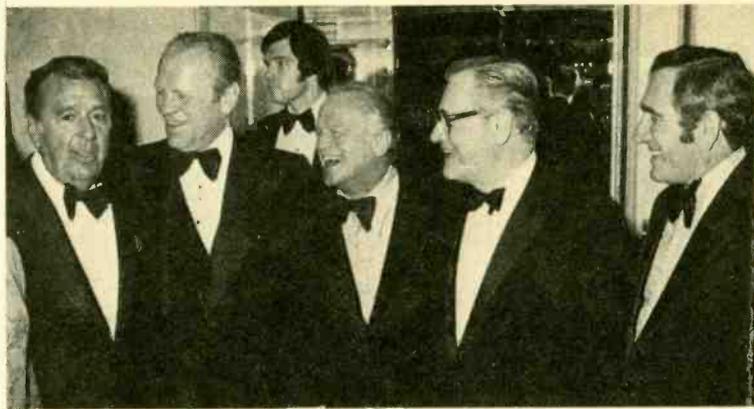
Price, to be featured on the second half of the concert, will be backed by the orchestra and his own group, the Moises Calderon Trio. With Calderon, his own tour conductor, Price will sing "Help Me Make It Through The Night," "Heartaches By The Number," "Release Me," "Spanish Eyes," and his Grammy winner, "For The Good Times."

New Orleans Symph At Fla. Workshops

PENSACOLA, Fla.—A variety of concerts and musical workshops will be held at the Univ. of West Florida here May 20-23 featuring the New Orleans Philharmonic-Symphony under the direction of Werner Torkanowsky and his assistant, Carter Nice.

"We perceive this event as a vital educational function of a symphony orchestra," says Torkanowsky. "Being an orchestra in residence gives our audiences a chance to do more than merely listen, and it gives us the opportunity to communicate to an audience in a unique way."

Individual members of the ensemble will give personalized instruction and, on Friday night, a string quartet comprised of orchestra members will perform. Pensacola high-school students as well as collegiates will be welcomed.



Bob Schanz photo

HAPPY FACES: President Gerald Ford thanks Tennessee Ernie Ford who performed along with the Opryland USA troupe at the White House Correspondents' Assn. recent dinner. Waiting for Tennessee Ernie's retort are (left to right) Ed Shea, ASCAP southern region director; vice president Nelson Rockefeller, and Tennessee Gov. Ray Blanton.

Producer Showcases Own Talent At Memphis Event

MEMPHIS—Talent showcases sponsored by labels are not unusual, but Larry Rogers has added an odd twist to the idea by sponsoring a showcase as a producer, spotlighting three of the acts he produces and another act as yet unsigned to a label.

The May 2 invitation-only event drew broadcasting, music industry and trade people from Memphis

and Nashville to the lounge of a Memphis motel for solid performances from Rogers-produced acts—the Bill Black Combo, Shylo, Jerry Jaye and Diane DeWitt.

Shylo is on Columbia, DeWitt is unsigned and both the Black Combo and Jerry Jaye record for Hi Records. Hi's president, Nick Pesce, was among the 75 attending the casual but tightly produced show.

Advance Tickets Only For Folk Fest

PHILADELPHIA—All tickets for the forthcoming Philadelphia Folk Festival, one of the country's most prestigious events for folk performers, will be sold only in advance. The 15th annual event is set to return to the suburban rural Pool Farm at Schwenksville, Pa., for the Aug. 27-29 weekend.

While talent for the three nightly concerts and the daytime workshops are still being lined up, all-festival tickets went on sale Saturday (1) by mail at selected local ticket agencies and at all Ticketron outlets.

Tickets for the weekend are scaled at \$30 and \$36, and for the first time there will be an all-festival camping ticket at \$36 and \$42. It will be the first time the festival will be sponsored by the Philadelphia Folksong Society.

Plan Lewis Memorial

NASHVILLE—A Joe E. Lewis memorial fund is being established to place a square in the Walkway Of Stars at the Country Music Hall Of Fame, honoring the late leader and bass guitar player of Conway Twitty's band "The Twitty Birds."

Lewis died April 15 following an auto crash. Contributions to the fund should be sent to Conway Twitty Enterprises, 394 West Main, Hendersonville, Tenn.

The Bill Black Combo began the night with a vigorous array of country rock songs, including "Orange Blossom Special," "Faded Love" and "Boilin' Cabbage." Heavy on sax, the group's performances are enlivened by the ad libs of Bob Tucker and the instrumental interplay between Tucker, Billy Compton, Larry McDermitt, Robert Glaeney, and Gil Michael.

Shylo—consisting of Ronnie Scaife, Danny Hogan and Perry York—followed with its past chart number "Dog Tired Of Cattin' Around" and its next release "Living On Love Street."

Jaye, a powerful performer, wowed the audience with "Hello Josephine," "Honky Tonk Women Love Redneck Men" and a brilliant new song he recently wrote—"Til Morning Comes To Memphis." Butch Carter played keyboard for all acts except DeWitt.

The 17-year old DeWitt, a talented acoustic act from Michigan, sang two songs including Dolly Parton's "Coat Of Many Colors."

Among the broadcasters attending were Les Acree, Bob Young and Hal Jay of WMC, Memphis, Robin Scott of WMQM, Benny Wages of KWAM-FM and Joe Elmore of WHBQ-TV.

Celebrities Sign For Golf Tourney

NASHVILLE—Celebrity confirmations from the world of entertainment and sports continue to pour into the Tom T. Hall-Bethel celebrity golf tournament and concert slated Thursday to Saturday (13-15) in Chattanooga.

Among those confirming their appearance for the tourney are Chet Atkins, Jerry Clower, Dickey Lee, Porter Wagoner, Cam Mullins, Bob Beckham, Shorty Lavender, Vanderbilt football coach Fred Pancoast, Tennessee football coach Bill Battle, Mississippi State football coach Bob Tyler, and ex-New York Yankee and St. Louis Cardinal baseball great Enos "Country" Slaughter, now head baseball coach at Duke Univ.

PRESIDENT ENTHRALLED

Ford, Oprylanders A Washington Rave

By GERRY WOOD

WASHINGTON—Tennessee Ernie Ford and an Opryland USA troupe from Nashville entertained President and Mrs. Gerald Ford, vice president and Mrs. Nelson Rockefeller and a blue ribbon audience of top governmental and media leaders at the 62nd annual White House Correspondents' Assn. dinner May 1.

The fast-paced half-hour show gave the group its biggest dose of Tennessee entertainment in a bicentennial-flavored program that dinner committee chairman Garnett D. Horner termed "the best we've ever had."

The entertainment included excerpts from the Opryland musical "Liberty's Song," a George M. Cohan salute, and a stirring version of "Shenandoah" by Ford. Fourteen singers and dancers and a 12-piece orchestra performed for the President and more than 1,500 newsmakers and news-gatherers.

"Liberty's Song" was written by George Mabry—and the idea of using the Opryland troupe for the function came from Ed Shea, ASCAP Southern region director.

Surveying the black-tie crowd

that included Supreme Court justices, cabinet members, ambassadors and other political and press officials, Tennessee Ernie quipped, "Everybody in here looks like they've got regular work."

The show received a standing ovation and prompted President Ford to remark, "A very appreciative Michigan Gerry wants to thank Tennessee Ernie for a great performance. This goes for the Opryland USA singers and dancers as well."

Tennessee Sen. Howard Baker, Gov. Ray Blanton, Congressman Clifford Allen and a contingent from Opryland were among those attending the event held at the Washington Hilton.

The President and vice president and their wives met personally with the cast members after the show. Betty Ford told the singers she wants to come to Nashville to see the entire show.

Helen Thomas of UPI presided over the banquet. The show's director was Joel Margolis of the Washington Redskins—and dinner music came from the Sammy Schreiber Orchestra.

LIKE A BEEHIVE

GRT In Nashville Doubles Personnel

By GERRY WOOD

NASHVILLE—GRT Records has been a beehive of activity with additions to its staff that have more than doubled its size over the past six months, and a series of new signings and lease deals aimed toward landing the firm into major status in the industry.

Headlining the recent activity is the GRT-distributed Casino Records release "I.O.U." by Jimmy Dean—the hottest new record on the country chart this week, debuting at number 62 with a star.

"We began our thrust just two weeks ago with the release of the Jimmy Dean record," comments Dick Heard, GRT vice president. "We proved to ourselves, and the industry at large, that we could hit as hard and fast as any label in the business."

"Not only did we break wide open in the country, MOR and Top 40 fields, but we immediately released a cover version of 'I.O.U.' by Garland Green for the soul market, and

it appears to be duplicating the success that Dean is having."

Describing the GRT game plan, Heard notes, "For the past several months we've been planning a well-coordinated series of moves designed to make GRT a major force in the recording industry and have been maintaining a low profile while trying to tie up an enormous amount of details and contract negotiations."

The GRT thrust also is aimed at the pop market. "We feel we have excellent credibility with country stations, and now we're aiming at building that same credibility with pop programmers."

On the pop front, GRT has inked Yancey, a female blues-rock singer in the Janis Joplin mold, and Tony Teebo. Yancey's first GRT LP is set for release, and Teebo will be one of the first releases on the Catfish label.

George Hamilton IV and Gary Buck, two of RCA Canada's hottest
(Continued on page 53)

MAY 15, 1976, BILLBOARD

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Nashville Scene

By COLLEEN CLARK

The Charlie Daniels Band, Darrell McCall, Doug Sahn, Guy Clark, Roger Miller, Spanky and Our Gang, Milton Carroll, Bill Callery, Kenneth Treadgill, Ray Wiley Hubbard, Rusty Weir, Steve Fromholz and Wendell Atkins have been added to the list of artists who will perform at Willie Nelson's Fourth of July Picnic in Gonzales, Tex.

T. G. Shepard, Freddy Fender, Dave Dudley and Nick Nixon set to appear at the KBOX Radio Cotton Bowl Show in Dallas on May 23. ... Ronnie Milsap has purchased Tommy Cash's Eagle bus. Tommy will be touring with brother Johnny for a while. ... Johnny Rodriguez raised more than \$68,000 at the annual Cerebral Palsy Telethon at Corpus Christi recently. The 12-hour telethon has been Rodriguez' pet project for many years. ... Webb Pierce reports that 2,000 visitors stopped by his home last weekend, using the new parking ramp that has caused so much controversy in recent months. ... After two straight successes as a duet, Bill Anderson and Mary Lou Turner are each coming with a single. ... Little David Wilkins doing his part for education with a benefit concert recently at Goodlettsville High School, near Nashville, which his own children attend. Proceeds from the concert will be used for an air conditioning system.

Nat Stuckey has added a writer's room to his home. He's writing more than ever lately and needed a place where he could get off to himself. ... The Bicentennial Wagon Train touring the country had none other than Mooney Lynn as "Tennessee Wagon Master." Mooney and Loretta Lynn provided a team of mules to pull the wagon to Valley Forge. ... Cal Smith returned to his hometown of Gans, Okla., last weekend to do a benefit concert. It was the first time Smith had been home in 30 years.

Humorist Jerry Clower was one of eight national winners in the 4-H Alumni Recognition Program. The award is given to former 4-H members who have distinguished themselves in community service, leadership and success in their chosen careers. ... Don Williams' new ABC-Dot album titled "Harmony," contains the hit single, "Time," which launched Williams' former group, the Pozo Seco Singers, in the 1960s.

"Number One" on Billy Swan's new LP has received so much attention that Monument has a single coming this week. ... "The White Knight," Cledus Maggard and Dave Dudley were the featured entertainers at the Midwest C.B. Jamboree recently at the Indiana State Fairgrounds in Indianapolis.

Award to Kilroy

NASHVILLE—Singletree Music Company presented its first "Singletree Award" to Eddie Kilroy, boss of Playboy Records here.

The award was established to honor excellence in any facet of the recording of a Singletree copyright. Kilroy produced "Don't The Girls All Get Prettier At Closing Time," penned by Baker Knight and recorded by Mickey Gilley.

The single reached the No. 1 spot on Billboard's Country Singles chart the week of May 1.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/15/76

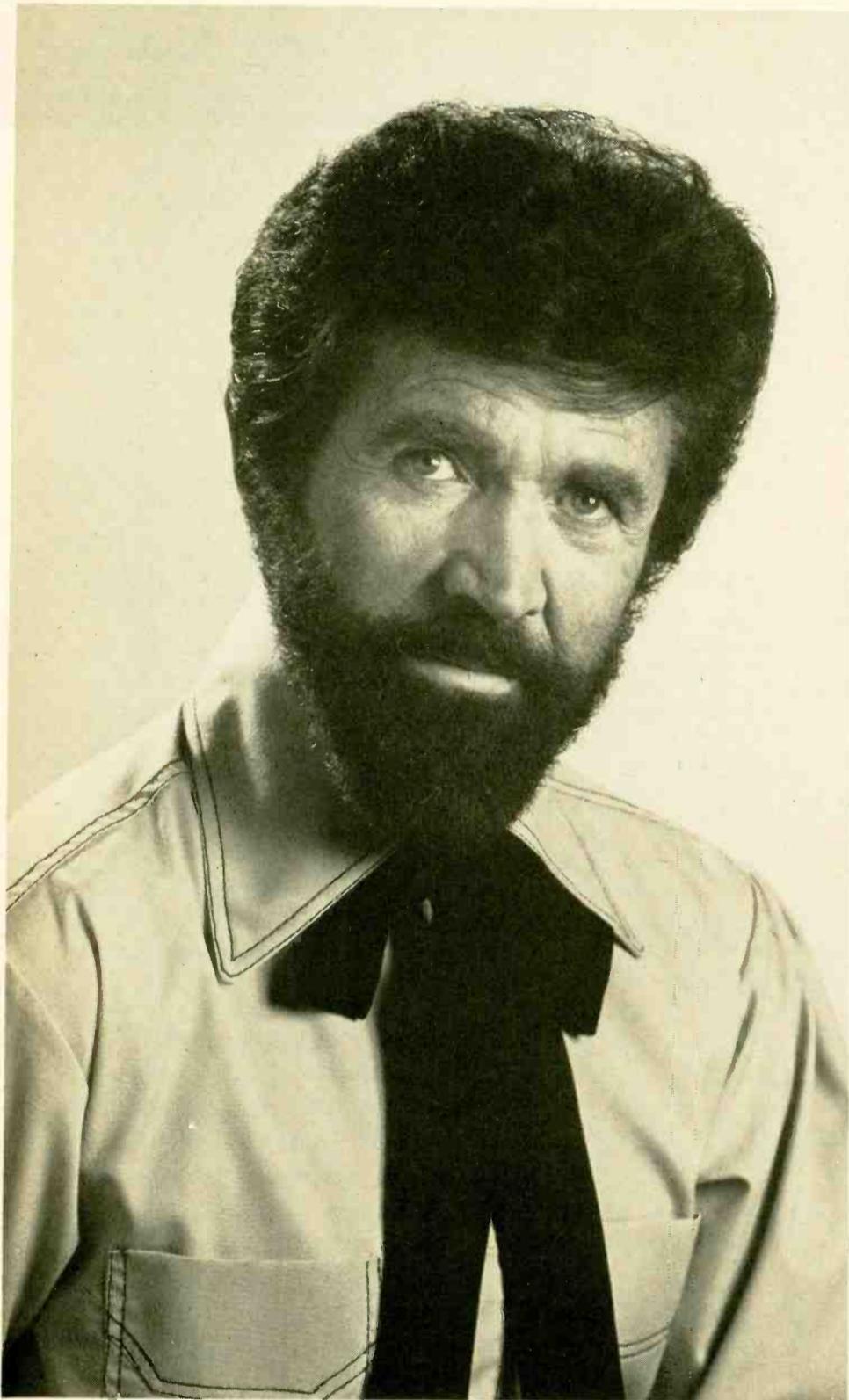
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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

Table with columns: 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)).

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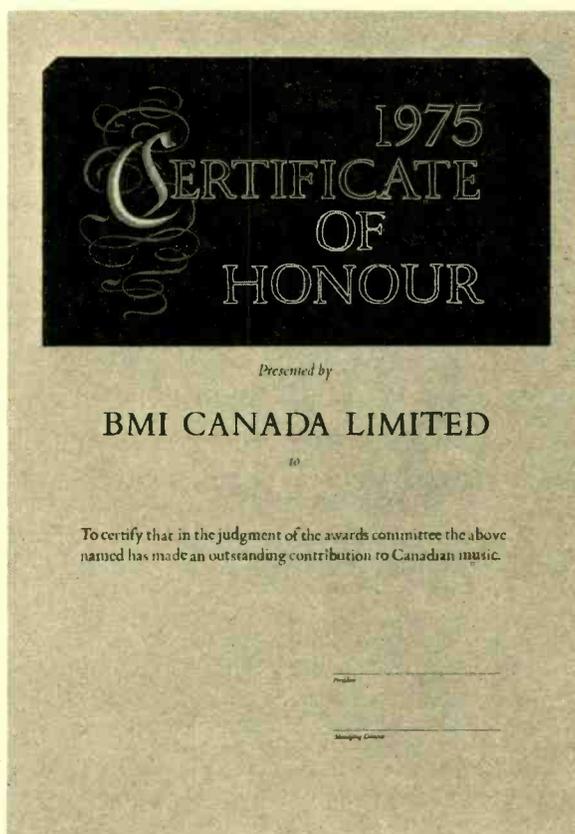
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Galaxy 21 Si, Cavanaugh No



Galaxy 21 photos

On the premises of what used to be Cavanaugh's Steak House, a New York landmark, the city's newest Latin salsa-disco club opened. Jose (second from left) and Ralph (second from right) are the hosts . . .



As Jose goes about proving to young Latin jet set guest in the upstairs lounge. Also upstairs are such intriguing sights as a game room, cabaret, skin flick theater and dining room. While downstairs . . .



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Latin Scene

SANTO DOMINGO

Dominican composer and orchestra leader Luis Alberti, who recorded for SM (Salon Mozart), passed away to the regret of all Dominicans. Alberti formed his own orchestra and composed and recorded songs that became international hits such as: "Luna Sobre El Jaragua," "Compadre Pedro Juan," "Cielo," "Luna" and "Enrama." Most of Alberti's compositions are the popular merengue and other folk rhythms such as the mangulina, caribine and bolero. Alberti had just had a book published titled, "De Musica y Orquestas Railables Dominicanas, 1910-1959."

Two Dominican pop artists, Wilfredo Vargas (Karen) and Johnny Ventura (Discolor), recorded singles in honor of one of the founders of the country, Juan Pablo Duarte. The disks are titled "Juan Pablo Duarte" and "El Maestro Duarte." The latter, Ventura's recording, was prohibited on radio but the sales went "sky high." . . . Spanish recording artist Julio Iglesias (Alhambra) starred in the film "La Vida Sigue Igual," also the rock opera film "Tommy" was shown here and the original soundtrack LP on the Polydor label sold out in the record stores.

New singles out are: "Tu Seras Mi Compa-

nero"/"Los Caminos" by Dominican songstress Sonia Silvestre (Karen); "Pinocho"/"Manuelita la Tortuga" by Argentinian singer Luis Aguile; "Piel de Manzana"/"La Aristocracia del Barrio" by Spanish singer Joan Manuel Serrat (Gama Musical). . . . Spanish singer Raphael, who records for Parnaso, was signed for four shows at the new "Lafuente" nightclub at the Hotel Jaragua. . . . Local rock group Rough Sarco gave two concerts at the Bellas Artes theater. The group is managed by ex-disk jockey Pepe Duran.

Dominican singer Expedito Pou (Campo) has a new single out with songs: "Si Ne Prometes No Llorar" and "Yo Soy Un Viejo Amigo Del Dolor." . . . Mari Trini, Spanish songstress on the Hispavox label, gave concerts at the Bellas Artes theater and dates at the Salon La Mancha nightclub at the Hotel Lina. The artist was booked by agent Jose Gomez.

Dominican artist Victor Irriscary and his group made a successful tour in the U.S. which included night spots in New York, Philadelphia, Boston and New Jersey. Irriscary has changed his recording label from Borinquen to Teca Records which belongs to the Disco Mundo firm. The artist has a hit here and on the New York Latin radio stations called, "Llevame Contigo."

Freddy Fender Sings For Homefolk

By MARV FISHER

MERCEDES, Tex.—Down along this Rio Grande border town, Freddy Fender was born and bred. He decided it was time to come "home"—and make it a big annual occasion for the chicano folk with whom he has so many memories.

Thus, on April 17, the night before Easter, the first yearly "Freddy Fender Day" came into being for the friends and family of the ABC recording artist. It was held in the Livestock and Rodeo Grounds here, and the turnout was just about more than expected—a little more than 7,000 persons at \$6 per.

Supported by such old hands as the Sir Douglas Quintet and Tommy McLain on the bill, the homespun concert ran a marathon four hours plus. It was an artistically satisfying event the local public (drawing from the half-million area from McAllen to Brownsville) would long remember, and it "assured" the repeats for the future.

The one who hit the inspirational nail right on the head from the beginning was Huey Meaux, Fender's manager-producer and one of the emcees for the event. "Despite his being born into poverty, being a part

of a persecuted minority group and having hard times along the way (reference to his run-in with the law in the late 1950's), he never stopped having the faith. It should serve as beacon of light for all of you here tonight," he said. The cheers rang out.

Fun and nostalgia also turned into tears during the course of proceedings. In between his more than two dozen numbers, delivered in English as well as in Spanish, Fender reminisced with passion of his growing up days in the land of his heritage (actually his birthplace was 10 miles down the road in the town of San Benito, Tex.).

"I'll never, never forget how I started singing and strumming on the doorsteps of the local grocery store, Galvan's, when I was about 13 years old. How the encouragement some of you out there gave me has driven me to the point of being right here on this stage at this moment," he recalled.

One of the anecdotes of his childhood had mixed emotions for both himself and the people in attendance. "I can never forget my old friend and first mentor, "Don" Margarito Mireles. How I performed in a little town outside of El Paso—while I sang he passed the hat around to pay for his beers. 'Some of mine, too,'" Fender chortled over the little milestone of his earlier days on the "boards." Mireles is now in his mid-80's.

There were many songs, many stories and "mucho" applause. Fender summed it up succinctly: "This is one of the proudest moments in my life. I'll never forget my friends and

will always have a special place for them in my heart. Believe me when I say that this is a dream come true. It's gonna be even bigger and better next time."

Lone Star Beer, for whom Fender also does some jingles, co-sponsored the night along with Meaux, who shelled out something like \$15,000-plus in expense and promotional moneys. Besides the "welcome home" ceremonies at Harlingen Airport, Fender and company had heavy advance publicity and advertising in radio, television and newspapers. The moneys also went toward construction of the stage in the middle of the grounds plus the amplifying system.

In all, it was an exciting night for Fender, who no doubt will long remember this one more so than many of his concerts throughout the land, in Canada (where he just came in from a successful junket) and over-

(Continued on page 63)

Mexican Image

• Continued from page 3

major record companies supporting this idea, Mexican material will once again be accepted internationally, and Mexican composers and lyricists will receive the recognition they deserve, not only in Mexico, but Spain and the rest of Latin America as well.

Not only would this regain Mexico's good image in music, but it would also become profitable in the long run through increased international licensing.

A Busy Year For UPR's Music Head

By LORIAINE BLASOR

SAN JUAN—For Francis Schwartz, the eclectic, multifaceted, energetic and ever busy composer of avant-garde music, it is shaping up as a good year.

Schwartz, who is also chairman of the University of Puerto Rico Music Department, won a citation and monetary subsidy from the American Society of Composers, Authors, and Publishers for his musical compositions and contributions to music.

The ASCAP award is annually conferred by a panel of leading U.S. music personalities on those musicians who have shown energy, imagination and dedication to the musical arts. Among others honored this year was Jacob Druckman, a former Pulitzer prize winner.

A tireless worker, Schwartz also presented a concert on March 2 at which he introduced a new musical piece. Its title, none other than "Cannibal Claiban"

"The idea is to combine music with theatrical gestures. The musician is both a performer in the musical sense and an actor," Schwartz says of his musico-theater piece.

Meanwhile, the controversial composer whose music has been irreverently compared to a space ship experiencing motor troubles is now busily at work on a video opera, an experimental opera written for television.

According to Schwartz, it combines unconventional video technique with electronic sounds, voices and percussion instruments. It will be based on a story by Argentinian writer Julio Cortazar.

Unfortunately, the opera may never reach audiences. Its production would cost an estimated \$200,000, a sum that is not easy to raise these days in Puerto Rico.

But Schwartz is not one to be discouraged. For the time being he is anxiously awaiting the publication of his book, "An Impious Chronicle," by the Assembling Press in New York. He'll sing to that.

Billboard SPECIAL SURVEY For Week Ending 5/15/76

Hot Latin LPs

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536	8	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
2	JIMMY EDWARD Memories (Recuerdos), GC 119	9	LOS CHACHOS Los Chachos, GC 123
3	RIGO TOVAR Te Quiero Dijiste, NV 312	10	FREDDY FENDER Freddy Fender-Canta, CC 1012
4	LOS TIGRES EL NORTE Contrabando Y Traicion, Fama 528	11	CAMILO SESTO Amor Libre, Pronto 1013
5	JUAN CABRIEL 10 De Los "Grandes," Arcano 3335	12	WALLY GONZALES El Taco Kid En C.B. Bego 1128
5	RENACIMIENTO 74 La Negra Cumbiambera, RAM 1004	13	JOSUE Buscando Estrellitas, ARV 1028
7	RENACIMIENTO 74 Aqui Esta El Sonido Alegre, RAM 1002	14	MONSANTO In The Mood, CHI 5001
		15	LA FAMILIA Brown Stuff, Buena Suerte 1054

IN LOS ANGELES

1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	LOS DIABLOS Mexico Es, Latin International Dis-2037
2	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	9	FREDDY'S Freddy's, Peerless 10027
3	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	10	SALSOUL ORQ. Salsoul Orquesta, SZS-5501
4	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480	11	PACHECO El Maestro, Fania IM00485
5	LOS FELINOS Chicanismo, Musart 10570	12	LOS BABYS Un Viejo Amor, Peerless 1849
6	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	13	FREDDY FENDER Before The Next Teardrop Falls, ABC 2020
7	GRUPO FOLKLORICO Y EXPERIMENTAL NUYAYORQUINO Salsoul-2-400	14	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
		15	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38



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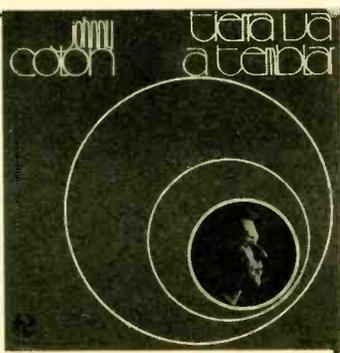
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General News
Death Of Soul DJ a Mystery & Shock

WASHINGTON—Roy S. Campbell, popular local soul deejay here, has met a mysterious and shocking death. Campbell was apparently kidnapped by two men, reportedly

posing as plainclothes police, who took him away in their car, as he and his wife arrived at their home on a Saturday night.

The partially clothed body of

Campbell was found later on a rural Virginia road with a single gunshot wound in the back of the head. Deejays in the area are fearful that the murder might have been connected with Campbell's role as a deejay, and/or his outside artist management and booking interests.

Campbell had a large following for his midnight to 6 a.m. soul music and rhyming jive talk, on station WOL, that is a specialty with AM soul deejays here. He was called "Soul Papa the Bebopper," and had been with WOL for three years, coming from WOOK-AM here. He had also worked out of radio stations in the South.

Veteran Leader Robinson Dead

NEW ORLEANS—The bands marched down this city's streets swinging "Didn't He Ramble" in traditional Crescent City style Thursday (6) as a part of funeral services for 86-year-old trombonist and bandleader Nathan "Big Jim" Robinson.

Robinson, born on a plantation a few miles south of here in the 1880s, frequently performed at Preservation Hall until a month before his death. He had cancer.

The venerable musician is survived by a son, Joseph Robinson of New Orleans.

An L.A. Workshop

LOS ANGELES—A series of workshops devoted to traditional instruments and musical forms, with the fiddle emphasized, will be conducted by Robin Williamson starting May 23 at Los Feliz Apple School here.

Williamson's recent "Fiddle Tunes" book has gone into a second printing. He is a composer, violinist and leader of a traditionalist band.

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LP SERIES REVIEW

Memory-Stirring Jazz On 6 Verve Twofer Reissues

NEW YORK—The initial six Verve reissues distributed by Polydor Records are all impressive \$7.98 twofers featuring some of the top names in jazz during the period, 1944-1957. Leaders on these sessions are Charlie Parker, Lester Young, Billie Holiday, Dizzy Gillespie and Bud Powell—all in their peak years.

Each LP features beautiful cover art taken from a large painting displaying all of the artists and the liner notes are educational with annotation by Leonard Feather, Ira Gitler and Chris Albertson.

The Parker LP, "The Verve Years (1948-50)" presents the alto master in several classic settings. Besides small group performances with famed sidemen (Hank Jones, Al Haig, Kenny Dorham, Max Roach, Thelonious Monk, Buddy Rich, Dizzy Gillespie, Shelley Manne, Ray Brown, Tommy Potter, Curley Russell), there are also the several cuts featuring Bird with strings as well as the Neal Hefti Orchestra. Among the cuts are "The Bird," "April In Paris," "Summertime," "Just Friends," "Star Eyes," "I'm In

The Mood For Love," "Bloomdido" and "Leap Frog."

The Young LP, "Pres And Teddy And Oscar," is well worth owning for each of the performances. They include "All Of Me," "Love Me Or Leave Me," "Indiana," "I Can't Get Started," "On The Sunny Side Of The Street," "I Can't Give You Anything But Love" and "I'm Confessin'." On one date his tenor sax is joined by pianist Teddy Wilson, and on the other by pianist Oscar Peterson and guitarist Barney Kessel.

The Holiday LP, "The First Verve Sessions," features some of Lady Day's 1950s performances. These include "Blue Moon," "These Foolish Things," "Love For Sale," "Autumn In New York," "Lover Come Back," "Yesterdays" and "How Deep Is The Ocean." Backing her are Flip Phillips, Charlie Shavers, Oscar Peterson, Barney Kessel, Joe Newman, Paul Quinichette, Freddie Green and Herb Ellis, among others.

The Gillespie LP, "The Sonny Rollins/Sonny Stitt Sessions" is composed of two long-sought LPs. On the various selections, Diz is joined by both of the Sonny's together as well as each of them individually. On each selection, all of these three greats are in rare form, as is the rhythm section led by pianist Ray Bryant. Every tune has a jam session quality to it, and selections include "Con Alma," "On The Sunny Side Of The Street," "After Hours," "Wheatleigh Hall" and several others.

The Powell LP, "The Genius Of Bud Powell," gives the consumer a look at both sides of this piano wizard—as a trio leader and as a solo musician. In each setting he shows his rare expertise and displays why he was a master of the keyboard. Joining him on several cuts are bassists Ray Brown and Curley Russell and drummers Buddy Rich and Max Roach. Selections include "Tempus Fugit," "Cherokee," "All God's Chillun Got Rhythm," "Sweet Georgia Brown," "April In Paris," "Tea For Two," "The Last Time I Saw Paris" and a moving "Body And Soul."

The final LP is "Jazz At The Philharmonic/The Historic Recordings." One of the records is the first JATP concert, July 2, 1944, released complete for the first time, and the other is a Billie Holiday JATP concert.

The 1944 show featured J.J. Johnson on trombone, Illinois Jacquet and Jack McVea on tenor sax, Shorty Sherock on trumpet, Nat King Cole on piano, Les Paul on guitar, Red Callender and Johnny Miller on bass and Lee Young on drums. The playing is fierce and at a fever pitch on such selections as "Lester Leaps, In." and "Body And Soul." **JIM FISHEL**

Charles F. Brave Dies In Orlando

NEW YORK—Charles F. Brave, former pianist-conductor-music arranger, died April 27 in Orlando, Fla., after a short illness at the age of 82.

Brave was active on Broadway as music director of such shows as "Letty Pepper," "The Prince Of Pilsen" and "Pretty Baby."

From 1945-1967, he was the motivating force behind Allegro Recording Service, on Broadway, which he founded and ran until his retirement. He is survived by his widow, Nellie, son Charles, and daughter Mrs. Doreen Terranova.

Close-Up

The Rolling Stones—Black And Blue, Rolling Stones COC 79104 (Atlantic)

The Stones have been, along with the Who, the most consistently satisfying of the British groups over the past decade—primarily because the band rarely veers too far astray from the early success formula of combining elements of white rock, blues and soul. When it does stray, it generally gets back fairly quickly.

"Black And Blue" is probably the most enjoyable Stones set since 1972's "Exile On Main Street," precisely because of its faithfulness to basics. Disco, reggae, a Cab Callowayish cut, several slower songs and a couple of straight rockers make up most of the package, with the rockers and the uncluttered slower cuts coming off best.

One reason for the success of the rockers may be the departure of Mick Taylor. Not that Taylor is not a superb guitarist. He is, in fact, one of rock's best. Yet he always seemed a bit out of place in the Stones, a technician in a group that depends more on feel than anything else.

Keith Richard, the archetypical punk rocker, is left to lead the guitar section of the group once again and with the help of Ronnie Wood, Wayne Perkins and Harvey Mandel (Perkins and Mandel were among those trying out for Taylor's spot) the Stones become a guitar band again.

So "Hand Of Fate" and "Crazy Mama" become solid, familiar Stones rockers with vintage Jagger vocal stylizing and clever yet uncomplicated guitar work from Richard.

Richard's solos seem more comfortable within the Stones' format than the fast, clean runs that have appeared on the group's LPs over the past five years.

Richard, in fact, takes a more visible instrumental role than he has in several albums, primarily on guitar but also on bass and piano.

"Hot Stuff" is the disco contribution. Confidence is even restored in the Stones' originality if one believes the notes that show the cut was recorded in March of last year, some while before the disco fad hit full steam. The number is helped no end by Billy Preston on piano and the strong rhythm work of Charlie Watts and Bill Wyman.

"Cherry Oh Baby," the only non Jagger-Richard title here (Eric Donaldson is the writer), is the reggae-flavored cut, handled in moderation and working as an adaptation rather than an imitation.

Other than the rockers, "Memory Motel" and "Fool To Cry" are the most interesting cuts. Both are mid-tempo, soul-influenced cuts with good guitar work and dependence on keyboards and string synthesizers, and both feature the kind of prototype Jagger vocals found on cuts like "Moonlight Mile" and "You Can't Always Get What You Want."

Richard's alternating lead vocals with Jagger are the highlight of "Memory Motel," while "Fool To Cry" (with Nicky Hopkins back on piano and string synthesizer) is the best "black" number the band has come up with in years.

"Hey Negrita" and "Melody" are interesting, but that's about all. On the whole, however, the group seems to be having more fun than on other LPs of the past three years. There are no songs about growing old or being transcendently carried away by music; the entire project becomes what the Stones are best at—doing reasonably simple things in the best possible manner. **BOB KIRSCH**

Wilmington a New Mecca For Gospel Singing Acts

WILMINGTON, Del.—This area has become lush territory for gospel singing groups.

Church groups vie with each other with gospel musical groups and the draw at one church, First Baptist in suburban New Castle, makes capital of the fact that it combines fundamental Bible preaching with "Outstanding Gospel Music."

The Pike Creek Baptist Temple will offer two groups on a Sunday, with the Cathedral Quartet for a 10 a.m. service and Mack Evans, of the Old-Fashioned Gospel Hour, in the evening.

Music Arm Bright Spot For Col Pix

NEW YORK—The music division of Columbia Pictures Industries Inc.—Arista Records and the two Screen Gems publishing arms—produced more than half the corporate net revenue gain for the first nine months of fiscal 1976.

And while corporate revenues for the third quarter dipped 9% from a year ago, to \$76.5 million from \$84.1 million, records and music publishing was up a solid 31% to \$10.9 million, from \$8.3 million.

For nine months, revenues for Arista and Screen Gems combined were up 59% to \$32.4 million from \$20.4 million, while the corporate total of \$256 million was just \$24.9 million or 11% ahead of the year-ago period.

Net income is not broken down on a quarterly basis for the various divisions, but the corporate figure for the third quarter was \$956,000 or 12 cents per share, down 18% from the fiscal 1975 total of \$1.174 million or 15 cents a share.

Net income for the nine months was \$10.07 million or \$1.22 per share, including a non-recurring gain of \$5.06 million or 61 cents per share for sale of a tv station, compared with \$2.7 million or 35 cents a share for the same period the prior year. Exclusive of the non-recurring gain, income of \$5.013 million is a solid 85.5% ahead of the first nine months of fiscal 1975.

AFM-TV Peace

• Continued from page 3

"went down the wire" to the mid-night deadline, April 30. The issues negotiated included the problem of reruns in the domestic market. (Billboard, May 8).

The union's negotiating team was headed by Davis, and included executives and rank and file members from New York, Los Angeles and Nashville.

One report circulating out of Los Angeles had wages increased per hour show from \$49.40 to \$50 and from \$21 per rehearsal hour to \$23.25. For a 30-minute show plus two hours of rehearsals, the sum went up from \$80.50 to \$86.50.

Also reported agreed upon is a 1% rise in pension and welfare (from 7% to 8%) and a 50 cents increase in employer contribution for health and welfare from \$2 to \$2.50 a man.

RCA Future Plan

• Continued from page 14

RCA Records, among six other divisions, posted gains over the same quarter last year, with the previously released first quarter statement referring to the label's best such period ever.

The gospel groups, both white and black, come in both weekdays and Sundays for concerts. The Evangelical Presbyterian Church at nearby Newark brought in Jack Price for a Sunday night concert; it was a Wednesday night for the Griener Family at the Church of Brookland Terrace, and the Olivet Community Center brought in Grachan Moncur III and his "gospel jazz" quartet for Sunday afternoon and evening concerts.

College gospel singers are brought in to attract young adults. Second Baptist Church offered the concert Choir of Bacone College, Muskogee, Okla., for a Monday night concert of both sacred and secular music. The group appeared in traditional American Indian dress; and it was a Sunday afternoon offering at Ezion-Mount Carmel United Methodist Church with the Princeton Univ. Gospel Chorus.

Nor are the gospel concerts confined to the church. The Bible Way Temple Church promoted a spring gospel concert on a Saturday night at the William Henry Middle School Auditorium in Dover, featuring the Hutchinson Family and a number of church choir groups. The same school auditorium was utilized by the Christian Brotherhood Associates in promoting a Saturday night concert with the Porter Family Singers.

With gospel music so popular in the area, even the Delaware Technical and Community College staged a Thursday evening of gospel music in its auditorium with the Henry Gospel Chorus, directed by Wilbur Dodd, and the Gospel Ambassadors, led by John Caldwell.

London Making Its Own Tapes

NEW YORK—Monday (3) signaled the official entry of London Records into 8-track and cassette manufacturing on its own, taking over from former licensee Ampex, and re-releasing more than 200 titles from its pop catalog.

Since Feb. 1, London has issued its latest releases under its own logo, sold exclusively through its new national network of independent distributors, which will now have the catalog product as well.

The label also is unveiling its national ad and promotion campaign to back its imported FFRR "highest quality" cassettes, manufactured by parent Decca in the U.K.

To date, 14 imports from the classical, opera and Phase 4 catalogs have been issued, with more than 100 additional titles, both catalog and new releases, due this month and next.

Atlantic/ATCO: 2nd Biggest Month

NEW YORK—April sales figures at Atlantic/ATCO tallied out as the second highest for a month in the company's history, according to Dave Glew, senior vice president, marketing.

While standout LP sales were reportedly achieved on product by such acts as Led Zeppelin, the Rolling Stones and Bad Company, contributing to the overall tally was strong singles activity by Abba, the Don Harrison Band, Wing And A Prayer & Drum Corps, Hot Chocolate, J. Geils Band, Bad Company and the Rolling Stones.

Glew is also predicting a recording-breaking second quarter, ending June 30, for the label.

Committees Appointed By NARM

NEW YORK—NARM has appointed rackjobbers, retailers and independent distributors advisory committees to represent the various segments of merchandisers in its regular membership.

On the rackjobbers advisory committee are chairman, George Souvall, Alta Distributing; Jay Jacobs, Knox Record Rack; Norman Hausfater, Musical Isle of America; Louis Kwiker, Handleman Co.; David Lieberman, Lieberman Enterprises; Sam Marmaduke, Western Merchandisers; David Press, D&H Distributing; David Siebert, Siebert's, Inc.; and Sydney Silverman, United Record & Tape Industries.

Forming the retailers advisory committee are John Cohen, chairman, of Disc Records; Barrie Bergman, the Record Bar; Richard Bullock, Odyssey Records & Tapes; Lou Fogelman, Music Plus; Joseph Goldberg, Variety Records; Ben Karol, King Karol Records; David Rothfeld, Korvettes; David Siebert, Madcaps; Russ Solomon, Tower Records; Martin Spector, Spec's Music, and Sam Stolon, Sam Goody.

The independent distributors advisory committee is headed by Gene Silverman, its chairman, from Music Trend Distributors; Harry Apostoleris, Alpha Distributors; Bill Emerson, Big State Distributing; Sam Ginsburg, Record Merchandising Co.; Norman Hausfater, Record Sales/Musical Isle of America; Ira Heilicher, Heilicher Bros.; Milton Salstone, M.S. Distributing; Bob Schwartz, AMI Distributors; James Schwartz, Schwartz Bros.; Joseph Simone, Progress Record Distributors, and Stanley Sulman, ABC Record & Tape.

The advisory committees are established to meet as separate bodies, as well as with the manufacturers advisory committee. Recommendations made at these meetings often help in creating an understanding or opportunities and problems facing rackjobbers, retailers and independent distributors, says a NARM spokesman.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/15/76

Number of LPs reviewed this week 64 Last week 63



ELTON JOHN—Here And There, MCA 2197. Live set cut at Madison Square Garden and at the Royal Albert Festival Hall is basically another greatest hits set, offering a few cuts that were not singles and some interesting instrumental backing. Main level of interest here should lie among the Elton fans who will get a chance to hear the artist in a concert format and who want a fairly faithful reproduction of those concerts. Well done, as are most of Elton's projects, but nothing really new with the exception of the arrangements.

Best cuts: "Love Song," "Crocodile Rock," "Love Lies Bleeding," "Rocket Man," "Bennie And The Jets," "Take Me To The Pilot."

Dealers: Expect usual quick rise to the top.

STEVE MILLER—Fly Like An Eagle, Capitol ST-11516. First LP for Miller in nearly three years is a mix of easy, more heavily orchestrated and melodic rock than we are used to and some typically Miller material. Easy, jazzy rock is fun, but the most rewarding cuts here are those in the "Joker" vein, showcasing Miller's "Dion" vocals with smooth singing and flowing melodies. Good mix of electric and acoustic guitars on the rockers, and some fine acoustic work on a blues flavored cut. One oldie also included, but the majority of material is original. Overall, one of Miller's most appealing albums and certainly his most commercial.

Best cuts: "Fly Like An Eagle," "Serenade," "Dance, Dance, Dance," "Take The Money And Run," "Rock 'N Me," "Blue Odyssey."

Dealers: Miller has strong following anxiously awaiting this LP.

STEELY DAN—The Royal Scam, ABC ABCD 931. One of rock's more talented group's again veers directly away from everyone else's commercial mainstream to come up with a mix of rock, jazz and Latin and a generally satisfying package. Group is actually down to singer/writers Walter Becker and Donald Fagan, with Fagan singing his way through a series of songs about having sex only while wearing a fez, spending one's childhood in a cave, Haitian divorce and other love songs. Usual strong help from producer Gary Katz and musical guests Larry Carlton, Dean Parks, Victor Feldman, John Klemmer, Michael McDonald, Jim Horn and Tim Schmidt. Listenable and enjoyable set is a welcome break from formal disco and other "trends."

Best cuts: "The Royal Scam," "Kid Charlemagne," "Sign In Stranger," "Haitian Divorce," "The Fez."

Dealers: Group has a large following.

NATALIE COLE—Natalie, Capitol ST-11517. Cole's first LP was excellent, but this represents a major improvement and step forward as she balances out her soul rockers with easy ballads, torch songs and jazzy numbers. Vocals remain powerful but take on an aura of control generally missing in the first effort. Products from Chuck Jackson and Marvin Yancy do a fine job. Basically, Cole is more of a singer who can appeal to youthful fans but who should also be able to attract Vegas and club audiences if she can offer in-person what she offers on this package. Good orchestration adds a disco flavor but does not depend on dance music as a means to an end.

Best cuts: "Mr. Melody" (with some good scat singing), "Heaven Is With You," "Can We Get Together Again," "Good Morning Heartache" (excellent, torchy ballad), "Touch Me," "Hard To Get Along."

Dealers: Artist has had several major singles.

POCO—Rose Of Cimarron, ABC ABCD 946. A set of good country rock from the veteran group, with a bit more life to it than on the last several sets. Title cut is an excellent long piece allowing the band to show off its patented harmonies as well as giving the musicians a chance to move through some enjoyable instrumental segments. Other cuts feature mandolins, dobros, banjos and steel, providing an interesting mix of country, rock and folk. Several potential singles here, as well as FM oriented material.

Best cuts: "Rose Of Cimarron," "Stealaway," "Too Many Nights Too Long," "All Alone Together," "Tulsa Turnaround."

Dealers: Band set for road shortly.

MICHAEL STANLEY BAND—Ladies' Choice, Epic PE 33917 (CBS). Excellent combination of rock and country, standing above most in the quality of the songs, the musicianship and an overall above average vocal performance. Potential singles here as well as cuts perfect for FM play. Group has managed to sound original working within a framework that half the groups in the country have tried in the past year or so. After a long time of struggling along, the band could be in line for its big move.

Best cuts: "Ladies' Choice," "Heavy Weight," "Let It Slide," "Old Dancin' Fool," "Choice And Sanborn" (with David Sanborn).

Dealers: Band has worked hard on the road and producer Bill Szymczyk has a fine track record.

ERIC ANDERSON—Sweet Surprise, Arista 4075. LP that should have been the followup to Anderson's "Bout Changes And Things" of years ago is a marvelous, clear blend of rock, folk and country highlighted by the best Anderson lyrics in years. Vocals have more sureness and energy than anything he's done in years. Anderson's love songs and descriptive material continue to mark him as one of pop's better and more expressive writers and Tom Sellers' production helps bring

everything into focus. Guests Tom Scott, Ben Keith and Tim Schmit lend a hand, but it is Anderson, who has outlasted most of the musical fads of the past decade who remains the star. Hopefully his time has come.

Best cuts: "How It Goes," "Dreams Of Mexico," "Sweet Surprise," "Crazy River," "Love Will Meet Again."

Dealers: Artist has a dozen years of fans.



CHARLIE DANIELS BAND—Saddle Tramp, Epic PE-34150. The redhot Daniels band moves to Epic with a tremendous album. Already a phenomenon in the South and Southwest, Daniels is on the verge of superstardom—and this could be the release that does it. Brilliant instrumental work from a blue-ribbon band and classy collection of musicians including Toy Caldwell of the Marshall Tucker Band. Recorded in Macon with Paul Hornsby producing, this captures the spark, energy and drive that Daniels flashes in his personal appearances. The title cut—10:53 long—is a masterpiece.

Best cuts: "Saddle Tramp," "Sweet Louisiana," "Wichita Jail," "Cumberland Mountain Number Nine," "It's My Life," "Sweetwater Texas."

Dealers: CBS publicity and promo people have been flying over the country like a flock of magpies, promoting the CDB LP—a massive campaign that should boost sales and airplay.

GENE WATSON—Because You Believed In Me, Capitol ST-11529. A solid set of country songs, including four from Watson's favorite writer—Ray Griff. Watson's stone country style sounds convincing and better than ever. As Ed Keeley of Capitol notes in the liner, "Watson vocally dramatizes the feeling of holding the right person... or sometimes holding the wrong person." Among the highlights is Watson's version of Larry Gatlin's "Bitter They Are, Harder They Fall." Best package yet from this rising and rousing singer.

Best cuts: "Because You Believed In Me," "Bitter They Are, Harder They Fall," "Sorry Willie," "How Good A Bad Woman Feels," "Her Body Couldn't Keep You Off My Mind," "And Then You Came Along."

Dealers: Watson's fan support continues to mushroom.



DOROTHY MOORE—Misty Blue, Malaco 6351 (T.K.). Soulful vocalist who has a huge hit with the title track tackles a variety of styles, from soul to rock to supper club pop to country. Kind of a combination of the Muscle Shoals and Memphis sounds (Muscle Shoals horns used) and lots of originality heard in songs that have been done many times before. Touch of gospel in the vocals and producers Tommy Couch, James Stroud and Wolf Stephenson do a good job of avoiding a disco format. Eddie Floyd one of prime writers on set.

Best cuts: "Misty Blue," "Funny How Time Slips Away," "Laugh It Off," "It's So Good," "Enough Woman Left (To Be Your Lady)."

Dealers: Advertise in conjunction with single hit.

TOWER OF POWER—Live And In Living Color, Warner Bros. BS 2924. As LP title might indicate, a live set including some of the group's best known material. Rockers and ballads, and the real joy is hearing the famed horn section live. Hubert Laws' lead vocals and the harmonies come off perfectly. Blend of uptempo and slow material works well. Side two taken up with a one cut, including good sax solos, vocals and a jam type arrangement.

Best cuts: "You're Still A Young Man," "What Is Hip," "Knock Yourself Out."

Dealers: Group has loyal pop and soul following.



THE CRUSADERS—Those Southern Knights, ABC Blue Thumb BTSD 6024 (ABC). This band is like a local train making many stops along its appointed route. Only here the stops are musical styles, all along the main track of jazz. In fact there seems to be more of a return to hard, honest improvisation than on several of the band's recent LPs where the commercial overtone dominated all the playing. This LP is still geared for a r&b-jazz crossover condition, but the open, sometimes extended solos by trombonist Wayne Henderson, tenor saxophonist Wilton Felder and guitarist Larry Carlton (especially on the lengthy "And Then There Was The Blues") are well defined, controlled solos which flicker across the arrangements with spunk. Stix Hooper's drumming retains the well orchestrated soul/funk sound identified with this group, with Joe Sample's keyboards delightfully airy and assertive. Bassist "Pops" Popwell establishes a foreground position for himself.

Best cuts: "And Then There Was The Blues," "Spiral," "Serenity."

Dealers: Jazz and soul fans should react if they aren't already over-saturated with this formula sound.

CANNONBALL ADDERLEY—Lovers, Fantasy F 9505. This is Cannon's last LP and the scope of the music—broad and intense and explosive—is matched by the flaming desire of the players who found themselves contributing in June of 1975 to a presentation of extraordinary brilliance and sensitivity. None of the tunes are Cannon's but they are by his close friends Alvin Batiste, Jack DeJohnette, George Duke and of course brother Nat. The music is like gazing at a period frozen in time, for this is where Cannon had come to: a pristine blend of invigoratingly funky music coupled with the openness of modern expression, all within precise frameworks. The six cuts include performances by Cannon on soprano and alto; Nat on cornet; Alvin Batiste on reeds; George Duke on electric piano/synthesizer; Alphonso Johnson on electric bass; Jack De Johnette on drums, Airto on percussion; Ron Carter on acoustic bass and Flora Purim on special vocals.

Best cuts: "Salty Dogs," "Lovers," "Nascente," "New Orleans Strut."

Dealers: The recent issue by Capitol of some old Cannon cuts should have spurred interest in his fans for new works. This LP has the historical value of being his last recorded LP.



SMALL WONDER, Columbia PC 34100. While at times this four-man group comes on like Crosby/Stills/Nash/Young (especially on vocal harmony parts), its overall sound fits right in with the rocking style of the '70s. Use of the moog,

Billboard's Recommended LPs

pop

S.S. FOOLS—Columbia PC 34151. Three ex-members of Three Dog Night join three others for a good, soul flavored rock set which sounds bit like Three Dog in spots but generally has a bit more drive. Good lead and harmony vocals, a good instrumental, strong production from Richard Podlor (who did some of Three Dog's best) and a generally satisfactory effort. Mostly uptempo. Soul-oriented cuts work best. **Best cuts:** "First Things First," "Desert Dancin'," "Sunnyridge," "Why Can't You Be Mine."

HAPPY BIRTHDAY U.S.A.—20th Century T2-506. Double LP with guests like Tom Sullivan, Sammy Davis Jr., Donnie Brooks, Pat Boone, Paul Revere & the Raiders, the Mike Curb Congregation, Jerry Naylor, Dorsey Burnette, Billy Joe Royal, Charles Wright and Senators Barry Goldwater, Edward Kennedy and Fritz Hollings. Primarily new material written for the most part by Lloyd Schoonmaker and Roger Lanove tells a fairly chronological story of America. Fine Ray Ruff production. A good solid intelligent effort. Book with lyrics included. All cuts worth a listen.

BROCK PETERS—Ballad For Americans, United Artists UA-LAG04-G. Peters tackles this famous American theatrical chorale with a semi-operatic flair. Fine vocals from Peters and guest Odette as well as excellent production and direction from producers Mike Stewart and George Butler. Excellent orchestration throughout and a perfect LP for the country's 200th birthday.

GENTLE GIANT—Interview, Capitol ST-11532. More jazzy futuristic sounds from British group with large cult following. Keyboards, saxes, violins and more standard instruments all played in more or less free form style. **Best cuts:** "Interview," "Give It Back," "Empty."

MONTY PYTHON—At City Center, Arista AL 4073. British loonies strike again with a live set cut only last month in New York. Listen carefully as the group takes swipes at everyone and everything from Mayor Beame to stereotyped blues bands to politics. A few old favorites like "Argument Clinic" and "Blackmail" also given the live treatment.

JAN MATTHEWS—Go For Broke, Columbia PC34102. First offering from the artist in some time and a first-time-around for the label. Material is well suited for Matthews' excellent vocal abilities. Unfortunately, though, overall production comes across very stiff, as if it were being done by the numbers. It's not bad, just uninspiring. **Best cuts:** "Brown Eyed Girl," "Darkness, Darkness," "Lonely Hunter," "I'll Be Gone," "A Fool Like You."

REGGAE SPECTACULAR—A&M SP 3529. Double LP set includes Jimmy Cliff's A&M material, cuts from Greyhound and Blue Haze and lesser known artists like Bob & Marcia and the Harry J. All Stars. Representative, legitimate reggae is a good sampler for those already fans and a fine introduction for novices. Good Jim Bickhart liners. **Best cuts:** All the Jimmy Cliff cuts plus "Cousin Of Mine," "La La Always Stay."

BILL COSBY—Is Not Himself These Days Rat Own Rat Own

mellotron and RMI keyboard computer gives several cuts a nice perkiness. Musicianship throughout is fine, as is material, which is nicely varied for airplay potential.

Best cuts: "Be Yourself," "It Was Meant To Be," "Why Walk When You Can Dance," "I'm A One Way Train."

Dealers: Remember Aerosmith a few years back here.

PLEASURE—Accept No Substitutes, Fantasy F-9506. Disco soul from eight piece group and producer Wayne Henderson is a way above average set of this type, primarily as a result of songs that vary in texture lyrically and musically and a general aura of professionalism. Group and individual vocals, all good, as well as good horn and other instrumental arrangements. Sensible rather than frenetic disco.

Best cuts: "Let's Dance," "Pleasure For Your Pleasure," "2 For 1," "Jammin' With Pleasure."

Dealers: Use Henderson's name to sell LP.



BUBBLING BROWN SUGAR—Original Broadway Cast Recording, H&L Records HL-6969011. The success of the show, and maybe the LP as well, lies in the fact that the majority of the show's songs are standards. Musically this LP swings vocally as well as instrumentally. Backup musicians include Lloyd Mayers, Arvel Shaw, Ernie Royal, Rudy Stevenson and "Money" Johnson. All of the cast members have good voices and the vocal interpretations of Ellington, Hines, Sissle and Blake, among others, is top-notch.

Best cuts: "Stompin' At The Savoy/Take The "A" Train," "Stormy Monday Blues," "Sweet Georgia Brown," "There'll Be Some Changes Made," "God Bless The Child," "It Don't Mean A Thing."

Dealers: In-store play will be the greatest aid.

Rat Own, Capitol ST-11530. Cosby takes off on Barry White and a number of soul cliches and the result is fairly funny. Similarity in sound of a number of cuts gets repetitious, but set is still the most enjoyable yet satirizing contemporary music. **Best cuts:** Yes, Yes, Yes, "Shift Down," "Ben," "Garbage Truck Lady."

PETER PRINGLE—Reprise MS 2243 (Warner Bros.). New artist is a fine songwriter with a powerful voice, aided by good production from Brian Aherne. Only problem might be the predominance of slow or mid-tempo material in the set. Good backing vocals from Linda Ronstadt, Emmylou Harris and newcomer Diane Brooks. Expect covers of some of the songs. **Best cuts:** "White Line," "Takin' The Freeway."

JOHN HARTFORD—Mark Twang, Flying Fish 020. Not really country, not really bluegrass, what Hartford really does might be called "Mississippi music"—and he's clever, witty and fun. Accompanying himself on fiddle or banjo, Hartford tells tales of the river, serious and humorous. Well done throughout. **Best cuts:** "Long Hot Summer Days," "Don't Leave Your Records In The Sun," "The Julia Belle Swain," "Austin Manor Symphony" (fiddle instrumental).

ROBIN & LINDA WILLIAMS—Flashlight FLT 3003 (Symposium). Good folksy LP with Linda Williams showcasing a fine voice and sense of style as she sings in the Sandy Denny/Linda Thompson style. Good harmony between Robin and Linda. Strong British folk feel with fiddles, mandolins, guitars, dobros and no drums. Slower material works best. **Best cuts:** "Diggin' On The New Railroad Girl," "Give The Fiddler A Dram," "None But The Rain," "Daughter Of McLeod."

CLIFTON CHENIER—Bogalusa Boogie, Arhoolie 1076. America's finest Cajun/dance band accordionist comes up with his usual excellent mix of Cajun, Tex-Mex, blues, soul and country and offers a totally enjoyable experience. Hard to describe this charming blend of French and English. Basically, the genre Huey Meaux (Freddie Fender's producer) has been working in for years. A great fun dance LP with accordion and sax playing off one another and Chenier's bluesy vocals adding more luster. **Best cuts:** "Queique Chose Sur Mon Idee" ("Something On My Mind"), "Je Me Reviller Ce Matin" ("I Woke Up This Morning"), "Allons A Grant Coteau," "Ti Na Na."

LAWRENCE HAMMOND—Coyote's Dream, Takoma T-1047. Folky country with whimsical and serious stories from the West and Midwest. Good stories with good vocals a la Arlo Guthrie or Steve Goodman. Variety of subjects covered, and all done well. Fine word pictures framed by simple instrumen-

(Continued on page 70)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

When Maxine Nightingale said she'd be right back, the lady wasn't fooling.

Maxine Nightingale's right back. With a hit album follow-up to her career-launching single.

She's right back with the stuff that saw her single shoot straight to the top pop spot. And then right onto the r&b charts.

She's right back with more perfect material. From songwriters writing for Marvin Gaye, The Bay City Rollers, Earth Wind & Fire, Rufus and The Beatles.

And yet uniquely right-on for her own bad self.

She's right back. The hottest new female find of 1976.

Maxine Nightingale's righteous first album, "Right Back Where We Started From."



(UA-LA 626-G)

**The return that's really her arrival.
On United Artists Records and Tapes.**

Top Single Picks

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AMERICA—Today's The Day (3:15); producer: George Martin; writer: Dan Peek; publisher: WB, ASCAP. Warner Bros. 8212. Already on the charts this week, America's latest catchy and melodic ballad with impeccable George Martin production is as surefire a hit as you could want in today's off-the-wall marketplace.

ABBA—Mamma Mia (3:31); producers: Bjorn Ulvaneus & Benny Anderson; writers: Benny Anderson, Stig Anderson, Bjorn Ulvaneus; publisher: Countless Songs, BMI. Atlantic 45-3315. Those Swedish oddballs with their surrealistic bubblegum hit factory have done it again. Direct from conquering Europe with this wonderfully silly ditty, Abba is about to attack the U.S. again with another irresistible bouncing-ball melodic novelty.

TAVARES—Heaven Must Be Missing An Angel (Part I) (3:28); producer: Freddie Perren; writers: K. St. Lewis-F. Perren; publishers: Bull Pen/Perren-Vibes, BMI/ASCAP. Capitol 4270. Those high-quality soul rockers must feel right at home with writer-producer Freddie Perren, former Motown stalwart who also helmed the new Sylvers hit for Capitol. A thoroughly winning Tavares performance just in time for upbeat summer airplay. An all-around gem of a single.

BILLY SWAN—Number One (2:34); producers: Billy Swan & Chip Young; writers: Marlu & Billy Swan; publisher: Combine Music, BMI. Back to Blueberry Hill with Fats Domino is what this record sounds like. But it's a real winning outing for Swan and could well emerge as his biggest hit since "I Can Help." The single has already created a lot of radio excitement and is a delight to listen to.

FREDDY FENDER—Vaya Con Dios (2:29); producer: Huey P. Meaux; writers: L. Russell/E. Pepper/I. James; publisher: Morley, ASCAP. ABC Dot 17627. The Meaux-Fender format of updating sweet standards for Freddy's phenomenal voice may well be running a bit thin by now. But it should be good at least one more time for this old Les Paul/Mary Ford classic. However, how about some more ballsy material for FF next time, Huey?

FOGHAT—Fool For The City (3:10); producer: Nick Jameson; writer: Dave Peverett; publisher: Knee Trembler, ASCAP. Bearsville 0307 (Warner Bros.). A worthy follow-up for "Slow Ride" finds the rock poppers in dynamic form with a breakneck rocking urban protest where solid vocal harmonies punch in above a dynamic series of riffs. Tight enough for fast AM acceptance.

recommended

DION—Born To Be With You (3:45); producer: Phil Spector; writer: Don Robertson; publisher: E.H. Morris & Co., ASCAP. Big Tree Spector 16063 (Atlantic).

LEON & MARY RUSSELL—Rainbow In Your Eyes (3:48); producers: Leon & Mary Russell; writer: Leon Russell; publisher: Teddy Jack, BMI. Paradise 8208 (Warner Bros.).

JOE WALSH—Walk Away (3:07); producer: Not Listed; writer: Joe Walsh; publishers: ABC/Dunhill Music/Home Made Music, BMI. ABC 12187.

ROBIN TROWER—Too Rolling Stoned (3:16); producer: Not Listed; writer: Robin Trower; publisher: Chrysalis, ASCAP. Chrysalis 2113 (Warner Bros.).

CROSBY/NASH—Love Work Out (3:25); producers: David Crosby & Graham Nash; writer: G. Nash; publisher: Thin Ice, ASCAP. ABC 12185.

STEVEN FROMHOLZ—She's A Lady (1:45); producers: Roger Harris & Donald Williams; writer: John Sebastian; publisher: The Hudson Bay Music Co., BMI. Capitol 4273.

BOB SEGER—Nutbush City Limits (3:05); producers: Bob Seger & Punch Andrews; writer: Tina Turner; publishers: Unart/Huh, BMI. Capitol 4269.

ATLANTA RHYTHM SECTION—Jukin' (3:43); producer: Buddy Buie; writers: Buddy Buie-Robert Nix; publishers: Low-Sal, BMI/Bob Willis & Bourne, ASCAP. Polydor 14323.

PURE PRAIRIE LEAGUE—That'll Be The Day (2:07); producer: John Boylan; writers: J. Allison-B. Holly-N. Petty; publisher: McCartney, BMI. RCA 10679.

MADLINE BELL—I Always Seem To Wind Up Loving You (3:30); producers: Barry Morgan & Alan Parker; writer: A. Hawkshaw; publisher: Al Gallico, BMI. Pye 71061 (ATV).

THE STANKY BROWN GROUP—You've Come Over Me (2:57); producers: Steckler & Frangiapane; writer: J. Leynor; publishers: Mench Music/Bleu Disque, ASCAP. Sire 724 (ABC).



GARY STEWART—In Some Room Above The Street (3:10); producer: Roy Dea; writer: Sterling Whipple; publisher: Tree, BMI. RCA JH-10680. Smashing performance by one of country music's future superstars. Stewart improves with each LP and single release—and this is his best yet. Gary takes a gutsy song by Sterling Whipple and turns it into his own message. Roy Dea's producing teams with the tremendous talents of Stewart that could make the Florida singer a country music legend in his time.

FREDDY FENDER—Vaya Con Dios (2:29); producer: Huey Meaux; writers: L. Russell-E. Pepper-I. James; publisher: Morley, ASCAP. ABC/Dot DDA-17627. Freddy returns to the well for another good song—this time the golden Les Paul-Mary Ford hit. Again, a Texmex version with Freddy's form of English merging with the sounds and soul of Mexico. Another giant for him. The flip, "My Happiness," will also get a lot of deejay attention.

GEORGE JONES—You Always Look Your Best (Here In My Arms) (3:17); producer: Billy Sherrill; writers: C. Putman-M. Kossler-S. Pippin; publisher: Tree, BMI. Epic 8-50227. Not as bombastic as "The Battle" but it's a winner for the talented Jones—one of the best lyric interpreters in the business. Mel-low production from Billy Sherrill makes Jones easy to take and hard to beat.

ANNE MURRAY—Golden Oldie (3:44); producer: Tom Catalano; writers: B. Russell-B.G. Russell; publisher: Ken-gorus, ASCAP. Capitol P-4265. Canada's country songstress comes through with a superb singing job on a fine, tastefully produced, song. A powerful release.

RAY GRIFF—I Love The Way That You Love Me (3:05); producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP. Capitol P-4266. Ray's emotional singing style works perfectly on this record that he also wrote and produced. A soft and sensuous ballad with understated instrumentation that makes for great programming.

JOE STAMPLEY—Was It Worth It (2:53); producer: Norro

Wilson; writers: B. Wayne-M. Moore; publisher: Al Gallico, BMI. Epic 8-50224. From Joe's "Sheik Of Chicago" LP comes a change of pace from his last raucous release. Stampley's name and momentum should help boost this toward the top third of the chart.

MERLE HAGGARD—Here Comes The Freedom Train (3:25); producer: Fuzzy Owen; writer: Stephen H. Lemberg; publisher: Wa-We, ASCAP. Capitol P-4267. America's history in a train analogy provides the platform for Hag's salute to the Freedom Train and the country for which it stands. Crafty song given a good ride by Haggard.

BILLY THUNDERKLOUD—Indian Nation (2:57); producer: Farah Productions and Jim Viennue; writer: John D. Loud-ermilk; publisher: Acuff-Rose, BMI. Polydor PD-14321. Loud-ermilk's famed lament rises again in a stirring version by Thundercloud. Perfect lyrics depicting a sad chapter in U.S. history—and sung with feeling by a talented member of the Indian nation.

recommended

DOTSY—The Sweetest Thing (I've Ever Known) (3:26); producer: Roy Dea; writer: Otha Young; publishers: The Sterling Music Co./Addison Street, ASCAP. RCA JH-10666.

LYNN ANDERSON—Rodeo Cowboy (2:39); producer: Glenn Sutton; writer: Glenn Sutton; publisher: Flagship, BMI. Columbia 3-10337. Flip: Dixieland, You Will Never Die (3:48); producer: Glenn Sutton; writer: J. Cunningham; publisher: Starship, ASCAP.

BILLIE JO SPEARS—Faded Love (2:46); producer: George Richey; writers: J. Wills-B. Wills; publisher: Unichappell, BMI. Capitol P-4272.

DAVID WILLS—Woman (2:26); producer: Henry Strzelecki; writers: Lennon-McCartney; publisher: Maclen, BMI. Epic 8-50228.

JOHN DENVER—It Makes Me Giggle (3:02); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH-10687.

JERRY WALLACE—The Fool I've Been Today (3:58); producer: Joe Johnson; writer: Ted Harris; publisher: Contention, SE-SAC. Polydor PD-14322.

GENE WATSON—I Feel A Sin Coming On (2:20); producer: R.M. Stone; writers: McDuff-Couch; publisher: Painted Desert, BMI. Stoneway 1142-1.



B.T. EXPRESS—Can't Stop Groovin' Now, Wanna Do It Some More (3:37); producer: Jeff Lane; writer: B. Nichols; publisher: Blackwood Music, BMI. Columbia 3-10346. Brother Truckers' first outing on Columbia is a solid disco-funk mover in the group's punchy style. The vocal harmonies and instrumentals are both more ambitious than every before for this group. There's even an energetic string overdub. One of B.T.'s best singles yet.

GEORGE BENSON—This Masquerade (3:17); producer: Tommy LiPuma; writer: Leon Russell; publisher: Skyhill, BMI. Warner Bros. 8209. A moody ballad by Leon Russell is the surprisingly effective choice for WB soul vocalist Benson's

new outing. He sings in duo with his own guitar riff for a neat fade on the song.

recommended

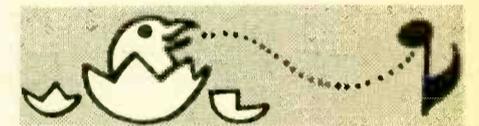
ARETHA FRANKLIN—Something He Can Feel (3:25); producer: Not Listed; writer: Not Listed; publisher: Warner-Tamerlane, BMI. Atlantic 45-3326.

MARGIE JOSEPH—Hear The Words, Feel The Feeling (3:45); producer: Lamont Dozier; writers: L. Dozier & M. Jackson; publisher: Dozier Music, BMI. Cotillion 45-44201 (Atlantic).

BOBBY BLAND—It Ain't The Real Thing (3:19); producer: Steve Barri; writers: M. Price/D. Walsh; publisher: Meadow Ridge, ASCAP. ABC 12189.

TIMMY THOMAS—Love Shine (3:25); producer: Willie Clarke; writer: Timmy Thomas; publisher: Sherlyn, BMI. Glades 1735 (T.K.).

WILD CHERRY—Play That Funky Music (3:12); producer: Robert Parissi; writer: R. Parissi; publishers: Bema/Blaze, ASCAP. Epic 8-50225 (CBS).



First Time Around

BILL LA BOUNTY—Lie To Me (3:03); producer: Jay Senter; writer: B. La Bounty; publisher: Captain Crystal, BMI. 20th Century 2290. La Bounty's overwhelming resemblance to the Elton John sound is rather restrained here. The record stands effectively on its own as a catchy ballad single with lots of clever lyrical and melodic books.

JOHN TROPEA—Tambourine (3:30); producer: John Tropea; writer: John Tropea; publisher: Kenya, BMI. Marlin 3305 (T.K.). Best known as the virtuoso guitar soloist on most of Deodato's albums, Tropea is showcased by T.K. in an interestingly tricky disco single that shows off his super fingering in contemporary high style.

BRENDA JONES With Groove Holmes/Vocals By Breathless—This Is The Me Me (Not The You You) (3:24); producer: Bob Thiele; writer: Kenneth Moss; publisher: Ringo Pasta, BMI. Flying Dutchman 10671 (RCA). This is a much grabber and more simple song that one might expect from the cluttered title and credits. Jones delivers a thoughtful lyric to a thumping beat in fine style.

FREE FORM EXPERIENCE—Blowin' My Mind (3:00); producer: Roger Spotts; writer: Joe Minor; publishers: Sherman/Todd Mark, BMI. Free Form Records 6001. Who says Billboard doesn't listen to records from obscure labels? The Free Form Ex. on their own Free Form label come through with a commendable soul ballad featuring a fine tenor lead and a most interesting chorus melody. Deserves to be heard.

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 68

tation. A John Stewart type writer. Best cuts: "Dustcloud," "Trucker's Nightmare," "Tornado's Comin' Down."

THE ESSENTIAL JOE McDONALD—Vanguard VSD 85/86. Not with the Fish, but a collection of Country Joe's solo Vanguard cuts. Not the best known period of his career, but a good set for fans and collectors. Best cuts: "Tricky Dicky," "Ring Of Fire," "Fantasy."

SOUL STIRRERS—Heritage, Jewel LPS 0113. Should be some interest in this collection of some of the best of one of gospel's finest groups. Powerful, emotional lead vocals and skillful backup singing against basic instrumentation. Best cuts: "We Shall Be Free," "Nearer My God To Thee," "He'll Welcome Me."

THE DIXIE HUMMINGBIRDS—Wonderful To Be Alive, ABC-Peacock PLP 59226 (ABC). One of the world's premier gospel groups offers an example of just how entertaining gospel can be, and how many musical boundaries it can cross when done well. Primarily traditional material which should appeal to all audiences. Best cuts: "Every Eye Shut," "Jesus Came Just In Time," "Swing Low" (a cappella).

ERNIE HECKSCHER & HIS FAIRMONT ORCHESTRA—Nostalgia On Nob Hill, Earl EH 1700. After 27 years at San Francisco's famed hotel, Heckscher knows most of the standards and the

bandleader/pianist and his orchestra handles them well in a standard way. Dance medleys and single cuts all work well.

DALE EVANS—Sad Pig Dance, Kicking Mule KM 120. Excellent set of guitar instrumentals, all acoustic, in a folksy style. Well done and fun. Best cuts: "Captain," "Stagefright," "Sun And Moon."

STEFAN GROSSMAN—Guitar Instrumentals, Kicking Mule KM 118. Another LP of good acoustic guitar solos in a folksy and blues vein. Best cuts: "Memphis Jellyroll," "Boogie On Main Street," "Shuffle Rag," "Mirage."

country

NARVEL FELTS—This Time, Hi SHL-32098. Hi has some old Narvel numbers that should stir enough fan and deejay interest to land him on the chart. Though not as powerful as the new Narvel material, this captures an interesting stage in his career. Best cuts: "This Time," "No One Will Ever Know," "It's All In The Game."

soul

THE RIMSHOTS—Down To Earth, Stang ST-1028 (All Platinum). One of the funkier disco-oriented groups is this self-

contained six piece ensemble. Almost all of the material is original. Best cuts: "Now Is The Time," "Do What You Feel," "Being Down To Earth."

jazz

JIMMY McGRIF—The Mean Machine, Groove Merchant GM-3311. For some reason, Sonny Lester has decided to take organ king Jimmy McGriff away from his instrument and give him an electric piano-synthesizer-clavist base, instead. Although this works on about half the cuts, it's not one of the best performances from this great musician. Still, the tunes that do work work well. Best cuts: "The Mean Machine," "Get Back," "Pogo's Stick."

ILLINOIS JACQUET—Birthday Party, JRC 11434. Jam session provides the format for some delightful blowing, circa 1975, in this re-issue. Liner notes are inept as to where or when this all happened, but the music swings. Jacquet's respected tenor is polished and magnificent. Other top names jamming include: Joe Newman, Art Farmer, Jimmy Smith, Kenny Burrell, Jack Six, Roy Haynes, Gerry Mulligan and James Moody. Best cuts: "On The Beach," "Polka Dots & Moon Beams," "Ebb Tide," "The Shadow Of Your Smile."

JAN HAMMER—Make Love, MPS MC 20688 (Audiofidelity). Former Mahavishnu Orchestra member Hammer shows his skill on piano and organ on this live set recorded at the Domi-

cile in Munich. Overall, he splits his time between the two instruments and shows a great amount of skill in his playing. This record will be change for most people who are familiar, almost exclusively, with his synthesizer expertise. Best cuts: "Make Love," "Domicile's Last Night," "Malma Maliny."

MICHAL URBANIAK & URSZULA DUDZIAK—Tributes To Komeda, MPS MC 21657 (Audiofidelity). Recording was made several years back and is a lot like a wide assortment of instruments (violin, electric violin, tenor and soprano sax) and is joined by his wife's vocals and friends Attila Zoller on guitar, Zbigniew Seifert on violin and sax, and Tomasz Stanko on fiery trumpet, among others. Best cuts: "Crazy Girl," "Kattorna," "No Lovesong At All."

OSCAR PETERSON—A Rare Mood, BASF MC 20668. There are few pianists around today who can match the touch and skill of this musician. This time he tackles a smattering of jazz as well as pop standards. Backup is Ray Brown on bass and Ed Thigpen on drums. Best cuts: "At Long Last Love," "Tin Tin Deo," "Easy Walker," "Foggy Day."

HANNIBAL, BASF MC 22669. At long last the first LP by Marvin "Hannibal" Peterson. Although he has played with many top jazzmen like Roy Haynes and Elvin Jones, it wasn't until he became part of the dynamic duo (the other being Billy Harper) in the Gil Evans big band, that he began to be noticed. Now out on his own, he really shows his skill as a trumpeter. Best cuts: "Revelation," "Misty," "Soul Brother."

The Detroit Legend Has Been Captured "Live" At Cobo Hall... In An Incredible Two-Record Set!



Side One

Nutbush City Limits
Travelin' Man
Beautiful Loser
Jody Girl

Side Two

I've Been Working
Turn The Page
U.M.C.
Bo Diddley

Side Three

Ramblin' Gamblin' Man
Heavy Music
Katmandu

Side Four

Lookin' Back
Get Out Of Denver
Let It Rock

**BOB
SEGER
&**

THE SILVER BULLET BAND

'LIVE' BULLET

(SKBB-11523)

**Includes The Breakout Single,
"Nutbush City Limits"**

(4269)

Billboard **HOT 100**

* Chart Bound

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MAMMA MIA—Abba (Atlantic 3315)
HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Capitol 4270)
NUMBER ONE—Billy Swan [Monument 8697 (Columbia/Epic)]
VAYA CON DIOS—Freddie Fender (ABC/Dot 17627)
SEE TOP SINGLE PICKS REVIEWS, page 70

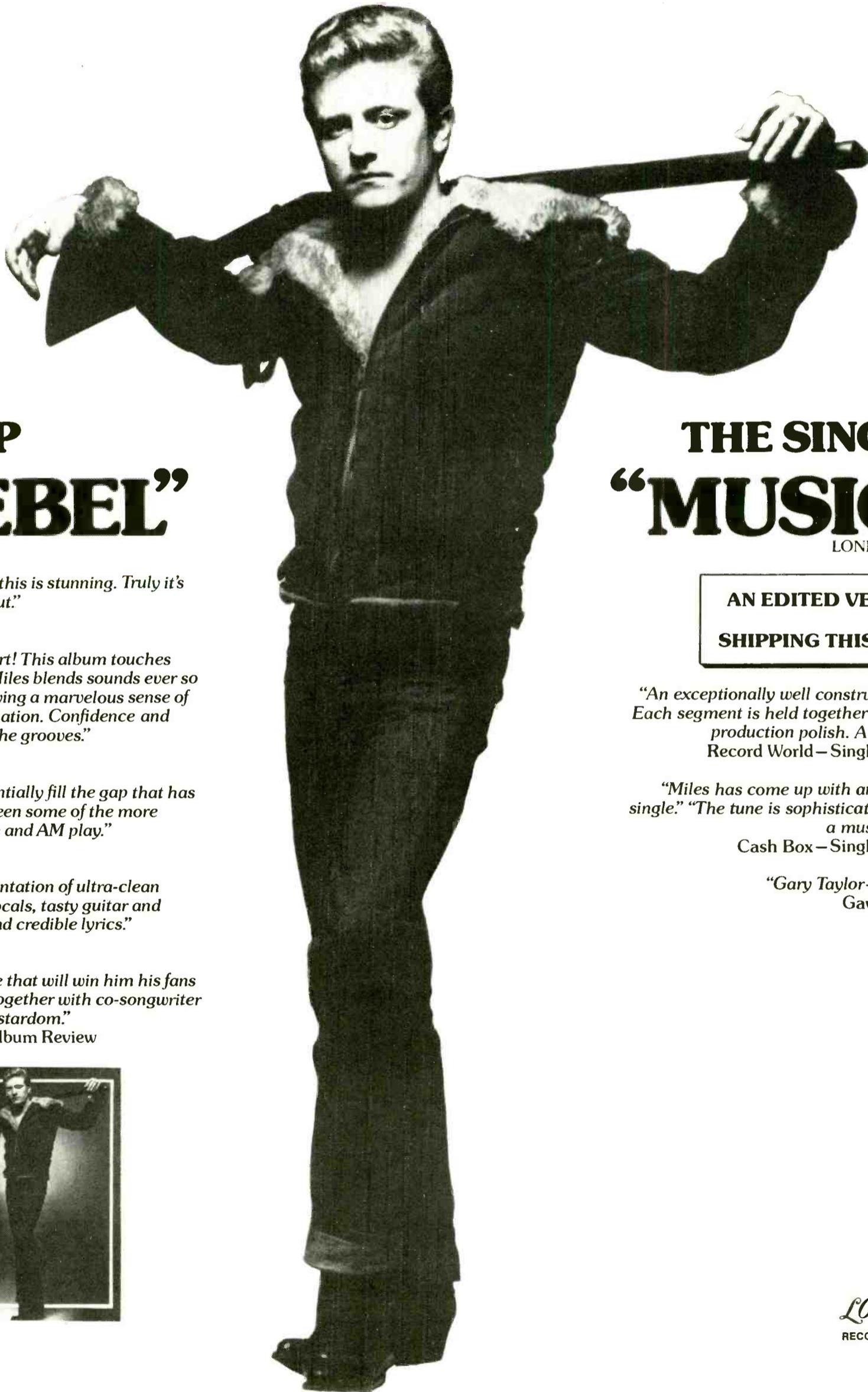
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	3	14	BOOGIE FEVER —Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	★ 35	39	4	I WANT YOU —Marvin Gaye (Leon Ware, T-Boy Ross), L. Ware, T.B. Ross, Tamla 54264 (Motown) ALM	★ 69	79	6	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306 CPP
2	1	8	WELCOME BACK —John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349 WBM	36	36	7	FALLEN ANGEL —Frankie Valli (Bob Gaudio), D. Flett, G. Fletcher, Private Stock 45074	★ 70	80	2	IT MAKES ME GIGGLE —John Denver (Milton Okun), J. Denver, RCA 10687 CKM
★ 3	5	6	SILLY LOVE SONGS —Wings (Paul McCartney), P. McCartney, Capitol 4256 HAN	★ 37	43	5	TAKIN' IT TO THE STREETS —Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196 WBM	★ 71	83	2	BIGFOOT —Bro Smith (J.C.P.), J. Cash, Big Tree 16061 (Atlantic) B-3
★ 4	11	4	FOOLED AROUND AND FELL IN LOVE —Elvin Bishop (Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) HAN	★ 38	42	5	ONE PIECE AT A TIME —Johnny Cash (Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321 B-3	★ 72	82	4	SIXTEEN TONS —Don Harrison Band (Don Harrison Band), M. Travis, Atlantic 3323 B-3
★ 5	7	7	LOVE HANGOVER —Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP	39	15	14	I DO, I DO, I DO, I DO —Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3310 CPP/TMM	73	78	3	BETTER DAYS —Melissa Manchester (Vini Poncia), M. Manchester, C.S. Sager, Arista 0183 CPP
6	6	13	SHOW ME THE WAY —Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	★ 40	53	5	LOVE IS ALIVE —Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM	★ 74	84	2	YES, YES, YES —Bill Cosby (Stu Gardner), S. Gardner, C.S. Sager, Capitol 4258
★ 7	8	10	GET UP AND BOOGIE —Silver Convention (Michael Kunze), S. Levy, S. Prager, Midland International 10571 (RCA) ALM	★ 41	45	6	IT'S OVER —Boyz Scaggs (Joe Wissert), B. Scaggs, Columbia 3-10319 WBM	★ 75	85	2	TAKE THE MONEY AND RUN —Steve Miller Band (Steve Miller), S. Miller, Capitol 4260
8	2	14	RIGHT BACK WHERE WE STARTED FROM —Mazine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	★ 42	49	5	DON'T STOP IT NOW —Hot Chocolate (Mickie Most), E. Brown, Big Tree 16060 (Atlantic) WBM	★ 76	86	2	IT'S COOL —Tymes (Billy Jackson), M. Yancy, C. Jackson, RCA 10561 CHA
★ 9	19	7	HAPPY DAYS (From The Paramount TV Series) —Pratt & McClain (Steve Barri, Michael Omartian), M. Gimbel, C. Fox, Warner/Reprise 1351 HAN	43	21	20	ONLY SIXTEEN —Dr. Hook (Ron Halfkine), S. Cooke, Capitol 4171 CPP	★ 77	87	2	AFTERNOON DELIGHT —Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA) CLM
★ 10	12	12	SHANNON —Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	44	25	21	DECEMBER 1963 (Oh What A Night) —Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	★ 78	89	2	I'M EASY —Keith Carradine (Richard Baskin), K. Carradine, ABC 12117 CPP
★ 11	13	9	TRYIN' TO GET THE FEELING AGAIN —Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	45	31	9	SHOUT IT OUT LOUD —Kiss (Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854 ALM	79	57	14	LORELEI —Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM
★ 12	14	16	SARA SMILE —Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	★ 46	56	3	ROCK AND ROLL LOVE LETTER —Bay City Rollers (Colin Frechter), T. Moore, Arista 0185 CHA	★ 80	90	2	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") —Cyndi Greco (Charles Fox, Janna Marilyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086 HAN
★ 13	20	4	FOOL TO CRY —Rolling Stones (Glimmer Twins), K. Richards, M. Jagger, Rolling Stones 19304 (Atlantic) WBM	★ 47	72	3	I'LL BE GOOD TO YOU —Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806 HAN	★ 81	NEW ENTRY	14	TODAY'S THE DAY —America (George Martin), D. Peek, Warner Bros. 8212 WBM
★ 14	17	9	MISTY BLUE —Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) HAN	★ 48	60	3	NEVER GONNA FALL IN LOVE AGAIN —Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184 WBM	82	61	22	TAKE IT TO THE LIMIT —Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM
15	16	10	STRANGE MAGIC —Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	49	50	8	FALLING APART AT THE SEAMS —Marmalade (Tom Macaulay), T. Macaulay, Ariola America 7619 (Capitol) ALM	★ 83	NEW ENTRY	22	I.O.U. —Jimmy Dean (Jack Widenmann, J. Herron), L. Markes, J. Dean, Casino 052 (GRT)
★ 16	18	11	RHIANNON (Will You Ever Win) —Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345 CPP	★ 51	66	5	KISS AND SAY GOODBYE —Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3	★ 84	NEW ENTRY	2	THE BOYS ARE BACK IN TOWN —Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram) WBM
17	9	16	LET YOUR LOVE FLOW —Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	★ 52	65	5	MOONLIGHT FEELS RIGHT —Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 WBM	85	88	4	KENTUCKY MOONRUNNER —Cledus Maggard & The Citizens Band (Jerry Kennedy), J. Huguley, J. Kennedy, Mercury 73789 (Phonogram) CHA
18	10	15	DISCO LADY —Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	53	41	20	DREAM WEAVER —Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	★ 86	NEW ENTRY	2	TEAR THE ROOF OFF THE SUCKER —Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856
19	11	20	BOHEMIAN RHAPSODY —Queen (Roy Thomas), Mercury, Elektra 45297 B-3	★ 54	64	3	STILL CRAZY AFTER ALL THESE YEARS —Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10332 WBM	★ 87	98	2	SAVE YOUR KISSES FOR ME —Brotherhood of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066 CPP
★ 20	24	11	HAPPY MUSIC —Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN	55	44	17	LONELY NIGHT (Angel Face) —Captain & Tennille (Daryl Dragon, Toni Tennille), N. Sedaka, A&M 1782 WBM	88	91	4	IT SHOULD HAVE BEEN ME —Yvonne Fair (Norman Whitfield), N. Whitfield, W. Stevenson, Motown 1323 CPP
★ 21	28	6	LOVE IN THE SHADOWS —Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA) WBM	56	46	12	THERE'S A KIND OF HUSH (All Over The World) —Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	89	94	3	YOU GOT THE MAGIC —John Fogerty (John Fogerty), J. Fogerty, Elektra 45309
★ 22	26	9	YOUNG BLOOD —Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 7010B (Atlantic) B-3	57	47	11	LIWIN' FOR THE WEEKEND —O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	★ 90	NEW ENTRY	2	MUSIC —John Miles (Alan Parsons), J. Miles, London 20086 CPP
23	23	10	COME ON OVER —Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM	58	69	5	GET CLOSER —Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM	91	92	6	THE FONZ SONG —The Heyettes (aaa-ettes) (Jackie Mills), M.S. Fein, London 232
24	22	21	SWEET LOVE —Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	★ 59	48	20	SWEET THING —Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	92	93	6	I WANT TO STAY WITH YOU —Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM
★ 25	29	7	LOVE REALLY HURTS WITHOUT YOU —Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/GTO 7621 (Capitol) B-3	★ 60	70	4	THINKING OF YOU —Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV) CPP	93	95	4	THIS IS IT —Melba Moore (Van McCoy), V. McCoy, Buddah 519 WBM
★ 26	30	10	MORE, MORE, MORE (Part 1) —Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 CPP	★ 61	73	6	TURN THE BEAT AROUND —Vicki Sue Robinson (Warren Zatz), P. Jackson, G. Jackson, RCA 10562 HAN	94	96	3	LET HER IN —John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA) ALM
27	27	8	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE —Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter/J. Loudermilk, Capitol 4245 CPP	62	51	19	DREAM ON —Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	95	99	3	'TIL I CAN MAKE IT ON MY OWN —Tammy Wynette (Billy Sherrill), T. Wynette, B. Sherrill, G. Richey, Epic 8-50196 (Columbia) CPP
★ 28	32	15	UNION MAN —Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 WBM	★ 63	75	3	DANCE WIT ME —Rufus Featuring Chaka Khan (Rufus), G. Christopher, ABC 12179 WBM	96	100	2	OPEN —Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Moffett, Tamla 54267 (Motown) CPP
★ 29	33	8	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (Marc Gordon), C. Hampton, H. Banks, Playboy 6062 ALM	★ 64	74	3	COULD IT BE MAGIC —Donna Summer (Giorgio Moroder, Pete Bellotte for Say Yes Prod.), B. Manilow, A. Anderson, Oasis 405 (Casablanca) CPP	97	58	23	DEEP PURPLE —Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3
★ 30	34	8	HURT/FOR THE HEART —Elvis Presley (Not Listed), J. Crane, A. Jacobs/D. Linde, RCA 10601 B-3	65	67	4	LOOKIN' OUT FOR #1 —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73784 (Phonogram) CPP	98	59	14	ACTION —Sweet (Sweet For Chinebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM
★ 31	40	3	SHOP AROUND —Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817 CPP	66	52	6	WHEN LOVE HAS GONE AWAY —Richard Cocciante (Catherine Arnoult), R. Cocciante, M. Laberti, D. Rouby, 20th Century 2275 HAN	99	62	7	EVERYDAY WITHOUT YOU —Hamilton, Joe Frank & Reynolds (Hamilton, Joe Frank & Reynolds), D. Hamilton, Playboy 6068 CPP
★ 32	37	7	MOVIN' —Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP	67	54	8	CAN'T HIDE LOVE —Earth, Wind & Fire (Maurice White, Charles Stepany), S. Scarbrough, Columbia 3-10309 CHA/HAN	100	63	15	MONEY HONEY —Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP
★ 33	35	7	ANYTIME (I'll Be There) —Paul Anka (Denny Diante), P. Anka, United Artists 789 MCA	68	68	5	WHERE DID OUR LOVE GO —J. Geils Band (Ahmet Ertegun), B. Holland, L. Dozer, E. Holland, Atlantic 3320 CPP				
★ 34	38	6	BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177 MCA								

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

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HOT 100 A-Z—(Publisher-Licensor)	Fallen Angel (Big Secret/Almo, ASCAP)	I've Got A Feeling (We'll Be Seeing Each Other Again) (Irving, BMI)	Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP)	Rhannon (Will You Ever Win) (Rochopper, ASCAP)	Sweet Love (Jobete/Commodores, ASCAP)	The Fonz Song (Adamo, ASCAP)
Action (Sweet/Warner Bros., ASCAP)	98	64	29	16	24	91
Afternoon Delight (Cherry Lane, ASCAP)	77	63	47	8	59	81
Anytime (I'll Be There) (Spank, BMI)	33	60	58	12	75	11
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)	34	59	57	18	61	28
Better Days (Rumanian Pickleworks, Columbia/New York Times, BMI)	73	67	51	10	66	2
Bigfoot (Cascargo, BMI)	71	66	55	31	86	68
Bohemian Rhapsody (B. Feldman/As Trident, ASCAP)	19	65	57	10	84	74
Boogie Fever (Perren/Vibes, ASCAP/Bull Pen, BMI)	35	64	57	6	95	60
Can't Hide Love (Alexsca/Unichappell, BMI)	67	63	55	6	94	89
Come On Over (Cassero, Flamm, BMI)	23	62	55	45	54	60

JOHN MILES



THE LP "REBEL"

"As a first album, this is stunning. Truly it's a sensational debut."
Melody Maker

"Outstanding effort! This album touches upon greatness. Miles blends sounds ever so effectively, displaying a marvelous sense of timing and punctuation. Confidence and magic permeate the grooves."
Radio & Records

"Miles could potentially fill the gap that has long existed between some of the more electronic rockers and AM play."
Billboard

"'Rebel' is a presentation of ultra-clean production and vocals, tasty guitar and keyboard lines, and credible lyrics."
Cash Box

"It is that first side that will win him his fans and propel him (together with co-songwriter Bob Marshall) to stardom."
Record World – Album Review



PS 669

THE SINGLE "MUSIC"

LONDON 20086

**AN EDITED VERSION
3:20
SHIPPING THIS WEEK**

"An exceptionally well constructed tune. Each segment is held together with lucid production polish. A triumph!"
Record World – Singles Review

"Miles has come up with an excellent single." "The tune is sophisticated – really a musical gem."
Cash Box – Singles Review

"Gary Taylor – pick hit"
Gavin Report

LONDON
RECORDS & TAPES

Billboard **TOP LPs & TAPE**

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL				
★	8	2	ROLLING STONES Black And Blue Rolling Stones CQC 79104 (Atlantic)	●		7.97			7.97	★	41	6	OUTLAWS Lady In Waiting Arista AL 4070	6.98		7.95			7.95	71	63	13	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98	7.98	7.98					
★	2	6	WINGS AT THE SPEED OF SOUND Capitol SW 11525	▲		7.98			7.98	37	37	30	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98		72	60	17	EMMYLOU HARRIS Elite Hotel Warner/Reprise MS 2236	6.98		7.97		7.97					
★	3	16	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲		9.98			9.98	★	49	3	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	6.98		7.98			7.98	73	77	49	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98					
	4	1	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	▲		7.97			7.97	★	44	7	TEMPTATIONS Wings Of Love Gordy G6-971 S1 (Motown)	6.98		7.98			7.98	74	83	10	LAURA NYRO Smile Columbia PC 33912	6.98		7.98		7.98					
★	5	7	MARVIN GAYE I Want You Tamla T6-342 S1 (Motown)	●		7.98			7.98	★	NEW ENTRY	→	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	6.98		7.98			7.98	75	79	14	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98					
	6	4	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲		7.97			7.97	★	67	5	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97			7.97	76	82	5	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98					
	7	7	FLEETWOOD MAC Warner Bros. BS 2225	●		7.97			7.97	42	45	30	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98			7.98	77	73	14	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98					
	8	6	JOHNNIE TAYLOR Eargasm Columbia PC 33951	●		7.98			7.98	43	46	26	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97			7.97	★	88	3	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	6.98		7.97		7.97					
★	15	7	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	●		7.97			7.97	★	54	5	NILS LOFGREN Cry Tough A&M SP 4573	6.98		7.98			7.98	79	78	13	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98					
	10	11	BRASS CONSTRUCTION United Artists UA-LA 545-G	●		7.98			7.98	★	55	7	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98			7.98	80	89	22	STYX Equinox A&M SP 4559	6.98		7.98		7.98					
	11	12	KISS Destroyer Casablanca NBLP 7025	●		7.98			7.98	★	57	5	WEATHER REPORT Black Market Columbia PC 34099	6.98		7.98			7.98	★	93	6	LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA)	6.98		7.95		7.95					
★	16	11	DIANA ROSS Motown M6-861 S1	●		7.98			7.98	47	47	32	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97			7.97	★	92	5	ELVIS PRESLEY The Sun Sessions RCA APM1-1675	6.98		7.95		7.95					
	13	14	OLIVIA NEWTON-JOHN Come On Over MCA 2186	●		7.98			7.98	48	51	28	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98		★	97	6	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98					
	14	13	QUEEN A Night At The Opera Elektra 7E-1053	●		7.97			7.97	★	64	32	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95			7.95	84	85	33	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98					
★	17	11	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	●		7.98			7.98	50	40	25	THE SALSOUL ORCHESTRA Salsoul S2S 5501	6.98		7.98			7.98	85	65	11	SMOKEY ROBINSON Smokey's Family Robinson Tamla T6-341 S1 (Motown)	6.98		7.98		7.98					
★	18	6	SANTANA Amigos Columbia PC 33576	●	7.98	7.98			7.98	★	62	3	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97			7.97	★	103	7	LEE OSKAR United Artists UA-LA594-G	6.98		7.98		7.98					
★	19	26	BLACKBYRDS City Life Fantasy F 9490	●		7.98			7.98	52	25	15	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98			7.98	★	99	3	HARRY CHAPIN Greatest Stories Live Elektra 7E-2009	7.98		8.97		8.97					
★	28	3	AMERICA Hideaway Warner Bros. BS 2932	●		7.97			7.97	53	53	24	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98			8.98	★	100	179	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97					
★	21	13	PARLIAMENT Mothership Connection Casablanca NBLP 7022	●		7.98			7.98	54	48	9	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98			6.98	★	90	95	13	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98				
★	29	17	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	●		7.97			7.97	55	58	32	KISS Alive! Casablanca NBLP 7020	7.98		7.98			7.98	★	141	5	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95					
	21	9	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	●		7.98			7.98	56	38	41	AEROSMITH Columbia PC 32005	6.98		7.98			7.98	92	72	16	EDDIE KENDRICKS He's A Friend Tamla T6-343 S1 (Motown)	6.98		7.98		7.98					
	22	10	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	●		7.97			7.97	57	39	15	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95			7.95	93	84	17	JANIS IAN Aftertones Columbia PC 33919	6.98	7.98	7.98		7.98					
★	33	9	BOZ SCAGGS Silk Degrees Columbia PC 33920	●		7.98			7.98	58	61	26	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98			7.98	94	94	25	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98					
★	26	6	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	●		7.95			7.95	59	59	10	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95			7.95	95	50	8	KINGFISH Round RX-LA564-G (United Artists)	6.98		7.98		7.98					
★	30	6	SILVER CONVENTION Midland International BKL1-1369 (RCA)	●		7.95			7.95	60	43	47	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97		96	96	33	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95					
★	32	2	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	●		7.98			7.98	61	42	28	COMMODORES Movin' On Motown M6-848 S1	6.98		7.98			7.98	★	128	3	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		8.98		8.98					
	27	24	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●		7.95			7.95	62	52	11	SWEET Give Us A Wink Capitol ST 11496	6.98		7.98			7.98	98	105	10	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98					
	28	20	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●		7.97			7.97	★	75	3	GLEN CAMPBELL Bloodline Capitol ST 11516	6.98		7.98			7.98	99	70	25	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97					
	29	23	BOB DYLAN Desire Columbia PC 33893	▲		7.98	7.98	7.98	7.98	64	66	14	SYLVERS Showcase Capitol ST 11465	6.98		7.98			7.98	★	101	81	14	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97				
★	34	8	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	●		7.98			7.98	65	69	11	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95			7.95	★	102	NEW ENTRY	→	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE No Earthly Connection A&M SP 4583	6.98		7.98		7.98				
★	35	9	GENESIS A Trick Of The Tail Ateco SD 36-129	●		7.97			7.97	66	56	25	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98		★	103	NEW ENTRY	→	STEPHEN STILLS Illegal Stills Columbia PC 34148	6.98		7.98		7.98				
	32	22	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	●		7.97			7.97	★	80	7	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolob PD 6068 (Polydor)	6.98		7.98			7.98	★	113	7	NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95		7.95					
	33	31	BAY CITY ROLLERS Rock 'N' Roll Love Letter Arista AL 4071	●		7.98			7.98	68	68	27	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98		★	114	NEW ENTRY	→	TRAMMPS Where The Happy People Go Atlantic SD 18172	6.98		7.97		7.97				
	34	36	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	●		7.97			7.97	69	71	11	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98			7.98	105	109	56	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98					
	35	27	WAYLON JENNINGS, WILLIE NELSON, JESSIE COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	●		7.95			7.95	70	74	9	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98			7.98														

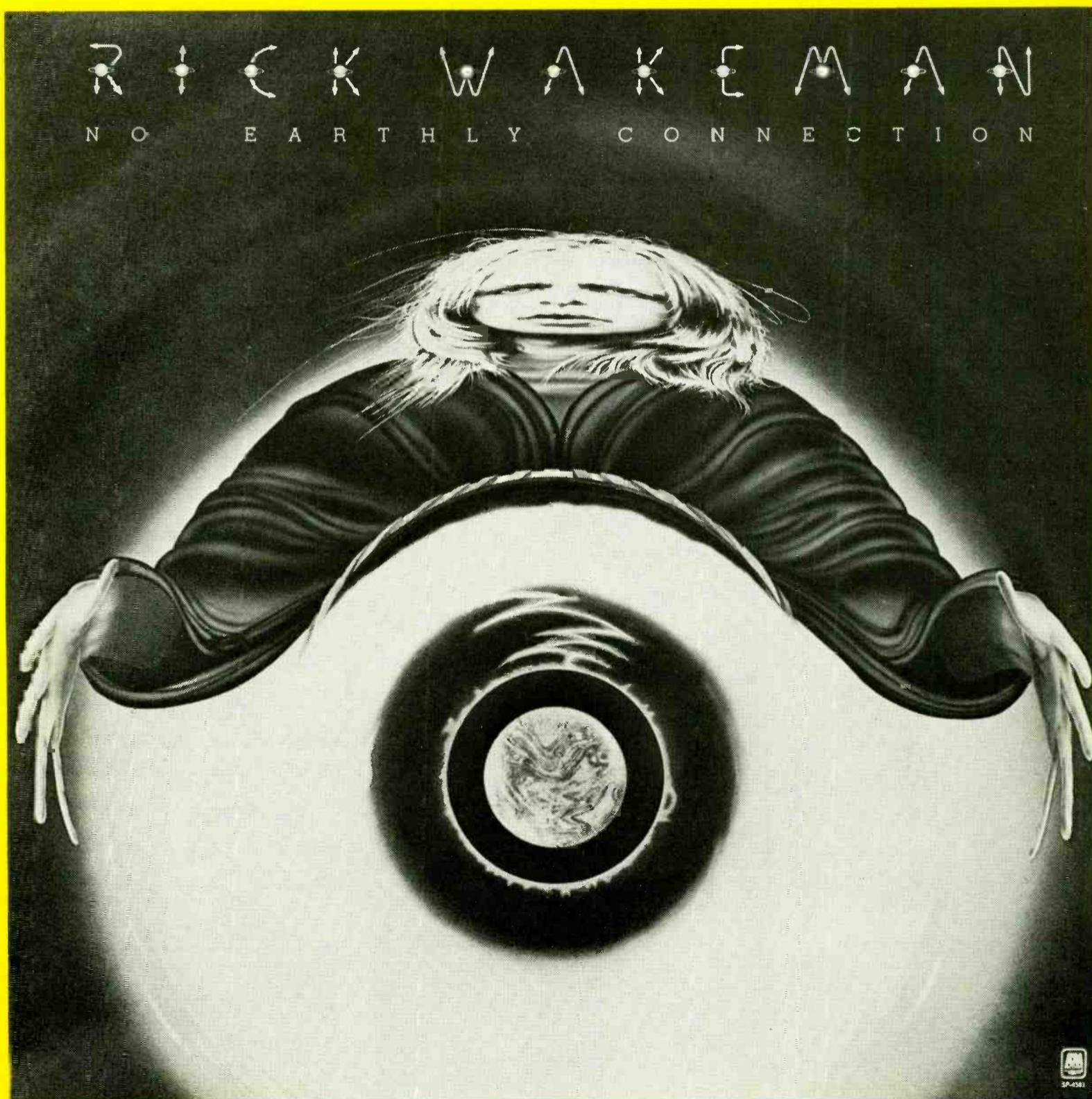
★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

HENRY THE EIGHTH, JULES VERNE, KING ARTHUR, AND NOW RICK WAKEMAN.

"No Earthly Connection" is Rick Wakeman's most exciting and expressive album yet. Rick and his new band, The English Rock Ensemble, convey a futuristic musical autobiography that at times could be described as space-age boogie.

As Melody Maker recently said, "Gone from his music are elaborate sections and melodramatic airs. In their place—a rich vein of writing expressed with power."

"No Earthly Connection": Down to earth Rick Wakeman.



RICK WAKEMAN "NO EARTHLY CONNECTION"
ON A&M RECORDS & TAPES 

SP 4583

Produced by Rick Wakeman

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL											
106	98	24	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98	7.98				137	90	21	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95	7.95				169	168	74	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
107	87	9	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98	7.98				138	101	61	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98				170	123	11	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98		7.98		7.98
108	110	128	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95	7.95				139	156	3	THE MANHATTANS Columbia PC 33820	6.98		7.98	7.98				171	147	11	JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic)	6.98		7.98		7.98
NEW ENTRY			TUBES Young And Rich A&M SP 4580	6.98		7.98	7.98				140	126	15	BE BOP DELUXE Sunburst Finish Hirvest SF 11478 (Capitol)	6.98		7.98	7.98				172	172	4	GARY WRIGHT & SPOOKY TOOTH That Was Only Yesterday A&M SP 3528	6.98		7.98		7.98
NEW ENTRY			PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98			141	151	2	VAN McCOY The Real McCoy H&L HL 69012	6.98		7.97	7.97				173	153	15	JOAN BAEZ From Every Stage A&M SP3704	7.98		9.98		9.98
			JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			142	152	19	ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia)	6.98		7.98	7.98				174	107	27	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98		7.98		7.98
			ELTON JOHN Greatest Hits MCA 2128	6.98		7.98	7.98				143	NEW ENTRY		BEST OF ROD STEWART Mercury SRM-2-7507	7.98		8.95	8.95				175	108	15	PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247	6.98	7.98	7.95	7.95	7.95
			CREEDEnce CLEARWATER Revival Chronicle Fantasy CCR 2	6.98		7.98	7.98				144	155	3	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97	7.97				176	180	20	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95
			PAUL ANKA Times Of Your Life United Artists UA-LA569-G	6.98		7.98	7.98				145	125	16	LOGGINS & MESSINA Native Son Columbia PC 33578	6.98	7.98	7.98	7.98				177	177	13	MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97
			GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98	7.98				146	146	27	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97	7.97				178	182	2	HERBIE MANN featuring CISSY HOUSTON Surprises Atlantic SD 1682	6.98		7.97		7.97
NEW ENTRY			JOE COCKER Stingray A&M SP 4574	6.98		7.98	7.98				147	127	15	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95	8.95				179	185	7	WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.)	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				148	148	70	EAGLES Desperado Asylum SD 5068	6.98		7.97	7.97				180	NEW ENTRY		BELLAMY BROTHERS featuring "LET YOUR LOVE FLOW" Warner Bros. BS 2941	6.98		7.97		7.97
			DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98	7.98				149	150	34	BAY CITY ROLLERS Arista AL 4049	6.98		7.98	7.98				181	181	23	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	6.98	7.98	7.98		7.98
NEW ENTRY			CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	6.98		7.98	7.98				150	132	22	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98	7.98				182	NEW ENTRY		JOHN SEBASTIAN Welcome Home Warner/Reprise MS 2249	6.98		7.97		7.97
			JOURNEY Look Into The Future Columbia PC 33904	6.98		7.98	7.98				151	176	2	WILLIE NELSON Live RCA APL1-1487	6.98		7.95	7.95				183	NEW ENTRY		ROY BUCHANAN A Street Called Straight Atlantic SD 18170	6.98		7.97		7.97
NEW ENTRY			THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 508	6.98		7.98	7.98				152	116	29	DONNA SUMMER Love To Love You Baby Oasis DCPL 5003 (Casablanca)	6.98		7.98	7.98				184	NEW ENTRY		TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	6.98		7.97		7.97
			HEART Dreamboat Annie Mushroom MRS 5005	6.98							153	154	14	BARRY WHITE Let The Music Play 20th Century T S 2	6.98		7.98	7.98				185	112	32	NEIL SEDAKA The Hungry Years RCA PIG-2157 (MCA)	6.98		7.98		7.98
			THREE DOG NIGHT American Pastime ABC ABCD 928	6.98		7.95	7.95				154	165	2	MELBA MOORE This Is It Buddah BOS 5657	6.98		7.95					186	NEW ENTRY		STEVE GOODMAN Words We Can Dance To Elektra 7E-1060	6.98		7.97		7.97
			DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95	7.95				155	159	6	MAC DAVIS Forever Lovers Columbia PC 34105	6.98	7.98	7.98	7.98				187	130	14	JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	6.98		7.95		7.95
			PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98	7.98				156	157	4	KISS Casablanca NBLP 7001	6.98		7.98	7.98				188	121	30	MIRACLES City Of Angels Tania T6-339 S1 (Motown)	6.98		7.98		7.98
NEW ENTRY			DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98	7.98				157	169	3	MICHAEL PINDER The Promise Threshold THS 18 (London)	6.98		7.95	7.95				189	122	15	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BOS 5653	6.98		7.95		7.95
			NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98	7.98				158	164	5	HANK CRAWFORD I Hear A Symphony Kudu KU 26 S1 (Motown)	6.98		7.98	7.98				190	184	267	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
			BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97	7.97				159	170	2	C.W. McCALL Wilderness Polydor PD 6069	6.98		7.98	7.98				191	192	2	ASHFORD & SIMPSON Come As You Are Warner Bros. BS 2858	6.98		7.97		7.97
			AL DIMEOLA Land Of The Midnight Sun Columbia PC 34074	6.98		7.98	7.98				160	173	3	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98	7.98				192	139	87	EAGLES On The Border Asylum 7E-1004	6.98	7.98	7.98	7.98	7.98
			JOHN DAVID SOUTHER Black Rose Asylum 7E-1059	6.98		7.97	7.97				161	142	14	BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97	7.97				193	179	5	PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98
			JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97	7.97				162	162	43	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98	7.98				194	NEW ENTRY		STANKY BROWN GROUP Our Pleasure To Serve You Sire SASD 7516 (ABC)	6.98		7.95		7.95
			BILLY COBHAM Life & Times Atlantic SD 18166	6.98		7.97	7.97				163	167	3	THE DON HARRISON BAND Atlantic SD 18174	6.98		7.97	7.97				195	197	2	SUTHERLAND BROTHERS & QUIVER Reach For The Sky Columbia PC 33982	6.98		7.98		7.98
			FIREFALL Atlantic SD 18174	6.98		7.97	7.97				164	115	14	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	6.98		7.98	7.98				196	195	42	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98
			MARIA MULDAUR Sweet Harmony Warner/Reprise MS 2235	6.98		7.97	7.97				165	106	12	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98	7.98	7.98	7.98			197	198	34	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
			FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95	7.95				166	171	7	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98		7.95	7.95				198	NEW ENTRY		MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95
			WISHBONE ASH Locked In Atlantic SD 18164	6.98		7.97	7.97				167	178	5	ONE FLEW OVER THE CUCKOO'S NEST/ Original Motion Picture Soundtrack Fantasy F 9500	6.98		7.95	7.95				199	149	43	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98
											200	200	2	SCOTT JOPLIN'S TREMONISHA/ORIGINAL CAST RECORDING Gunther Schuller DGG 2707.083 (Polydor)	6.98		7.95	7.95								15.98				

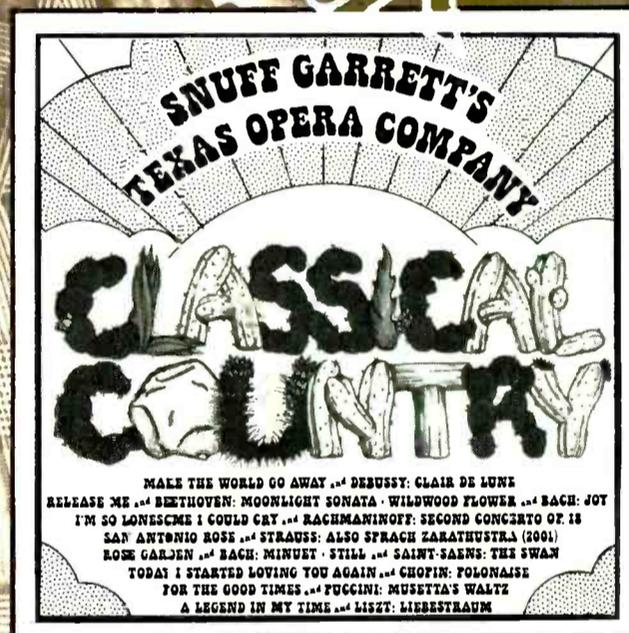
TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	56, 169	Al Green	107	Bob Marley	40	Vicki Sue Robinson	177	Barbra Streisand	170
Paul Anka	114	Henry Gross	75	C.W. McCall	160	Rolling Stones	1	Styx	80
America	18, 43	Daryl Hall & John Oates	49	Harold Melvin	181	Diana Ross	12	Styx	80
Ashford & Simpson	191	Emmylou Harris	72	Miracles	188	David Ruffin	174	Supremes	30, 153
Roy Ayers	90	Don Harrison	164	Melba Moore	155	Rufus	27	Sutherland Bros. & Quiver	119
Bachman-Turner	176	Heart	122	Maria Muldaur	134	Todd Rundgren	184	Sweet	62, 163
Bad Co.	32	Dr. Hook	126	Nazareth	26, 84	Rush	83	Sylvers	64
Joan Baez	173	Jefferson Starship	111	Nektar	103	Leon & Mary Russell	78	Johnnie Taylor	8
Bay City Rollers	33, 150	Waylon Jennings/Willie Nelson	35	Nelson	54, 152, 199	Salsoul Orchestra	50	Tommy Roe	39
Be Bop Deluxe	140	Janis Ian	93, 138	Ted Nugent	58	Santana	16	Thin Lizzy	91
Bee Gees	128	Bros. Johnson	15	Laura Nyro	74	Boyz n the City	23	Three Dog Night	123
Archie Bell & The Drells	142	Elton John	112	O'Jays	94	Tom Scott	151	Trammps	104
Bellamy Bros.	180	Olivia Newton-John	13	Osmonds	67	Seals & Crofts	51, 146	Robin Trower	22
George Benson	181	Scott Joplin	200	Oskar	87	John Sebastian	182	Tubes	109
Elvin Bishop	20	Journey	120	Outlaws	36	Neil Sedaka	38, 185	Jethro Tull	86
Blackbyrds	17	Eddie Kendricks	92	Pablo Cruise	193	Bob Seger	97	Martha Velez	198
David Bowie	57, 124	KC & The Sunshine Band	196	Parliament	19	Silver Convention	25	Van McCoy	141
Brass Construction	10	Carole King	52, 190	Paul Simon	37	Lonnie Liston Smith	81	Rick Wakeman	100
Stanky Brown	194	Kingfish	95	Lynyrd Skynyrd	158	Phoebe Snow	77	Joe Walsh	24
Brecker Brothers	166	Kiss	11	Michael Pinder	158	Weather Report	46	Grover Washington Jr.	115
Roy Buchanan	183	John Klemmer	137	Pink Floyd	197	Wet Willie	179	Nancy Wilson	161
Jimmy Buffett	187	Gladys Knight	189	Michel Polnareff	177				

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SAN ANTONIO ROSE... STRAUSS: ALSO SPRACH ZARATHUSTRA (2001)
ROSE GARDEN... BACH: MINUET · STILL... SAINT-SAENS: THE SWAN
TODAY I STARTED LOVING YOU AGAIN... CHOPIN: POLONAISE
FOR THE GOOD TIMES... PUGGINI: MUSSETTA'S WALTZ
A LEGEND IN MY TIME... LISZT: LIEBESSTRAUM

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LP SERIES REVIEW

Savoy's 1st Reissues Nostalgic Experience

NEW YORK—The initial batch of Savoy reissues from Arista Records are certain to delight collectors and average consumers alike. Besides containing some very fine moments in jazz history from some of the acknowledged masters (Charlie Parker, Lester Young, John Coltrane and Wilbur Harden, Milt Jackson, Yusef Lateef, Cannonball Adderley, Erroll Garner), there are also many unreleased performances included on several of them.

All of the LPs are twofers retailing at \$7.98 and each includes extensive liners written by noted jazz authorities like Ira Gitler, Dan Morganstern and Doug Ramsey.

The Parker LP "Bird/The Savoy Records," features him in some of his most famous settings. Among the accompanying musicians are Dizzy Gillespie, Miles Davis, Max Roach, Bud Powell, Tiny Grimes, John

Lewis and Duke Jordan, among others. Among the tunes are long unavailable versions of "Romance Without Finance" and "I'll Always Love You Just The Same." Other classics include "Billie's Bounce," "Now's The Time," "Ko Ko," "Donna Lee," "Steeplechase" and "Parker's Mood."

The Young LP, "Pres/The Complete Avoy Recordings," showcases him in the company of several ensembles including musicians like Junior Mance, Roy Havens, Count Basie, Billy Butterfield, Buddy Tate, Joe Newman and Dickie Wells, among others. On many of the tunes like "Circus In Rhythm," "Poor Little Plaything," "Tush," "Exercise In Swing" and "Salute To Fats," the performances and outtakes are on record for the first time.

The Cotrone-Harden LP, "Countdown/The Savoy Sessions," features a lineup of Coltrane on tenor sax, Haden on flugelhorn, Tommy Flanagan on piano, Doug Watkins on bass and Louis Hayes on drums. Like the previous LPs, this 1958 session gave birth to many classic performances that are heard here for the first time in some cases.

The Jackson LP, "Second Nature," has a selection of very fine performances that have all appeared on record before. The 1956 session featuring Jackson's vibes in rare form, also showcases Lucky Thompson on tenor sax, Hank Jones and Wade Legge on piano, Wendell Marshall on bass and Kenny Clarke on drums. Among the selections rendered are "What's New," "The Lady Is A Tramp," "Now The Time," and "Ellington Medley" and much more.

The Lateef LP, "Morning," displays what were informative, yet peak years for this musician. He performs on tenor, flute, argol and scraper, with the dextrous aid of Curtis Fuller on trombone and Hugh Lawson on piano, among others.

The Adderley LP, "Spontaneous Combustion," has this jazz great in the company of Donald Byrd, Nat Adderley, Jerome Richardson, Horace Silver, Paul Chambers, Kenny Clarke and Hank Jones.

The Garner LP, "The Rif," is an historical landmark because these were classic years for one of the piano's fiercest players. Several tracks were recorded in 1945, with the remainder coming from 1949 and both feature very strong support from bass players John Levy and John Simmons and drummers George deHart and Alvin Stoller.

The final LP of the release is perhaps the greatest jewel of all. Entitled "The Changing Face of Harlem," this set features classic sessions, all of which had never been issued on LP before.

The ensembles featured are the Buck Ram All-Stars featuring Frankie Newton, Red Norvo, Teddy Wilson, Earl Bostic, Don Byas, Tyree Glenn and various other legends: the Pete Brown Quintette featuring Brown on alto joined by Al Casey, among others; Hot Lips Page and His Hot Seven with Don Byas and Sid Catlett; the Hot Lips Page Band featuring many of the above-mentioned musicians and others like Tiny Grimes, Ike Quebec, and Vic Dickenson; Ben Webster with Johnny Guarneri and Oscar Pettiford; Herbie Fields with Lionel Hampton; Charles Parker with Tiny Grimes; Emmett Berry; and Benny Harris with Budd Johnson, Oscar Pettiford and Chuck Wayne.

JIM FISHEL

Song Festival's Judges Named By Event's Director

LOS ANGELES—Judges who are evaluating songs entered in the American Song Festival were disclosed last week by Tad Danz, the event's managing director.

The group includes:

Nat Adderley, Steve Barri, Bloodstone, Willie Bobo, Leon Breeden, Tony Camillo, Vikki Carr, Benny Carter, Mike Curb, Murray Deutch and Donovan.

Also judging are Leonard Feather, Larry Fogel, Fred Foster, Al Gallico, Bill Gavin, Robert Gordy, Lou Gottlieb, Tom T. Hall, Roy Halee, Alex Hassilev, Edwin Hawkins, Bones Howe, Chaka Khan and Rufus, Stan Kenton, Ramsey Lewis, Ronnie Milsap and the Miracles.

Also Willie Mitchell, Ivan Mogull, Bob Montgomery, Dan Morgenstern, Jay Morgenstern, Olivia Newton-John, Freda Payne, Joe Porter, Bob Reno, Charlie Rich, Smokey Robinson, Johnny Rodriguez and Ira Sabin.

And Aaron Schroeder, Seals & Crofts, Lester Sill, Jack Stapp, Michael Stewart, Cliffie Stone, Creed Taylor, Cal Tjader, Stanley Turrentine, Hank Williams Jr. and Lee Young.

Como Tour

• Continued from page 4

standards. "Perry is playing for all age groups in Australia," Mancini says.

For Mancini, the lesson to be learned from Como's new overseas success is twofold. "Record companies that don't stay in close touch with all their international markets are turning their backs on great potential revenues," he says.

"Far more common are instances of managers who book overseas tours for their artists without consulting the expertise of the record labels involved," Mancini believes.

"Most major record companies today have strong international networks, people on the scene who are fully aware of the best halls and promoters in their markets. Many overseas tours would go a lot better for all concerned if the record company was plugged in early during the planning stages."

InsideTrack

NBC-TV has bought the **Bob Dylan** Rolling Thunder Revue as a special to be aired Sept. 14. **Burt Sugarman** turned in a 30-minute show taped April 22 at the Bellevue Biltmore Hotel in Clearwater, Fla. with **Joan Baez** featured.

David Geffen reportedly told students at his UCLA music business seminar the inside scoop about "Planet Waves" numbers. Expecting the **Bob Dylan** LP on Elektra/Asylum to sell one million units, Geffen has 800,000 shipped. But only 500,000 sold and Geffen made a deal with Dylan to accept lower royalties on selling the remainder as cutouts. "Planet Waves" can still be found in budget retail outlets selling for as low as \$1.99.

"New West Magazine" is scheduling an article blasting Motown by English journalist **Anthony Haden-Guest**, using material from **Elaine Jesmer's** novel, "No. 1 With A Bullet." ... The **Nitty Gritty Dirt Band** has dropped Nitty Gritty and one member.

Wings kickoff U.S. concert in Dallas was an SRO two-hour smash, utilizing ceiling-hanging sound system and laser effects. ... **Chris Bearde** is no longer producing the **Wolfman Jack** tv series in Canada, amid much recrimination by both sides. Bearde helms the **Bobby Vinton** show and the upcoming **Bill Cosby** series.

Springboard International was denied a preliminary injunction last week in Superior Court in their suit to halt UA Records from selling its "Very Best of..." series surplus to other than the plaintiff. Two weeks ago, Springboard lost in its bid for a temporary restraining order with the same objective (Billboard, May 8). ... Is industry veteran **Phil Skaff** packing his briefcase to return to a top job with a label? ... Did **Milt Salstone** make an offer to buy out Record Merchandising, Los Angeles, indie label distrib, when he finalized his deal to take over UA's label distributorships in Denver, Los Angeles and San Francisco? ... UA Records put out a selection of top hits for radio play only by the **Electric Light Orchestra** called "Ole, ELO" on gold vinyl. ... To thwart competition, GRT cut a rush r&b version of "I.O.U." the **Jimmy Dean** smash, big in pop and country, by **Garland Green** on Casino.

Bruce Lundvall is working on a team effort for the CBS Records division, not just the Columbia label as may have been interpreted in a headline in last week's issue. Lundvall is president of the CBS Records division, replacing **Irwin Segelstein**, now with NBC-TV, and that body oversees Columbia, Epic and the custom labels.

Apologies to **Johnny Rivers** and **Epic Records**. His recent "Wild Night" LP on United Artists may be previously unreleased material, but it is not newly recorded as reported on our review page last week. Most of the cuts are at least several years old.

The Palma, Majorca Song Festival in Spain is on this week. A&M artists **Letta Mbulu Caiphus Semenya**, **Ray Conniff**, **Michel Legrand**, **Frances Lai**, **Paul Mauriat** and **Aldemaro Romero** are among the participants. ... Symposia Productions dropped its Ultra 76 Talent Agency. Principal **Jeff Ross** will concentrate on his Top Drawer Management division.

Rodney Bingenheimer brought **Steven Ford**, son of the President, to **Peter Frampton's** Anaheim concert so Ford could meet his rock idol. ... "Jerry Butler Cares" program in Chicago donated \$10,250 worth of food to 410 needy families for Easter. ... **Marvin Hamlisch** penning the theme for **Nancy Walker** to sing in her new tv series. ... **Charles Mingus** scored the Italian film, "Todo Modo."

Steve Miller's first national tour in some two years begins June 7 in his Dallas hometown. ... **L.A. Jets** on its first tour for RCA. ... **UFO**, Chrysalis group, started its first U.S. tour before 55,000 at Oakland Stadium with **Peter Frampton** and **Fleetwood Mac** headlining. ... **David Kraft** of Bakersfield, demon **Lalo Schiffrin** fan, points out that Billboard erred in calling an upcoming album the composer's first non-soundtrack LP since 1966. In 1968, Dot put out "There's A Whole Lalo Schiffrin Goin' On."

Denver has been added to the tail-end of the **Rolling Thunder Revue** tour later this month. ... **Melanie** raised \$60,000 for the United Farm Workers in a solo benefit concert at the Felt Forum in New York. ... **Tommy Bolin** has embarked on his first solo tour with scheduled dates in Los Angeles, San Francisco, Denver and New York. His band features keyboardist **Mark Stein**, formerly of **Vanilla Fudge**; drummer **Michael Walden**, formerly of the **Mahavishnu Orchestra**; bassist **Reggie McBride** and saxophonist **Norma Bell**.

A Belwin-Mills, Mogull Music Pact

NEW YORK—Belwin-Mills Publishing and Ivan Mogull Music have entered into an agreement under which Ivan Mogull Music will represent the Belwin-Mills pop music catalogs in Mexico, and Central and South America.

The agreement also gives Ivan

Mogull Music responsibility for activity and collections throughout the licensed areas for the catalogs of Belwin-Mills and its subsidiaries—Mills Music, Multimood Music and Ankerford Music.

According to Burton Litwin, vice

Kiss leaves Thursday (13) for a four-week European concert tour. ... **Fred Lipsius**, former saxophonist-arranger with **Blood, Sweat & Tears**, working closely with producer **Felix Cavaliere** on a jazz-rock LP for an as yet unknown affiliation. ... **The Chieftains** scored the music for the award-winning play, "Sea Marks," skedded to air on PBS-TV network Wednesday (12).

George Wein is reportedly thinking about pulling the Newport Jazz Festival from New York and returning it to Newport, R.I. ... Producer **Norman Granz** has teamed **Ray Charles** and **Cleo Laine** for an LP remake of "Porgy And Bess."

Patti Smith and her band departed Monday (9) for a two-week tour of Europe. ... Polydor has designated May as ECM Month with the institution of a 5% discount on all ECM catalog product ordered during the 30-day period. ... **John Travolta**, star of "Welcome Back, Kotter" tv show has been on a personal appearance tour for his new Midland International LP to greet fans and the media in shopping centers and record outlets in Cleveland, Pittsburgh, Detroit, Chicago, Philadelphia, New York and Los Angeles. ... **The Imperial Brass Band** is in Paris to play for French president **Valery Giscard D'Estaing**. ... "The Sound of Music" soundtrack mentioned last week is the recording of the movie by RCA Records. ... The music of composer **Morton Gould** is featured in two tv specials, "F. Scott Fitzgerald In Hollywood" and "The Land Of Hope."

The annual Professional Music Men's Outing and Golf Tournament will be held at the Stevensville Country Club, Swan Lake, N.Y. June 9-11. For further info, call **Hy Ross**.

Bahamas group **Gary Davis and the Vendors'** new single on 20th Century is reportedly a hot item in the Miami soul market and in the discos. ... Bethlehem's next batch of reissues from Cayre Industries is offerings by **Duke Ellington**, **Carmen McRae** and a folk-blues collection featuring **John Lee Hooker**, **Eddie "Cleanhead" Vinson**, **Memphis Slim**, **Champion Jack Dupree** and others.

Wolf & Rissmiller are offering a money-back guarantee if an earthquake hits L.A. during one of their concerts. ... **Paul Anka** switched his Vegas affiliation to the MGM Grand after five years at Caesars Palace. ... **Bob Hope** cut a bicentennial comedy album for Capitol Records with an all-star cast.

Kim Fowley drew a capacity crowd to Westwood's Rhino Records store to play his rare oldies and tell weird stories in his inimitable style. Mercury Records is hot enough on Fowley's new **Runaways** girl group to fly in key press for their showcase at the Billboard Talent Forum in June.

The **Beach Boys**, with **Brian Wilson** active again, are featured in an NBC-TV documentary June 22 about the consciousness expansion movement "The Search For Something Else." ... **Glen Campbell** just finished the most expensive tv special ever shot in Australia. ... **Charlie Rich**, **Rufus Thomas** and **Tony Orlando & Dawn** were among the backstage greeters at the Memphis and Atlanta dates kicking off the **Leon & Mary Russell** tour.

Donna Weiss replaced **Ronee Blakely** in current dates on the Rolling Thunder Revue. ... **Neil Sedaka's** Universal Amphitheatre dates have the biggest advance on the hall's schedule and MCA film brass are checking out his film potential.

WEA New Zealand's recent **Doobie Brothers** "Takin' It To The Streets" promotion had two top Radio IZM disk jockeys giving out Doobie posters, T-shirts and albums from a limo route in the streets of Auckland. ... **Dan Hill**, 20th Century artist, on his first U.S. tour.

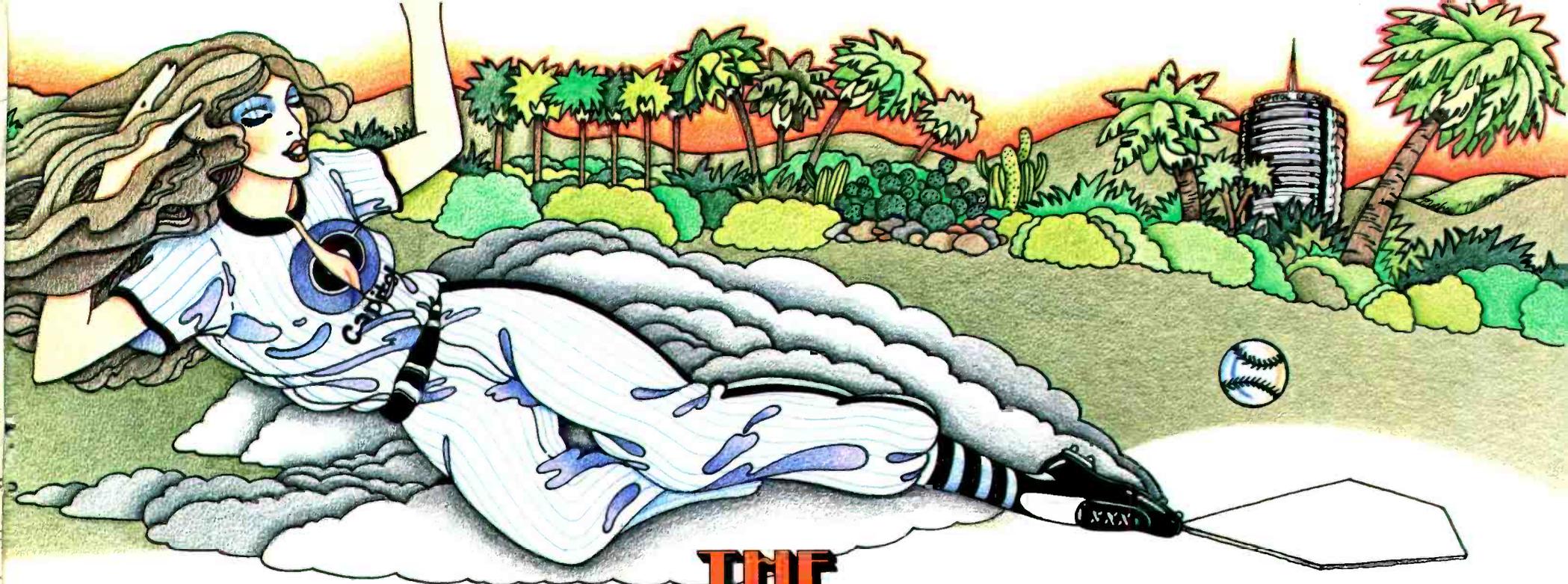
Neil Young sold out Tokyo's Budokan before 11,000 fans after his SRO Europe tour. ... The Starwood in L.A. had a party to celebrate its fourth year. ... **Kenny Rogers** is on his first solo tour since disbanding the First Edition, playing 12 cities.

Capitol Records threw a surprise party for **Joe Maimone** to celebrate his 25th year as New York promotion man for the label. ... The **Crusaders** are leaving the studios long enough for their first tour of Europe in July. ... **Steve Allen** is guest of honor at National Asthma Center Dinner June 5 at the Beverly Hilton.

Linda Lee, 23, is new vocalist of the **Dukes of Dixieland**. ... **Robert Goulet** is producing a film about a Hollywood plastic surgeon. ... **Andy Williams** on tour through October. ... **Robb Strandland** showcased at the Palomino for interested labels. He wrote the Eagles' "Already Gone."

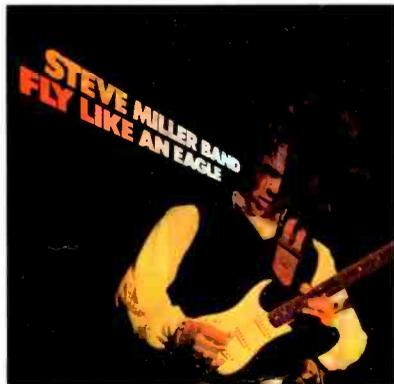
president, Belwin-Mills, one of the principal purposes of the new representation is to consolidate his firm's pop music activities in the agency territories, and to enhance local activity by a more direct and effective liaison with the local Mogull agents in each country.

MAY 15, 1976

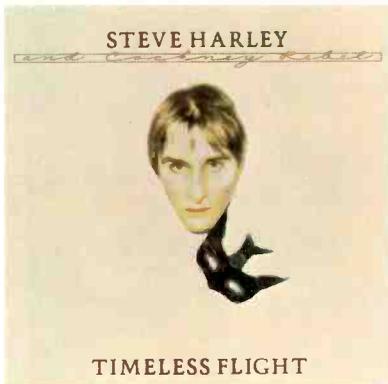


THE MAY ALL-STARS

...from Hollywood and Vine!



STEVE MILLER BAND—Fly Like An Eagle
Steve Miller is back on the track with his long-awaited new album, *Fly Like An Eagle*, and it is his best yet. Includes his latest single, "Take The Money And Run." ST-11497



STEVE HARLEY & COCKNEY REBEL—Timeless Flight
The controversial, audacious Steve Harley and Cockney Rebel are back with another sound collage, another musical vision full of ravenous vitality and Harley's manic vocals. (EMI) ST-11500



SUZANNE STEVENS—Love Is The Only Game In Town
They call her "Quebec's Cinderella" and she's one of the fastest-rising performers in Canada. This new album features her Canadian smash single, "Make Me Your Baby." ST-11511



DOLENZ, JONES, BOYCE & HART
Mickey Dolenz and Davy Jones are immediately recognizable as two of the former Monkees. They join with Tommy Boyce and Bobby Hart (composers of most of the Monkees' hits) in a super new album! ST-11513



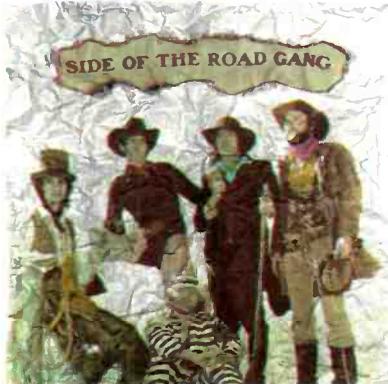
BABE RUTH—Kids Stuff
Babe Ruth offers progressive goodtime danceable rock by laying down a steady beat and weaving guitar lines and synthesizer effects into a blend behind outstanding new vocalist Ellie Hope. ST-11515



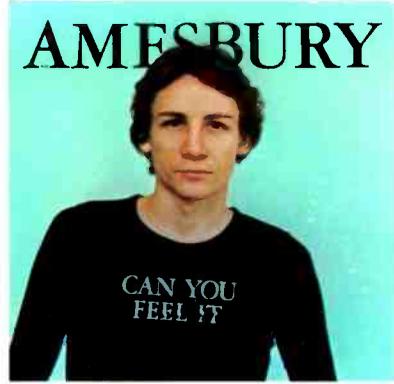
NATALIE COLE—Natalie
Winner of two Grammy Awards, Natalie's sensational new album features her current hit single, "Sophisticated Lady (She's A Different Lady)." Produced by Chuck Jackson and Marvin Yancy. ST-11517



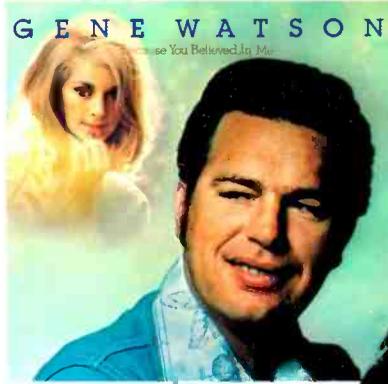
RASPBERRIES' BEST—Featuring Eric Carmen
The Raspberries' music sounds as fresh and invigorating today as it did during the early seventies. Features their hits, "Go All The Way," "I Wanna Be With You," "Don't Want To Say Goodbye," others! Produced by Jimmy Tenner. ST-11524



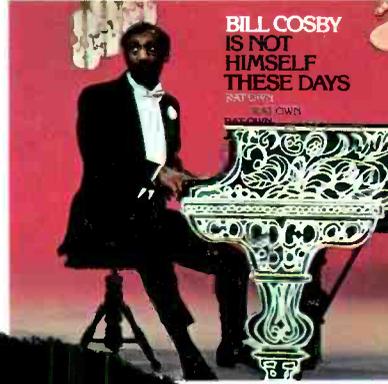
SIDE OF THE ROAD GANG
This six-man band from Dallas, Texas, plays ballads, bluegrass and bump bounce boogie material to perfection! Side Of The Road Gang have an uptempo, swinging style and mixture that is as much rock as country and vice versa. ST-11526



BILL AMESBURY—Can You Feel It
Bill Amesbury is a Canadian born and based singer, songwriter and producer who is debuting with an album that exploded in Canada and Europe! Amesbury includes a myriad of styles from country to disco to dixieland to goodtime. ST-11522



GENE WATSON—Because You Believed In Me
Gene Watson is a hometown Texan whose background is pure country. His first hit, "Love In The Hot Afternoon" was a major hit. His new album, *Because You Believed In Me*, proves that Gene is the new country star! ST-11523



BILL COSBY—Is Not Himself These Days
Bill Cosby's new album, *Is Not Himself These Days*, is a collection of his finest musical talents. ST-11525

Gentle Giant
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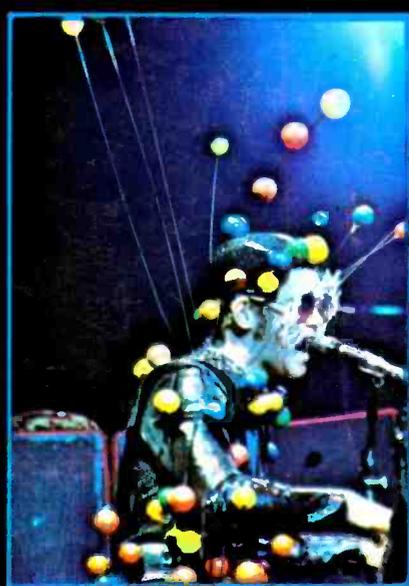
GENTLE GIANT—Interview
A complex "progressive rock" outfit, Gentle Giant has been playing since the beginning of the seventies. Their third Capitol album, "Interview" takes their past accomplishments a step further. National tour starts mid-June! ST-11522

ELTON JOHN

HERE — AND — THERE



LIVE IN CONCERT, RECORDED IN LONDON AND NEW YORK.



MCA-2197

Album compiled and produced by Gus Dudgeon.

