

Salsa Explodes...

Spotlighted
in this issue

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LOS ANGELES

Billboard

82nd
YEAR

NEWSPAPER

A Billboard Publication

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Indie Production In Country Mart Rising

By GERRY WOOD

NASHVILLE—With independent producers accounting for an unprecedented 64% of the songs on Billboard's Hot Country Singles chart, the trend toward independent production continues in country music—one of the last bastions of in-house production.

That's a remarkable surge in a field of music historically known for its strong in-house recording tradition that at one time saw MCA's Owen Bradley producing some 40 acts.

Competition, growing rosters, rapport with certain artists, variety and new ideas are some of the reasons given for the increase in the

(Continued on page 50)

U.K. Labels' TV Usage Increases

By PETER JONES

LONDON—Trying to combat what they fear could be a bleak, poor sales summer, Britain's major record companies are going for big television advertising campaigns over the next few months.

Already involved in booking prime-time viewing are albums from EMI, Phonogram, Polydor and RCA—and this in addition to anticipated activity from K-Tel and Arcade, the tv merchandisers.

The action puts at an unprece-

(Continued on page 64)

ONE MAN GRABS \$52,000

Union Musicians Slicing \$10 Million Recording Pie

By IS HOROWITZ

NEW YORK—An all-time high of \$10,391,949 was funneled into the AFM's Special Payments Fund by record manufacturers for the year ending April 30.

Actual distribution to AFM ses-

sion musicians, however, will fall some \$276,000 under last year's record payout of \$9,915,620.

But one player will receive a lump payment of "about \$52,000" when checks go out Aug. 1, according to a

musicians union fund spokesman. His take will be the heftiest ever paid an individual from this source.

At the same time, it was learned that combined U.S. and Canadian recording session wages to union musicians rose about 14% to a new summit of \$23,826,860 in 1975. The figure in 1974 was approximately \$20.8 million.

Wage figures derive from reports to the AFM & Employers Pension Welfare Fund. They show that for 1975, \$22,735,460 went to musicians in the States, with scale wages totaling \$1,091,400 going to Canadian sidemen playing record dates.

(Continued on page 23)

Second Disco Forum Sept. 28 In N.Y.

LOS ANGELES—Billboard will present a second International Disco Forum in New York, this time at the Americana Hotel Sept. 28-Oct. 1.

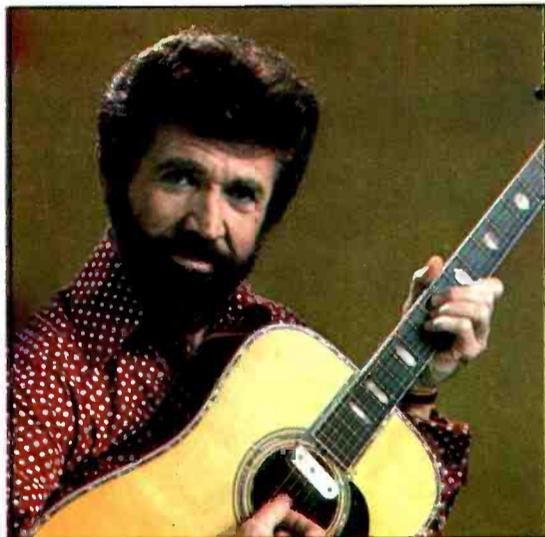
Fourteen topics dealing with every facet of the disco industry have been selected for the four-day conference. Billboard's initial disco con-

ference took place in New York last January.

Opening the business portion of the event will be a keynote speech on "Discos, A Multi-Billion Dollar Business Today."

Session topics will include: "Spe-

(Continued on page 52)



Everybody's saying a giant #1 summer hit! That's Sonny James' fast climbing Columbia single "When Something Is Wrong With My Baby." His great album "200 Years of Country Music" is one of Columbia's hottest sellers. Dealers stock heavy on both single and album. (Advertisement)

Chappell Maps Substantial Expansion Into New Areas

By STEPHEN TRAIMAN

NEW YORK—Fully equipped 16-track recording studios here and in Los Angeles, the first music publisher with its own racks in Sears, more hardback book entries and a joint venture soft cover series on top pop stars with Sire/Passport are just a few gambits in gear at Chappell Music.

"We've been creating a contemporary company without hurting—actually building—our standard catalog," president Norman Weiser emphasizes on the eve of Chappell's second international professional meeting to be held here June 14-15.

The studios are expected to pay for themselves "within 18 months," Weiser says, echoed by Dick Anderson, finance vice president, who

(Continued on page 23)

Vegas Dinner Shows Face a Bleak Future

By HANFORD SEARL

LAS VEGAS—Hotel dinner shows are an endangered species, hotel and entertainment industry figures here predict off-the-record. Officially, the business community expresses guarded optimism that main showroom dinner shows will remain along the Strip.

Some hotels are also raising prices as a direct result of the month-long strike by four unions last March.

These attitudes, expressed by entertainment directors, publicity directors and booking agents, are the results of a Billboard survey cov-

(Continued on page 14)



Coming Soon! THE BEATLES! Their ROCK N ROLL MUSIC Album chronicles the rocking side of the Beatles with classic songs from their early career. Of the 28 songs, on 2 records, only 3 have been repackaged before (but what Rock N Roll album would be complete without "Get Back" and "Back In The U.S.S.R.?). The Capitol Records package, produced by George Martin, will be backed with a fullscale advertising, merchandising and promotional campaign! (SKE0-11537) (Advertisement)

(Advertisement)

The co-writer of such hits as
"Baby Love," "Heat Wave,"
"This Old Heart of Mine"
and "How Sweet It Is,"
Lamont Dozier was the writer-performer of
"Fish Ain't Bilin'" and "Let Me Start Tonite."

Lamont Dozier
has made an exceptional album called
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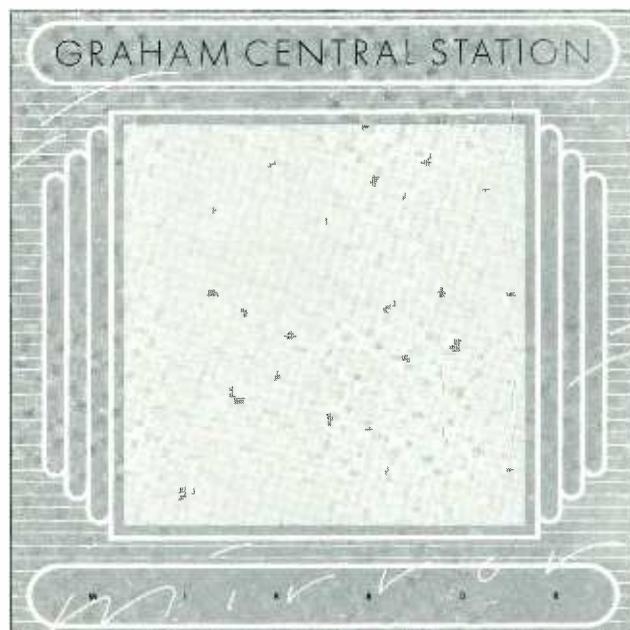
It's available now on Warner Bros. records and tapes.

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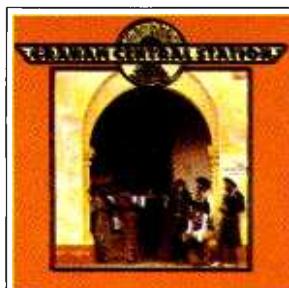
**Graham Central Station's
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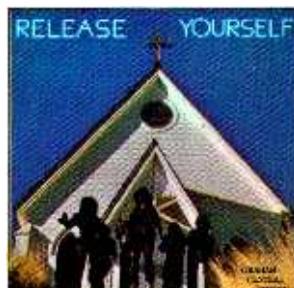
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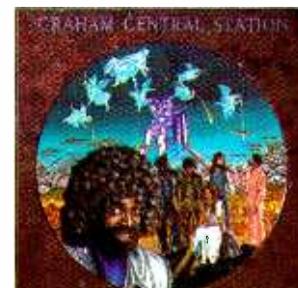
Eight new ways of looking at things on Warner Bros. records and tapes



Graham Central Station



Release Yourself



Ain't No 'Bout-A-Doubt It

Beechwood, Cap Becoming 'Cohesive'

By JOE X. PRICE

LOS ANGELES — Beechwood Music and Capitol Records, both owned by EMI, are functioning as cohesive entities, according to Ron Kramer, Beechwood vice president and Rupert Perry, the label's a&r vice president.

Kramer, who assumed the Beechwood post last Jan. 1, going there from Dick James Music's Hollywood outpost, has made a concerted effort to accomplish this organizational realignment from the onset and has gotten it to the point where the a&r department in the Tower has recently switched to offices adjacent to Beechwood's on the same floor.

"Today the business is different," Kramer says. "I have to be just as much an a&r man now as I am a publisher. What every publisher should be trying to do these days is to develop his own Carole Kings or Neil Diamonds. A publisher cannot exist today simply by publishing songs and pitching them to artists."

Kramer has also duplicated this realignment plan in Canada—i.e., establishing greater and more direct

(Continued on page 24)

Label Execs Deplore Mail Center Damages

By MILDRED HALL

WASHINGTON—The Postal Service's much touted Bulk Mail Centers are not only damaging thousands of records and tapes with poorly designed automation but have been adding insult to injury by auctioning off the undamaged product that has lost address labels through machine or human error, and wind up in a dead-letter office.

This was the testimony of Columbia and RCA record club spokesmen during recent hearings by a House subcommittee on postal facilities. Rep. Charles H. Wilson (D-Calif.), chairman of the subcommittee, is investigating the bulk mail fiasco that has brought a torrent of complaints from both mailers and customers.

Alan Kayes, manager of business affairs for RCA Music Service, and a member of RIAA's postal affairs committee, says the total projected cost to RCA of all undelivered records and tapes for 1976 will exceed \$500,000. The tangible costs are matched by the damage to good will and cancelled memberships.

Record and tape losses have risen in direct ratio to the increase in the number of centers put into oper-

HOWS & WHYS EXPLORED Talent Forum a Peppery Gathering Of Influentials

By JIM FISHEL

LOS ANGELES — Exclusivity on halls, the presence of the professional promoter on campus, methods of tour support and the alleged "stranglehold" by Jerry Weintraub and Concerts West on promoters, were a few of the explosive topics discussed at Billboard's second International Talent Forum June 1-4 at the Beverly Hilton Hotel.

More than 400 participants from all areas of the live talent business attended 19 action-packed meet-

ings featuring some of the prime-movers in the talent business.

The recurring topic during the first three days of discussion was the Weintraub and Concerts West situation. During a panel opening day hosted by personal manager Dee Anthony, talent agent Frank Barsalona and promoter Bill Graham, a number of prominent promoters voiced concern on this subject.

Most of them questioned the

right of Weintraub and Concerts West to have exclusivity on their halls, as well as booking and promoting the entire tours of "super groups."

Graham said it's unfair that a promoter should lose a super group after helping them to grow, just because Weintraub has an exclusive agreement with the hall.

According to Barsalona, Weintraub is attempting to secure as

(Continued on page 80)

13,000 Invade Nashville For Fair 'Hungry' Legion Of Fans Exceeds 1975 By 3,500

By GERRY WOOD

NASHVILLE—The town that country music helped build braces for an invasion of 13,000 country music fans—hungry for shows, stars and songs—as a record-breaking 1976 International Country Music

Fan Fair unfolds Wednesday-Sunday (9-13).

The attendance at the fifth annual version of the popular event reaches a new peak, and surpasses last year's figures by approximately 3,500 registrants.

"This should be the greatest Fan Fair ever—in terms of attendance and shows," opines Jo Walker, executive director of the CMA which, along with the "Grand Ole Opry," sponsors the festival that literally draws music fans from throughout the world. A registration fee of \$25 provides 25 hours of live entertainment by top stars, a bluegrass concert, fiddling contest, reunion show, Nashville Songwriters Assn. show, three lunches, autograph and photo session with stars, a ticket to Opryland USA and the Country Music

Hall of Fame and admission to the auditorium exhibit area.

The influx of fans has saturated the accommodations market within

(Continued on page 80)

Senators Kill Display Space Taxing

WASHINGTON—The Senate Finance Committee has voted unanimously to kill the taxing of display space rental money taken in by association trade shows whose exhibitors sell or take orders.

The IRS issued five rulings effective Dec. 1, 1975, that would invoke taxation as "unrelated business income" on an otherwise exempt trade show, when exhibitors do more than "explain and inform" attendees about the products displayed.

The rules are effective only for shows whose contracts with exhibitors were made after Dec. 1, 1975. The rules have resulted in considerable confusion, and would even threaten the U.S. Dept. of Commerce's own Foreign Buyer Program launched in 1974 to encourage overseas buyers to come to U.S. trade shows, the American Society of Assn. Executives (ASAE) points out.

One IRS rule provides that if a trade show has a mixed situation, the tax on display rental money would apply only to income from exhibitors who do the selling. Only a

(Continued on page 24)

Ziv Intl Expanding Into Music; Sets Global Move

LOS ANGELES—Ziv International, for many years specializing in motion pictures, television and radio, aims for a major expansion in its recently launched recording division by entering the international picture.

The firm last week signed One World of Music, agency headed by Bobby Weiss here, to represent the Ziv label throughout the world.

Weiss's first goal will be to contract with foreign labels for distribution of Ziv's first two packages, a five-record "Showstoppers" and a

two-disk "Enchanted Evenings With Rodgers and Hammerstein."

"Showstoppers" is made up of tracks from the original casts of Broadway musicals including Rex Harrison, Julie Andrews, Ethel Merman, Barbra Streisand, Ezio Pinza, Carol Burnett, Jan Peerce and others. "Enchanted Evenings" similarly showcases the voices of Mario Lanza, Tony Bennett, Mary Martin, Gordon MacRae, Dinah Shore, John Raitt and others, some of the tracks dubbed from motion pictures.

Latter package is being produced by Ziv in association with Arrowhead Productions.

Intl Headaches Unresolved, Says CBS' Dick Asher

By RUDY GARCIA

NEW YORK—Although the international record industry has generally managed to survive the global economic downturn in reasonably good shape, there are still some potentially serious risks to continued growth which must be dealt with intelligently if the industry is to realize its maximum potential.

In essence, that is the view of Dick Asher, president of CBS Records International, who views piracy, price hikes and geometrically progressive artists' related costs as the main factors which could impede the growth of the international recording industry.

In an interview at the CBS International offices here recently, Asher candidly dealt with many of the problems facing the industry while also pointing out the enormous potential that exists.

"There is no doubt that there is a desire for music around the world

(Continued on page 63)

Midler Featured On First Closed Circuit TV Concert

By NAT FREEDLAND

LOS ANGELES—Home Box Office, Time Inc.'s closed circuit tv programming service, becomes the first such cable tv network to present an original contemporary artist concert taping nationally when it airs "The Fabulous Bette Midler Show" as a 2½-hour special for its 400,000 subscribers June 19 and 21 at 9 p.m.

Home Box Office is in the market for more major rock concerts to be taped for telecasting, says Mike

Brandman, program development director for the company.

Currently airing is a house-produced series of taped nightclub performances by comedians such as Freddie Prinze, Robert Klein and David Steinberg, with Steve Allen as regular host and an overall title of "On Location."

Brandman says Home Box Office is in a position to bid competitively against networks for major concert

tapings although admittedly the networks can afford a higher budget for such events. According to Brandman, Home Box Office not only can pay a reasonable broadcast fee but can offer the concert artist far more control of the material telecast than possible on the big three networks.

This month's Midler show was videotaped at several of the early concerts on her national tour which recently ended in Las Vegas.

Although Brandman declined to reveal the fee paid to the artist for the two telecasts, it will be remembered that Midler's manager, Aaron Russo, recently broke off negotiations for a series of ABC-TV specials with an angry denunciation of the network for allegedly insisting on watering down Midler's act.

Home Box Office is currently

(Continued on page 84)

UNDER ONE ROOF

Beechwood, Cap Now 'Cohesive'

• Continued from page 3

communication with the Capitol publishing wing and a&r department there. He is enthused about the way things are shaping up there as well, especially where Gene MacLellan is concerned.

The Canada-born Beechwood writer not only has penned some strong songs in recent years—"Snowbird," "Put Your Hand In The Hand," and Ann Murray's latest click, "The Call"—but, according to

Kramer, he is developing rapidly as a major artist. A new MacLellan album is due out on Capitol later this month.

Another deal which has Kramer excited is his signing of Motown artist Dorsey Burnett as a writer. Burnett once was a Capitol artist.

Additionally, Kramer is in the process of finalizing a publishing deal with the Earl Slick Band. Slick, erstwhile lead guitarist with David Bowie, has been a Capitol act since January of this year.

"The Slick Band deal is an example of the kind of working arrangements a&r and Beechwood are capable of," says Kramer, adding that there are several similar negotiations now in the works.

Like the Bob Meighan Band from Tucson, which is signing as an act to Capitol and publishing to Beechwood. Peter Drake, steel guitar player from Nashville, has an artist deal with Capitol as a producer and, in the same package, Capitol also participates in the publishing. Country artist Linda Hargrove is among those acts Drake produces.

Ironically Perry, who once was a publisher in England (worked for Campbell-Connelly and also Radio Luxemburg's publishing division there), has never produced a record. He's been with Capitol four years and last February was named divisional a&r vice president. He was promoted to full vice president only a fortnight ago.

On the other hand, Kramer has his roots in a&r, having worked in that capacity for GRT-Chess, Metromedia, DJM Records and independently produced such acts as Jaye P. Morgan, Climax, Joey Heatherton, and others for Columbia and RCA labels.

Kramer helms a staff of 13, including his Canada outpost, and Perry reigns over but four staff producers—John Carter, David Cavanaugh, John Palladino and Ben Edmonds.

"I delegate about 90% of the work

to outside a&r men," says Perry, adding that there are currently 90 acts, including country and r&b, or Capitol's roster.

Larkin Arnold is divisional vice president-general manager of the soul division and Frank Jones, based in Nashville, holds the same title for the country division.

Asked how he liked the close-quarters arrangement a&r and publishing are now living with, Perry answers: "We have this two-way interplay of product and it's working out just fine. Both sides value each other's opinions greatly."

Stax Case Judge Excuses Himself; Owns Bank Stock

MEMPHIS—U.S. District Judge Robert M. McRae Jr. has excused himself from hearing the Stax Records bankruptcy case until he sells stock held in trust for him by Union Planters Corp.

The judge told surprised listeners from the bench that "it just dawned on me last night" while he was reading motions in the case that his mother had placed 1,240 shares of stock in the holding company in trust for him in 1973.

Union Planters Corp. is the holding company for Union Planters National Bank, a principal in the bankruptcy litigation. The bank charges Stax owes it \$10.5 million.

Federal Rules of Civil Procedure require judges who have any financial interest in a case, however slight the interest, to disqualify themselves from hearing those cases. The law puts the burden on the judge to call signals on himself.

Stax has been closed down since January on order of Bankruptcy Judge William B. Lefler pending a trial in U.S. District Court to determine whether Stax is bankrupt. The trial is scheduled to begin June 14.

Executive Turntable

At Sam Goody, Inc., in New York, treasurer **George Levy** is elected president and chief executive officer of the 27-store chain, with founder **Sam Goody** now board chairman. **Howard Goody** is named senior vice president and **Barry Goody** is elected to the board of directors.

... **Joan Green** promoted to coordinator, administration, special markets, CBS Records, from executive secretary. ... Attorney **Larry Lighter** named to handle administration of the CBS-distributed Sweet City Records, and to act as liaison to Epic Records. ... **Bob Brown** joins UA in a newly formed department of artist relations. His position is director of artist relations. ... **Jane Alsbrook** takes over the position of national director of press and public relations for ABC Records. She



Green

formerly held the West Coast manager of publicity post. Her duties will include supervising the activities of the West Coast, East Coast and Nashville branches of the label's PR department.



Alsbrook

... **Bob Sisto** has joined ATV Music, Los Angeles, as repertoire manager. He is a veteran of the publishing field and has worked at Bourne on the West Coast and with Peer-Southern.

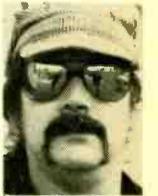
... **H. Lee Hetherington** has resigned his position as house counsel for the Peer-Southern organization in New York to enter private law practice in Jackson, Miss. He will continue to represent the company as well as other entertainment clients. ... At CTI/KUDU, **Kris Slocum** is promoted to the new post of director, FM and college promotion, from national FM promo coordinator; **Didier Deutsch** is upped to director, press and advertising, from publicity director, with **Simo Doe** promoted to that position from the promotion staff.

... **Thom O'Hair** and **Paul Ellis** have joined Capricorn Records as regional promotion managers. O'Hair formerly served as creative director at station KMET. He is based in the label's



Slocum

Burbank office. Ellis rejoins the label after tenures with Elektra, ABC and Paramount. He operates from the Cincinnati office.



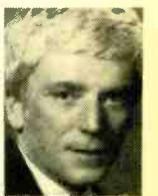
O'Hair

New on the roster of QCA Records, Inc., Cincinnati, are **Dave Burnette**, who is pitching the firm's gospel line to distributors and book stores, and **Ric Probst**, who augments QCA's engineering staff. ... **Sam Cerami** joins United Artists as Midwestern country promotion man. ... **Connie Hurt**, formerly with RCA, to ASCAP, Nashville, in membership development. ... **Don Putnam** appointed vice president in charge of Nashville operations for the Muscle Shoals Music Mill publishing/recording complex.



Ellis

... **Topper Schroeder** promoted to general manager of ABC Record & Tape Sales Corp. Los Angeles branch, from sales manager. ... **Robert Walls** has joined the staff of educational and sales representatives at Shawnee Press, with experience in both teaching music and selling instruments. ... **Anthony Conrad**, president and chief executive officer at RCA Corp., elected to additional position of chairman. ... **John Kelly** joins Sony Corp. of America as general manager and assistant vice president, national service, from Magnavox director of service. ... **Michael C. Shea** joins Atari, Inc., as director of consumer products marketing coming from the advertising/marketing firm of Stern, Walters and Simmons. ... Appointments at Record Plant include: **Jim Mallon** as general manager of the Los Angeles/Sausalito firm, from president of Electric Lady Studios in New York; **Susan Keefer** moves into the traffic manager's slot and will work with **Rose Mann** who has been appointed production manager.



Shea

... **W.R. "Bill" Hutcherson** has been named manager, sales promotion for Pioneer Electronics of America in Carson, Calif. He joins the firm from Kraco Enterprises, Compton, Calif. ... **Dick Fox** has been appointed head of the New York record department of the William Morris Agency. Fox, who has been with the company 10 years, will continue to be involved in acquiring talent and career guidance.

... **Ted Inahara** appointed national sales manager of Superscope products from national field sales manager. ... At TEAC, **Chuck Miller** named to new post of sales manager for new Special Products group from Accuphase sales manager and **John Blache** joins as national credit manager from the same job at Fisher Radio. ... **Gene Gold** joins Channel Master's new consumer products group from a similar post with Sharp Electronics and **Robert Backher** joins as operations manager from RCA product planning manager. ... **Sanford Berlin** continues as exclusive consultant to Harmon International Industries when he retires as executive vice president Aug. 31 because of ill health. ... **Frank U'Ascenzo** upped to project manager, video products at 3M Mincom division, from sales and marketing manager.

Court Strangles N.J. Rock Fest

MALAGA, N.J.—The "Rock Festival" planned by promoter Jan Juicuin at the Molia Farms here for the Memorial Day weekend turned out to be a dud.

To allay the fears of residents, William Smith, mayor of this Southern New Jersey community, and Township Solicitor Jeffrey Albertson, sought and secured a court injunction that left Juicuin hanging on a financial hook.

New Jersey Superior Court Judge Michael King issued an injunction limiting attendance to any such rock concert to only 750 persons. The promoter had counted on a turnout of 4,000 rock fans for the local bands. The court ruling also set the time limits for music making between 9 a.m. and not later than 11 p.m., and on Sunday there could be no music during the morning hours because of church services.

Aussies OK Musexpo

NEW YORK—Australia has become the third government to provide financial support for record and music industry companies to participate in Musexpo '76, president Roddy Shashoua reports, joining the U.K. and Quebec, Canada. Program provides participating companies with export market development grants of 85% of eligible expenditures, he notes.

A half dozen firms had signed up prior to the announcement, and Harry Plant, Australian Musexpo rep, expects many additions to the list that includes AWA Radio Network, Australian Performing Rights Assn., Essex Music Group, Image Records, Wizard Records and M7 Records.

Just back from a six-week tour of Europe and the Far East, Shashoua reports Musexpo has quadrupled last year's bookings at this point in time, with more than 350 companies from 24 countries participating in the Sept. 8-11 event at the Fairmont in New Orleans.

Expanded list of Musexpo reps includes newly added Louis Lofredo in Nashville, assisted by Judy Williams; Alex Mousso, sales coordinator in New York; Koike and Masayoshi Yuasa in Japan. They join second-year reps Harry Plant, Aus-

(Continued on page 24)

Sam Goody Scrubs Plans To Expand; Mart Studied

NEW YORK—Concerned over the widespread discounting of new records that is plaguing the retailing industry, Sam Goody, Inc., has halted plans to expand its operation this year, and will instead, carefully study market trends in an effort to determine the course of action it should take.

The strategy was revealed by George Levy, newly appointed president and chief executive officer of the 27-store chain. Levy reiterates recently published reports that the Goody chain had suffered losses during its last fiscal quarter despite increased sales, and lays the blame squarely at the feet of what he calls

"a soft market," for both audio and software.

Levy discloses that his firm is reviewing its operations on a store-by-store basis, and trying to curb reported losses and compete with discounters on an individual basis.

He stresses that in spite of the losses, his shops are not hurting as much as some others, and adds that Goody's is somewhat insulated by the fact that it carries a lot of catalog items that are not discounted.

"However," he continues, "it is unfortunate that this business has degenerated into a survival of the fittest situation, with many retailers literally giving the goods away."

NEGOTIATIONS STALLED

Decca In U.K. Halts BASF Pressing

LONDON—Decca has stopped all pressing of BASF product because of unresolved negotiations between the two companies over the question of an early termination of their pressing and distribution deal.

In fact, the Decca-BASF link has been in "suspended animation" for several weeks because the two sides have been unable to agree on a formula to end the contract. Result is

that William Townsley, Decca director, has ordered a halt on BASF pressings, including releases on the Harmonia Mundi and MPS labels.

Arthur Cullis, Decca financial director, says the negotiations have been going along on an amicable basis since the end of March but could not so far be resolved. "We had an official approach to agree to

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Martell Lab Opens At N.Y. Hospital

NEW YORK—The T.J. Martell Leukemia Research Laboratory, dedicated to the memory of the late son of Tony Martell, vice president, marketing, country CBS Records, has been opened at Mt. Sinai hospital here.

T.J. Martell died of leukemia at Mt. Sinai in April 1975. The research foundation was created by members of the recording industry in a move to raise money to research the disease.

At the dedication, Dr. James Holland, president and chairman of the Dept. of Neoplastic Diseases at Mt. Sinai, was presented with a check for \$50,000 by Tony Martell and other members of the foundation.

Mt. Sinai has reportedly become the hub of all leukemia research in New York under the leadership of Dr. Holland, considered one of the top hematologists in the world. In addition to the donations it receives, the foundation also holds concerts with the proceeds going entirely to research.



Jerry Soalt photo

At dedication of the T.J. Martell Leukemia Research Lab at Mt. Sinai Hospital, from left, are Foundation members Aaron Levy, Arista; Dave Rothfeld, Korvettes; Floyd Glinert, Shorewood Packaging; Dean Chalmers and Dr. Holland of Mt. Sinai; Tony Martell and wife Vicki; Foundation staffers Wendy Mariner, Steve Tenenbaum.

NEWPORT JAZZ FESTIVAL

Four Ellington Concerts Booked At Carnegie Hall

NEW YORK—Mercer Ellington, son of the late Duke Ellington, will head a cast of some of the most outstanding jazz musicians in the business when the four-part series on the "Ellington Saga" begins its run at Carnegie Hall later this month, as part of the 1976 Newport Jazz Festival.

According to George Wein, producer of the festival, it is made possible by a \$25,000 grant from the National Endowment for the Arts.

Ellington will be joined by such jazz greats as Cootie Williams, who joined the Duke in 1929 as a trumpet soloist, plus Dick Hyman, Norris Turney, Quentin "Butter" Jackson, Harold Ashby, Joe Newman, Budd Johnson, George Duvivier, Milt Hinton, Dick Vance, Jimmy Maxwell, Frank Wess, Buddy Morrow, Vic Dickenson, Jon Faddis and Doc Cheatham.

The first concert of the series will be staged June 27, and will feature music the Duke performed at Harlem's Cotton Club during the 1920s. The program will include such rare Ellington pieces as "Hop Head," "Hot & Bothered," "Black Beauty" and "Jungle Nights In Harlem."

Concert two, scheduled for June 29, traces the music of Ellington in the 1930s, and will include "Drop Me Off In Harlem," "Slippery Horn" and "Merry-Go-Round." Bob Wilber will be the musical director.

The third concert, June 30, will feature the first U.S. concert performance in close to 30 years of the Duke's first extended composition, "Black, Brown, And Beige."

Final concert of the series will be held July 4, and will take the audience through Ellington's music of the 1940s, considered by many to be the artist's most productive period. The program will include "Morning Glory," "Chelsea Bridge," "Main Stem" and "Warm Valley."

No Roadshow

LOS ANGELES — Roadshow Record Corp. is not a part of the Scepter Records organization, which closed its Los Angeles offices two weeks ago, and Scepter has neither a proprietary nor an equity interest in Roadshow. Billboard erred in its May 29 issue in linking the two firms.

Piano Roll Industry Active Again Aeolian-Mel-Odee Seeks To Battle QRS, the Leader

By JOE X. PRICE

LOS ANGELES—Buffalo-based QRS Music Roles, which for the past several years has enjoyed a monopoly on piano roll production in the U.S., again has a competitor.

Former NBC executive Harold Powell has bought out the old Aeolian and Mel-Odee catalogs, along with its early 20th Century equipment, and is tooling up to commence mass production out of his North Hollywood plant next month.

However, there's a legal storm brewing over this turn of events. Ramsi Tick, who took over QRS in 1966, has been producing some 750,000 rolls per year, a good portion of which bear the Duo Arts and Ampico logos. Powell claims that as of last Jan. 25, the date he concluded negotiations for the direct buy-out of the rights to these names, Tick has been using them illegally.

Asked what his reactions were to Powell's allegations, Tick says simply, "No one has ever taken these rights away from me. We do a lot of business with Aeolian and long ago we got special permission from them to use their labels. I have had no of-

ficial notice from the Aeolian Company to stop."

Neither is Tick worried about the competition. "I've been president of QRS for 10 years," he says, "and I'm proud to say we've doubled our production in that time. We're capable of producing a million rolls a year, but we find that three-quarters is just about what the market calls for."

Obviously Powell doesn't agree. He's determined to get into commercial mass production in July whether his hassle with QRS is resolved or not.

The difference in rolls, Powell explains, is all in the perforators. In purchasing the two companies—Aeolian and Mel-Odee—he also acquired all original equipment, most of which was built in 1916.

QRS-made rolls retail for \$2.25, up \$1 over the past five years, and the Aeolian roll to be produced here, will sell for slightly more—about \$2.80, Powell admits.

Ironically, Aeolian rolls were originally made in North Hollywood, where Powell has been quietly oper-

ating as a producer of rolls and records for collectors since 1961. The last rolls made by Aeolian was in 1941, when World War II forced it to shut down.

Aeolian was about to sell its perforators for scrap-iron in the early '50s, thinking it was all over for the

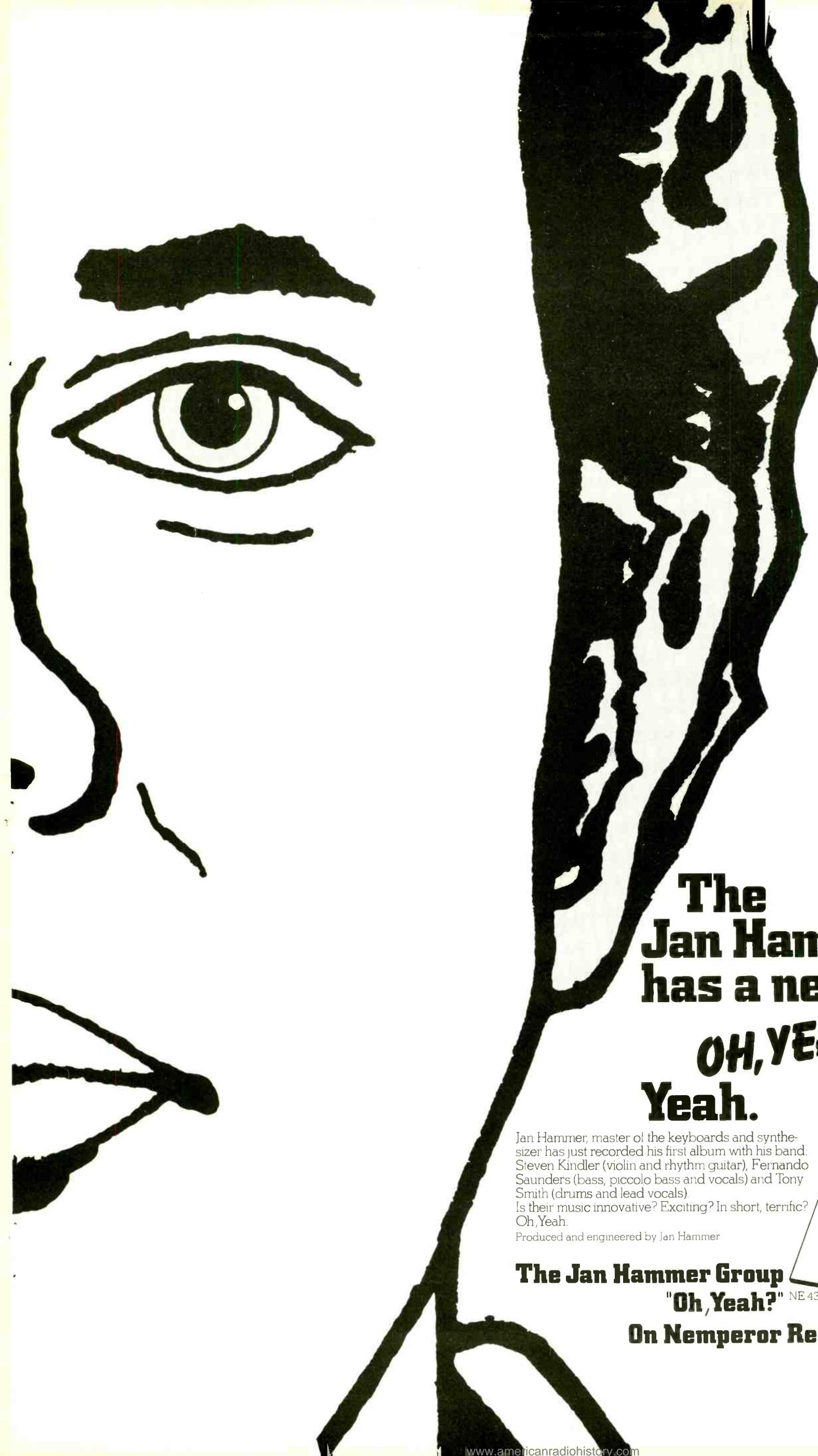
(Continued on page 23)

L.A. NARAS: 21 Governors

LOS ANGELES—Local NARAS chapter has elected 16 new governors and re-elected five to two-year terms. All will be installed at the June 10 meeting, joining an equal number of incumbents elected last year.

Representing specific membership classifications are: Artie Butler and Lee Holdridge, arrangers; Bob Cato and Ian Whitcomb, art directors/annotators; Stan Ross and Carson Taylor, engineers; Mark Stevens

(Continued on page 80)



The Jan Hammer Group has a new album!

OH, YEAH? Yeah.

Jan Hammer, master of the keyboards and synthesizer has just recorded his first album with his band: Steven Kindler (violin and rhythm guitar), Fernando Saunders (bass, piccolo bass and vocals) and Tony Smith (drums and lead vocals). Is their music innovative? Exciting? In short, terrific? Oh, Yeah.

Produced and engineered by Jan Hammer

The Jan Hammer Group
"Oh, Yeah?" NE 437

On Nemperor Records and Tapes



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K-Tel Intl's Sales, Net Shows Upturn

MINNETONKA, Minn.—With virtually all the increases taking place in established markets, K-Tel International, Inc., reports solid sales and net income gains for the third quarter ended March 31 and the first nine months of fiscal 1976. Third quarter profit was a complete

turnaround from the first six months' figures.

As reported by president Philip Knives, net income for the third quarter was up a big 137% to \$4.21 million from \$1.78 million for the year-ago January-March period, outpacing the sales gain of 41% to nearly \$40 million from \$28.45 million in 1975.

For the nine months, net income climbed 81% to nearly \$3.07 million from \$1.69 million in fiscal 1975, while sales were up 35% to more than \$89 million from \$65.8 million for the comparable period last year.

"Results achieved to date are encouraging," notes Knives, "and our major indicators remain positive for 1976 and the future. We intend to maintain our concentration in established markets until our potential is realized. Expansions beyond these present markets will be accomplished with the same emphasis on control which we have in our current markets."

He also points out that at March 31, shipments were made in excess of

(Continued on page 24)

Bankruptcy Filed By Johnny Paycheck

NASHVILLE—Johnny Paycheck filed a personal bankruptcy petition Tuesday (1) showing assets of \$153,232 and debts of \$488,611.29.

In the petition, Paycheck, also known as Donald Lytle, said he has been a professional singer for more than 10 years, and has "done nothing else of a business nature in that period."

Creditors holding security included four music companies in New York and Hollywood for a total of \$165,925. Security put up included four contracts for future services and royalties valued at a total of \$4,000.

Off The Ticker

Schwartz Brothers Inc. reports earnings of \$18,829, or 2 cents a share, on sales of \$5,231,492 for the first quarter, compared to a loss of \$3,296 on sales of \$4,683,085 for the same period a year ago.

* * *

Certron Corp., Anaheim, Calif., reports a loss of \$72,000, or 2 cents a share, on sales of \$4,063,000 for the second quarter ended April 30, compared to a loss of \$135,000, or 5 cents a share, on sales of \$3,480,000 for the same period a year ago.

For six months, Certron posted a loss of \$184,000, or 6 cents a share, on sales of \$7,615,000, compared to a loss of \$507,000, or 18 cents a share, on sales of \$6,456,000 for the same period a year ago.

* * *

Soundesign, Jersey City, N.J., posted earnings of \$1,320,000, or 61 cents a share, on sales of \$26,055,000 for the first quarter ended March 31, compared to a loss of \$326,000 on sales of \$15,823,000 for the same period a year ago.

Ely E. Ashkenazi, president, "anticipates an increase in sales of about 30%" this year from last year's \$103 million, with earnings "substantially ahead" of the \$3.6 million reported in 1975.

* * *

Tenna Corp. expects a profit for the first fiscal quarter, ended April 30, compared with a \$300,000 loss in the same period a year ago, with sales for the quarter up more than 50% from a year ago. Harvey A. Ludwig, chairman, says.

* * *

Sales for **Sam Goody, Inc.**, increased 18.7% for the first quarter of fiscal 1976 to \$10.44 million, president Sam Goody announces. Net loss for the period was \$170,858 or 26 cents per share, compared to a profit of \$93,799 or 14 cent per share a year ago. Sales increase is attributed to the opening and acquisition of eight stores in 1975, while income decline is blamed on sales dips in audio and radio departments, and continued operating losses of stores acquired last year.

* * *

ABKCO Industries, Inc., posted revenues of \$3.66 million for the six months ended March 31, compared to \$4.274 million a year ago. Loss for the period of \$232,618 or 16 cents per share is compared to a profit of \$112,443 or 8 cents per share last year. Without legal expenses related to the litigation with the "Apple Companies," ABKCO would have had a six-month 1976 profit of \$188,730 before tax, compared to \$2104 bb financial "off ticker" add

* * *

The **Handleman Co.** board declared the regular quarterly dividend of 10 cents per share on outstanding common stock, payable July 6 to stockholders of record as of June 18. Annual meeting will be held Sept. 8, with July 16 the record date for stockholders entitled to vote at the meeting.

* * *

RCA Corp. directors declared a quarterly dividend of 25 cents per share on the company's common stock, payable Aug. 2 to holders of record June 14. Directors also declared dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock, and \$1 per share on the \$4 cumulative convertible first preferred stock, both for the period July 1-Sept. 1, 1976, both payable Oct. 1 to holders of record Sept. 10.

Market Quotations

As of closing, Thursday, June 3, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
33%	19%	ABC	28.07	151	32	31 1/4	31 1/4	- 1/4
8 1/2	4%	Ampex	72.51	68	7 7/8	7 7/8	7 7/8	Unch.
9%	2%	Automatic Radio	8.87	9	7 7/8	7 7/8	7 7/8	- 1/4
20%	10%	Avnet	6.35	406	16	15 3/4	16	+ 3/8
25 1/2	15	Bell & Howell	0	59	17 1/2	17 1/2	17 1/2	- 1/2
58	46%	CBS	12.36	227	54 3/4	53 1/4	53 1/4	- 1 1/2
58	46%	Columbia Pic.	12.26	227	54 3/4	53 1/4	53 1/4	- 1 1/2
15 1/4	8 1/4	Craig Corp.	5.26	431	12 1/4	12 1/4	12 1/4	Unch.
63	50 1/2	Disney, Walt	23.61	407	53 1/2	52	52	- 1 1/2
5 1/2	4%	EMI	8.93	48	4	3 3/4	4	+ 1/4
26 1/2	21	Gulf + Western	5.13	351	24 1/4	24 1/4	24 1/4	Unch.
7 1/2	5	Handleman	11.72	16	5 1/2	5 1/2	5 1/2	- 1/4
27	14 1/4	Harman Ind.	6.11	12	21 1/2	21 1/2	21 1/2	- 1/4
8 1/4	3%	K-Tel	5.02	1	5 1/2	5 1/2	5 1/2	- 1/4
11 1/2	7	Lafayette Radio	6.83	35	8 1/4	8	8	- 1/4
21 1/2	19 1/4	Matsushita Elec.	18.21	41	23 3/4	23	23	- 1/4
36	31%	MCA	5.34	88	32 1/2	31 1/2	32	Unch.
15 1/4	12%	MGM	6.85	83	13 1/2	13 1/2	13 1/2	Unch.
65 1/2	54 1/2	3M	22.73	310	55 1/2	54 1/2	54 1/2	- 1/4
4%	2%	Morse Elec. Prod.	0	2	2 1/2	2 1/2	2 1/2	Unch.
55 1/2	41 1/4	Motorola	30.73	82	55 1/2	55	55	Unch.
33	19%	No. Amer. Philips	7.62	81	26 1/4	26	26	+ 1/4
23 1/2	14 1/4	Pickwick Intl.	8.33	144	16 1/2	16 1/2	16 1/2	- 1/4
5	2%	Playboy	25.00	19	3 3/4	3 3/4	3 3/4	- 1/4
28 1/2	18 1/2	RCA	16.49	250	26 1/2	26 1/2	26 1/2	- 1/4
10 1/4	8%	Sony	34.72	716	9 1/2	9 1/4	9 1/4	- 1/4
40 1/4	19	Superscope	8.28	36	24 1/4	24	24	- 1/4
47 1/2	26 1/2	Tandy	10.47	1526	33 1/2	32 1/2	32 1/2	Unch.
10 1/2	5 1/4	Telecor	7.95	38	7 1/4	7 1/4	7 1/4	- 1/4
4%	1%	Telex	13.79	77	3 3/4	3 3/4	3 3/4	- 1/4
7 1/2	2 1/4	Tenna	52.78	15	4 1/4	4 1/4	4 1/4	- 1/4
12 1/4	8 1/4	Transamerica	8.14	105	10 1/2	10 1/2	10 1/2	Unch.
15	8%	20th Century	5.16	92	8 1/4	8 1/4	8 1/4	- 1/4
25 1/4	17 1/2	Warner Commun.	28.34	39	20 1/2	20 1/2	20 1/2	Unch.
40%	23%	Zenith	18.29	346	32 1/4	31 1/4	31 1/4	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	66.67	—	2	2 1/2	M. Josephson	7.65	1	8 3/4	8 3/4
Gates Learjet	4.42	33	12 1/2	13	Schwartz Bros.	16.67	—	1 1/2	2 1/2
GRT	0	79	3 1/4	4 1/4	Wallich's M.C.	—	—	1 1/16	5 1/16
Goody Sam	3.04	—	1 1/4	2 1/4	Kustom Elec.	7.24	1	2 1/2	3 1/4
Integrity Ent.	5.00	6	3/4	1	Orrox Corp.	0	0	3/4	1
Koss Corp.	7.47	9	6%	7 1/4	Memorex	—	48	27%	27%

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

SEMI-MORIBUND?

3 N.Y. Stations Resist a Takeover

By RADCLIFFE JOE

NEW YORK—Officials and supporters of New York's financially strapped Municipal Broadcasting System (MBS), have dismissed allegations that MBS is in a "semi-moribund" state, and have pledged to continue their opposition to an attempted takeover of the system's three stations (WNYC-AM, WNYC-FM, and WNYC-TV) by WNET, the Channel 13 Public Broadcast flagship.

The stations, which are partially funded by the city and through public contributions, have recently become a financial strain on New York's already over-burdened budgets.

As a result, a proposal conceived

by Arnold Labaton, the system's director, and backed by Mayor Abraham Beame, is now before the N.Y. State Legislature, seeking to transfer MBS' licenses to a non-profit corporation, in an effort to preserve the services now performed by the three stations. A vote is expected within the next two weeks.

Channel 13's counter-proposal, advanced through the station's parent company, the Educational Broadcasting Corp., seeks to take over the stations and devote both WNYC-TV and the AM radio station to an all-education format offering college level courses.

Matt Biberfeld, executive officer

(Continued on page 10)

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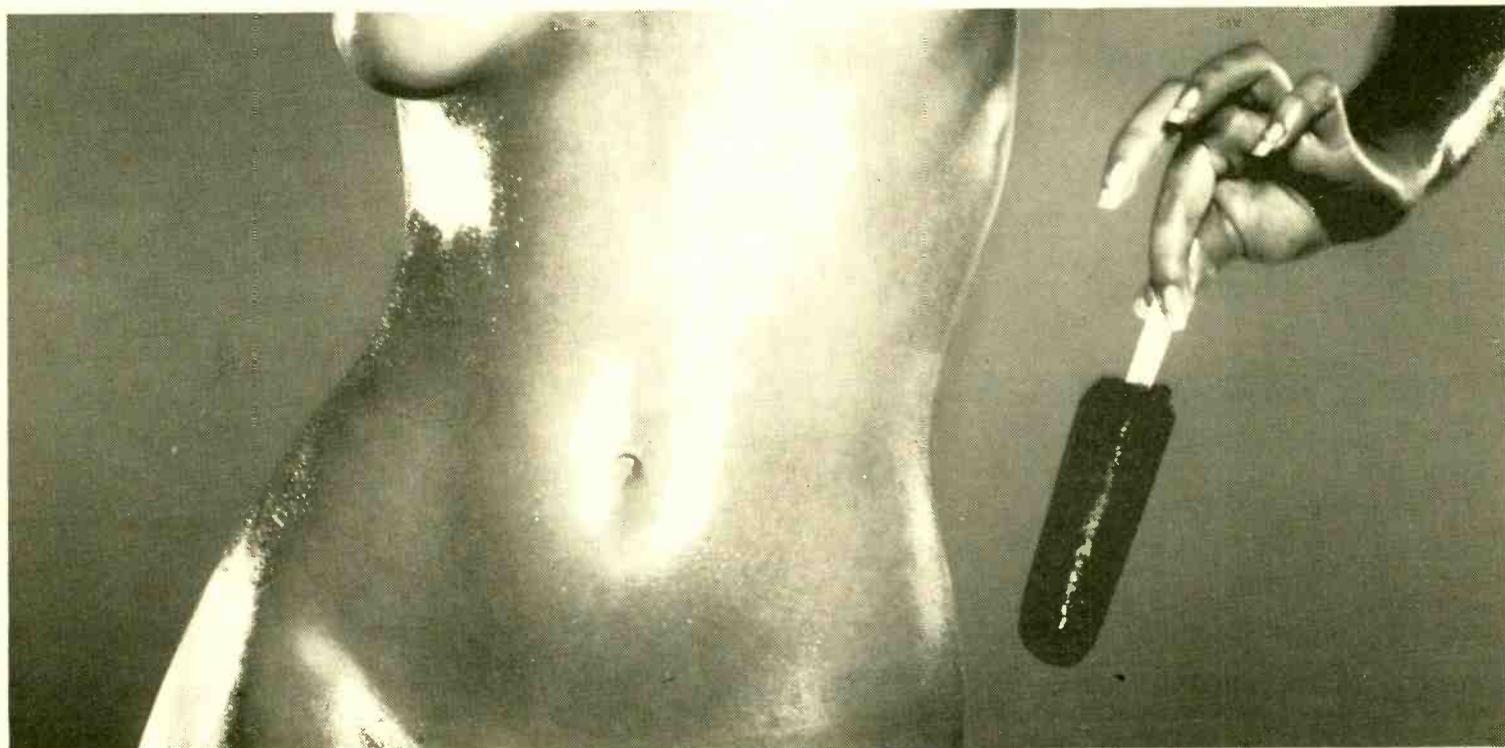
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These Stations Are All Wet. But They'll Tell Ya, It's *The Best Wet Yet.*

WMPS	KSJO-FM	WVUD-FM	WACI	WTAC	WWWV-FM	KSAN-FM	WMYK	WKLS-FM	WKTM-FM
WBBQ	KEZY	KLOS-FM	WLBK-FM	KZEL-FM	KYYS-FM	KZAP-FM	WNOR-FM	WQXI-FM	WQDR-FM
WSGA	WAUG	KRLC	WZUU-FM	KNAC-FM	KWKI-FM	KOME-FM	WXRT-FM	WRPL-FM	WKDA-FM
WERC-FM	WRMA	KOZE	WQPD	KQHU	KFDI-FM	KFIG-FM	WQMF-FM	KILT-FM	WORJ-FM
WGOW	WNEX	KMET-FM	WMFJ	KEZY-FM	KQRS-FM	KTIM-FM	WZMF-FM	KPFT	WQSR-FM
WRFC	WRBN	WING	WRKT	KMYR	KQKQ-FM	WMMR	KSHE-FM	KEXL	KZEW-FM
KNOE	WDUN	KWST-FM	WGLF	KRST-FM	KFMQ-FM	WYSP-FM	KADI-FM	KTFM-FM	KAMC-FM
KROK	WTOB	WKLO	WNOE-FM	KFML	WMMS-FM	WKTK-FM	WBAB	WRAS-FM	KOFM-FM
KVOL	WAIR	WVIC	WVFC	KBPI-FM	WCOL-FM	WHFS-FM	WRNW	KBDF	KMOD-FM
WDAK	WFOX	KSTP	WCUE	KLZ-FM	WCUE-FM	WMAL-FM	WLIR-FM	KRKO	WOSH
KCBN	WOWL	KIOA	KELI	WABX-FM	WYDD-FM	WGOE	WPLR-FM	WXIL	WYFE
KGRL	KDES	KGGO	WIGO	WIOT-FM	WGRQ-FM		WHCN-FM	WABK	
WYOO	KIKX	KSDN	WGPR-FM	WLAV-FM	WBUF-FM		WAAF-FM	WJTO	
KTGR	KBCQ	KXEL	KSEL	WRIF-FM	WCMF-FM			WAAF	
	KATI		KSMB	WZUU	WOUR-FM			WSAR	
	WROV		WACI		WAAL-FM				
					KZOK				
					KISW-FM				



Produced By Paul Hornsby For Capricorn Records, Inc. By Special Arrangement With Phil Walden And Associates, Inc.

Gemini Artists Has Own Tour Guide

NEW YORK—Gemini Artists Management has developed a Tour Marketing Guide for labels and personal managers, with a breakdown of specified media effectiveness for various types of artists on a market-to-market basis.

As explained by Mike Martineau, executive vice president, the Guide provides information on what specific tv and radio stations, local newspapers, area magazines or college media in a given market are most suitable for a rock, MOR, r&b or other type act, with suggestions for placement, timing and budget allocation.

THE SHOWBOAT Spot In Washington Suburbs Revives Once-Popular Nitery

By BORIS WEINTRAUB

WASHINGTON—Veteran area jazz club owner Pete Lambros is making another attempt to succeed in a room where he has failed before, hoping that changes in the last few years will make him a winner this time.

Lambros has revived the name of his old downtown Washington club, the Showboat Lounge, in the downstairs room of the Villa Rosa restaurant in suburban Silver Spring, Md. The club had its official opening May 25, with the beginning of a week's booking by Les McCann. It actually opened on Sunday, May 23, with two sold-out sets by Buddy Rich's big band.

After a few nights, Lambros was moderately hopeful about his chances of succeeding.

"Crowds are good, nice, but not as

great as we hoped they would be," he said.

Lambros' earlier stint in the room began in November 1967, when he called it the Byrd's Nest. That was in honor of his business partner, internationally known jazz guitarist Charlie Byrd, who had been a fixture at the time Lambros owned the Showboat in inner city Washington.

The Showboat, which was opened by Lambros' father in 1922, had been a financial success, but developing urban problems and a lack of parking led him to close and move to the suburbs. The Villa Rosa was owned by his brother-in-law, so it wasn't hard to find.

In the 17 months that the club operated as the Byrd's Nest, it did decent but far from spectacular business.



Whitestone photo

YOUNG AT HEART—Eubie Blake, 93 years young, is presented a "re-created" original cast LP of his "Shuffle Along" musical (with lyricist Noble Sissle) by New World Records president Herman Krawitz. Presentation was made on 55th anniversary of show's Broadway bow, and is one of first LPs on label established by the Rockefeller Foundation to produce anthology of American music.

U.S. Composers Emphasized On 19 Mercury LPs

CHICAGO—Nineteen albums by American composers are being featured in a summer-long campaign from Phonogram/Mercury that invites purchasers to "Listen To America."

The campaign centers around four new releases and 15 catalog items on the Golden Import label, listing at \$6.98.

The new releases are "American Concert Band Masterpieces," "The Stars And Stripes Forever (Marches of John Philip Sousa)" and "Music Of The Civil War," all three by the Eastman Wind Ensemble, conducted by Frederick Fennell, and "Music Of Griffes And Loeffler," played by the Eastman-Rochester Orchestra, conducted by Howard Hanson. These same forces, in addition to the Eastman-Rochester Pops, appear on all the LPs.

All of the music on the LPs was recorded in Rochester, N.Y., in the 1950s and early 1960s and released originally on Mercury. Certain of the selections are unavailable elsewhere, Harry Losk, national sales manager says.

Stations Falter

• Continued from page 8

of MBS, and program director of WNYC-FM, endorses Mayor Beame's proposal.

In dismissing charges by John Jay Iselin, president of WNET, about the allegedly semi-moribund state of the stations, Biberfeld states that WNYC-FM is the most popular non-commercial station in the country, and that both the FM and AM stations are among the top 25 of all stations operating in the New York area.

WNYC-FM is a 24-hour cultural 4-channel station, with emphasis on classical music. The AM station operates from 6 a.m. to 11 p.m. on a format of some news, general information and some classical music. The tv station is also a cultural medium, with programming paralleling that of WNET. They all vie with WNET for public contributions, and some opponents of WNET's proposal suggest that it was made in an effort to dilute WNYC's strength as an aggressive competitor for public funds.

WHAT IS ?

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NOW A DISCO VERSION OF HIT MUSICAL

LOS ANGELES—A disco version of the Broadway musical "Guys And Dolls" was rush-released last week following unveiling in Chicago's BBC Disco Club before 5,000 persons.

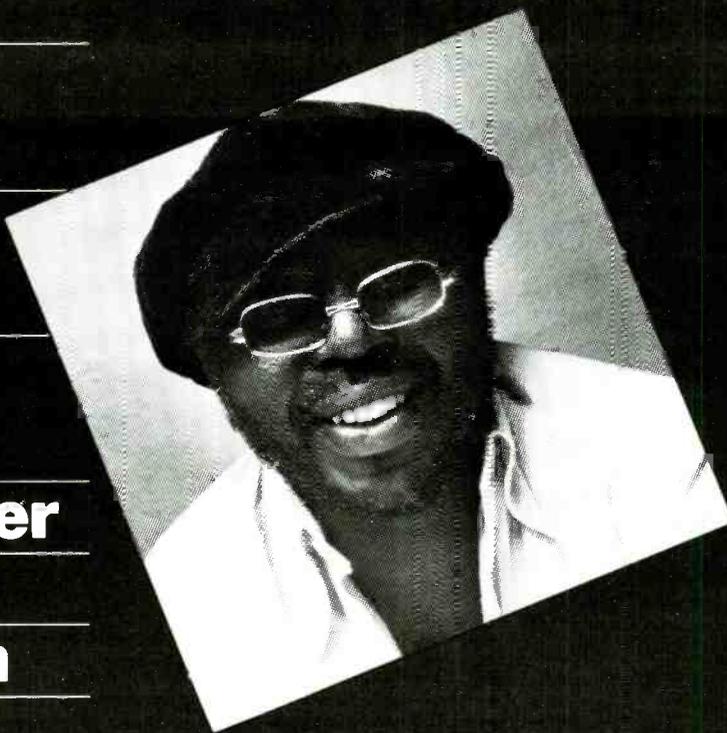
Harvey Cooper, executive vice president of 20th Century Records, had 2,000 copies of the album—"The Broadway Brass Takes 'Guys And Dolls' Disco"—flown into Chicago for the event, all the copies he could muster on short order. M.S. Distributors, Chicago, put the event together. The album was produced by Don Owens.

Depending on how well the album sells in Chicago as a result of the disco party, 20th is planning similar disco parties in New York and Los Angeles and other markets. The entire score is featured in the LP, which was recorded using studio musicians.

Cooper points to the long-lasting success of the musical both as a stage play and as a movie and the fact that a black version of "Guys And Dolls" is playing in Washington after a successful run in Philadelphia and is slated to open in New York on Broadway July 1.

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The composer-producer
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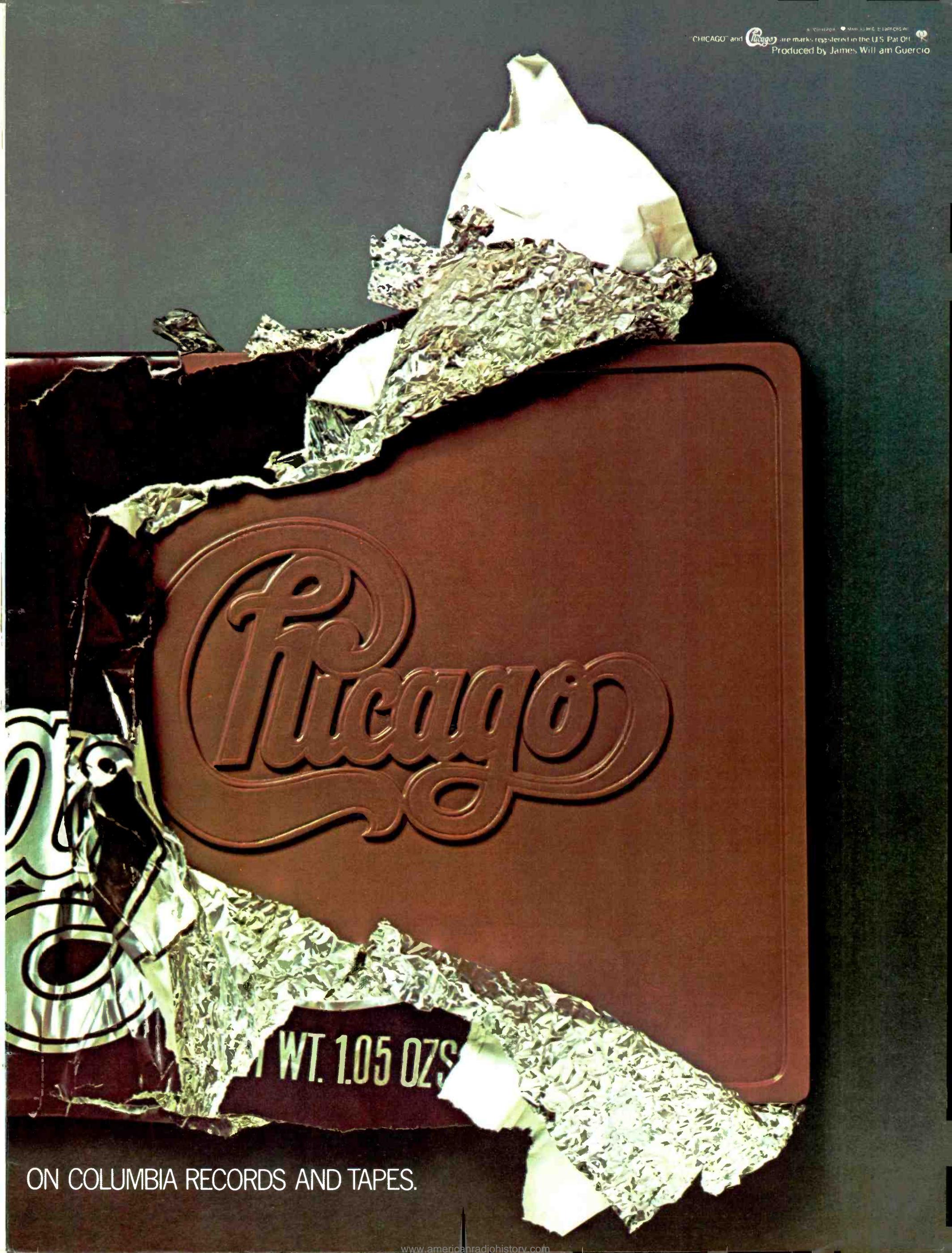
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Vegas Dinner Shows To Fade?

• Continued from page 1

ering 12 major hotels which sign superstars and top-name billings.

Caesars Palace has indefinitely extended its drinks-only experiment, since the May 6-19 soldout run of superstar Diana Ross, through the summer tourist season. Turnaway crowds were still recorded for Frank Sinatra, May 20-26 and current star Tom Jones.

Caesars has also changed its show times, from the traditional 8 p.m. to 9:30 and from midnight to 12:30 a.m., which is similar to the MGM Grand's schedule for its "Hallelujah Hollywood" spectacular.

"This policy will continue indefinitely into the next acts which include Sammy Davis Jr., Steve and

Eydie and others," reports Ron Amos, Caesars publicity director. "There's been no harm done so far."

Aside from the MGM Grand, which instituted the first no dinner Strip show policy with super-spectacular "Hallelujah Hollywood" two years ago separate from its main room, the first hotel to match changes with Caesars is the Riviera.

Hotel brass at the Riviera have cutback on its menu, a direct result of the costly two week strike in March by four unions, says Tony Zoppi, publicity head for the hotel.

"We're determined to keep the dinner show, but labor and food increases made it impossible to operate under the old system," remarks Zoppi. "We are beginning the cut-back June 3 during the Neil Sedaka-Gabe Kaplan show."

The Dunes Hotel and Country Club has raised the "Casino De Paris" minimum from \$10-\$12.50 for the midnight show while increasing dinner show costs 50 cents an item June 1.

Stardust Hotel executive Terry Lindberg, in charge of public relations and advertising, reveals no increased costs or decisions have been made governing long-running production show "Lido" or the Hacienda's "Spice On Ice" revue, both Argent Corp. properties.

"I know a long, hard look is being taken at what Caesars has done," Lindberg adds. "It could really go one way or the other, but there's been no decision made yet."

The Aladdin Hotel, with its three entertainment centers—the \$10 mil-

lion, 7,500-seat Theatre For the Performing Arts, the expanded 600-capacity Bagdad Theater and the remodeled casino lounge—will all be foodless.

Two weeks ago the Hotel Sahara passed along a price increase of \$2 to customers for both the dinner and midnight shows in its Congo main showroom, but John Romero, executive director of publicity, stresses the hotel will keep the dinner shows.

"We are advertising heavily in tv and newspapers our position to maintain dinner shows. It's being widely discussed among hotels about cutting the meals right now," says Romero.

Las Vegas Hilton officials echo Romero's plans to capitalize on keeping dinner shows while Hughes Hotel execs, who operate the Sands, Landmark, Desert Inn, Frontier and Silver Slipper, state a "wait-and-see" position.

A source close to the Hughes hotel network sees dinner shows possibly extinct by next summer with the signing of newer, more contemporary artists to the strictly MOR stable of stars now booked by the five facilities.

The Thunderbird Hotel, also owned by Caesars parent company, Caesars World Resort, leases its main room and eliminated dinner shows a year ago when the new lease policy became effective.

The two cocktail shows range at a \$12.50 minimum presently, says Jim Seagraves, publicity coordinator. "We've had minimal price raises since the strike."

What the effect of the raised prices or no food opening shows will be on acts appearing before a more alert audience is not known, nor will most entertainment officials postulate a possible difference. Sahara exec Romero sees no basic change.

"Most professional acts will not sit back during the dinner shows, but will give their most at both engagements," concludes Romero, a 15-year Vegas citizen. "The day for them to sluff off is gone."

So, while a majority of the plush casinos are upping food, room and entertainment costs, the overriding topic is the doubtful, precarious position of the popular dinner shows, once a solid attraction and integral part of the live cabaret experience.

Voice, Horn On First Solo Set By Herb Alpert

LOS ANGELES—Herb Alpert's latest LP release, titled "Just You And Me," marks the first time in his long career that he has cut a solo set. Alpert, of course, for many years led the Tijuana Brass.

The LP features Alpert singing as well as on solo trumpet, and the artist and A&M executive vice president says he feels he is more "into trumpet now, and I feel like I'm getting a lot more personal with the instrument."

All but one of the songs on the LP are originals. Musicians include drummer Russ Kunkel, percussionist Emil Richards, cellist Ed Lustgarten, mandolinist Tom Tedesco and singer/wife Lani Hall.

Famous Edition

NEW YORK—"Famous Favorites," fifth edition of the most popular lines from more than 300 Famous Music songs, has been published for distribution to advertising agencies for potential commercial application.

DARK ALMOST A YEAR

Chicago's Ivanhoe Will Reopen Aug. 1

CHICAGO—Chicago's Ivanhoe restaurant-theater complex, shuttered for nearly a year, has been acquired by Bob Briggs, owner and operator of Rats'o's on Lincoln Ave., who plans to reopen the Northside landmark as a showcase for contemporary talent.

An Aug. 1 resumption has been projected, at which time, according to Briggs, acts such as Melissa Manchester, the Righteous Brothers, Freddy Prinze, Quincy Jones, David Steinberg and Waylon Jennings will be featured in the Ivanhoe's 750-seat theater.

A performance of Shakespeare's "A Midsummer Night's Dream" played there last.

Briggs says the theater—built in 1920—will undergo extensive renovation. All but a few balcony seats are to be removed and replaced with

cocktail tables. A new stage will rest against the west wall.

"The place was built to house a theater company," says the 28-year-old entrepreneur, pointing to its eight downstairs dressing rooms. He is counting upon the Ivanhoe's extensive accommodations to help make it a premier talent venue.

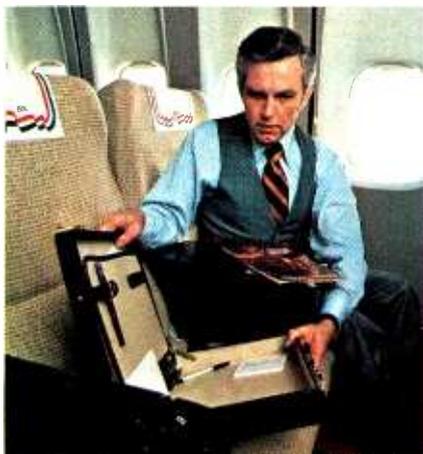
A New Hamill Job

CINCINNATI—Jim Hamill, for the last five years lead singer, host and stage manager with the Kingsmen Quartet, gospel group of Asheville, N.C., has left to serve in a similar capacity with Ray Shelton's Senators Quartet of Memphis. Prior to joining the Kingsmen, Hamill appeared with such gospel groups as the Melody Men, the Foggy River Boys, the Weatherfords, the Blue Ridge Quartet, the Oak Ridge Boys and the Rebels.

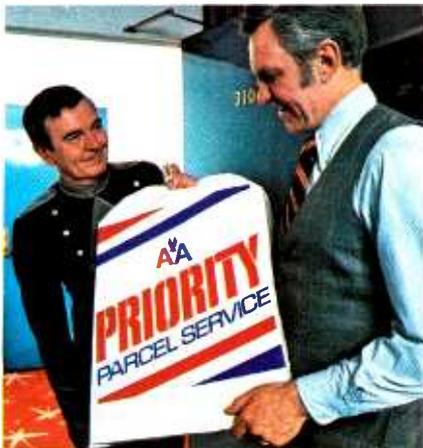
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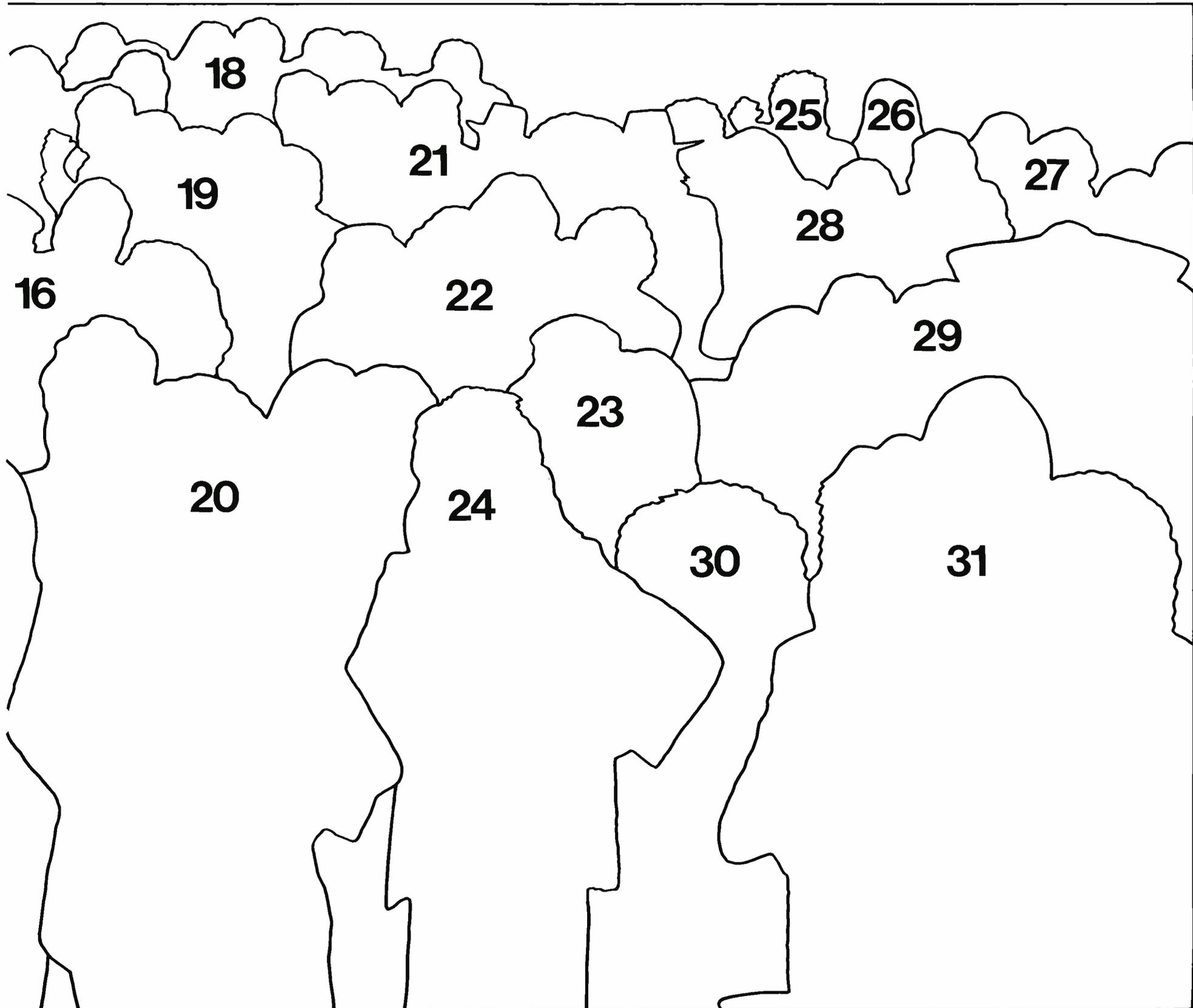
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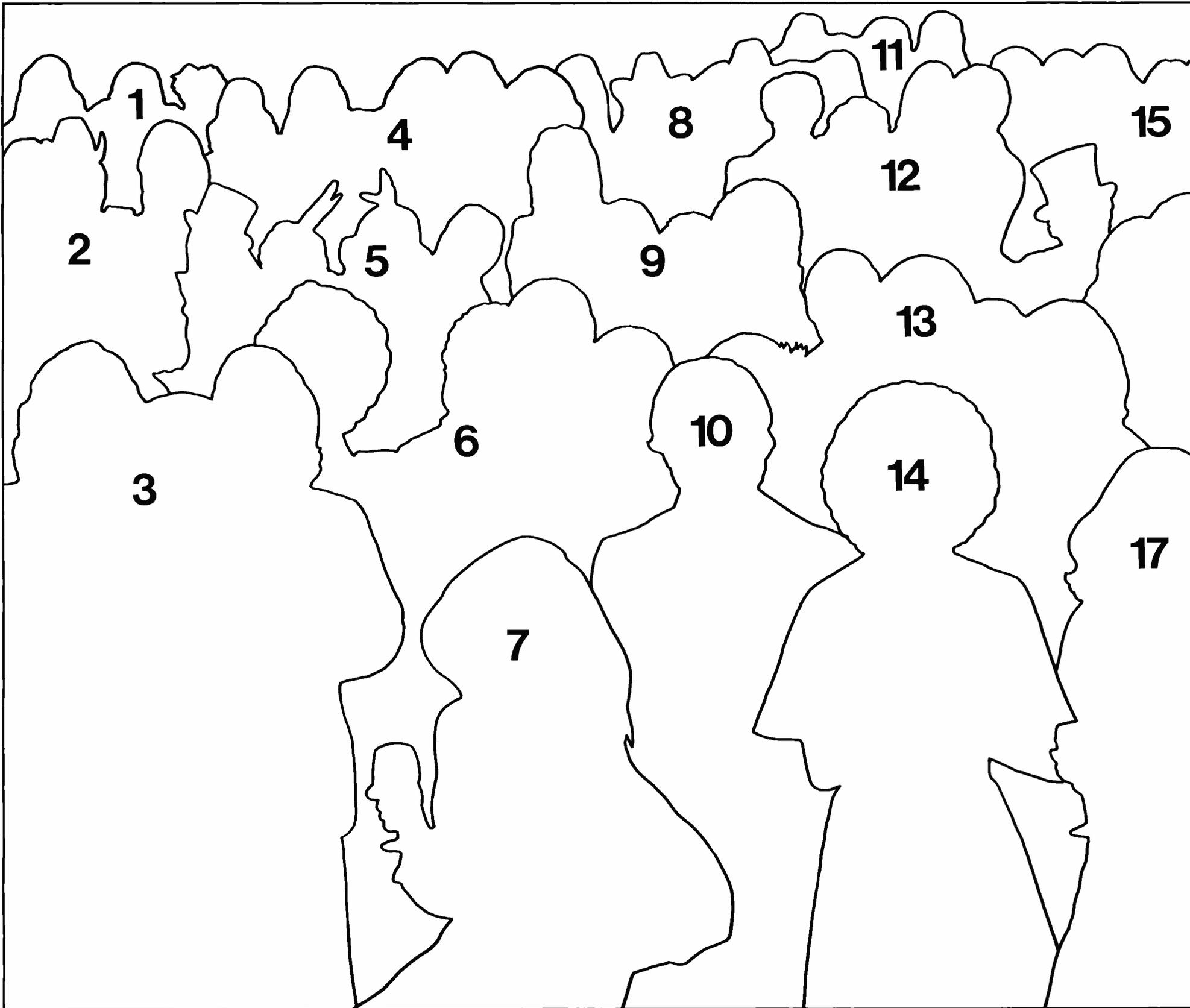


- 16 CROSBY, STILLS,
NASH & YOUNG
- 17 LINDA RONSTADT
- 18 AVERAGE WHITE BAND
- 19 THE SPINNERS
- 20 FLEETWOOD MAC
- 21 J. GEILS BAND
- 22 EAGLES
- 23 SEALS & CROFTS

- 24 ROD STEWART
- 25 GARY WRIGHT
- 26 ROBIN TROWER
- 27 BREAD
- 28 YES
- 29 THE DOOBIE
BROTHERS
- 30 BETTE MIDLER
- 31 AMERICA



THE SUMMER



- 1 GENESIS
- 2 BAD COMPANY
- 3 BEE GEES
- 4 JETHRO TULL
- 5 MANHATTAN TRANSFER
- 6 LED ZEPPELIN
- 7 CARLY SIMON
- 8 FIREFALL

- 9 QUEEN
- 10 JAMES TAYLOR
- 11 EMERSON, LAKE & PALMER
- 12 GRAHAM CENTRAL STATION
- 13 ROLLING STONES
- 14 ROBERTA FLACK
- 15 MARSHALL TUCKER BAND



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Sales from the Summer Gold Rush program will be massive which is what you would expect from artists with massive selling power.

Profits and additional royalties that might have been missed because of seasonal attitudes by other organizations will not be overlooked by the determined WEA sales force.

Although huge in scope the premise behind Summer Gold Rush is simple: when you have the best-selling artists in the U.S.A. you get their product in front of the public with programs like Summer Gold Rush no matter what the season.

It is estimated (conservatively) that the sales force of WEA will bring in additional millions in album and tape



sales for Gold Rush artists.

One WEA salesman, upon hearing the estimate, remarked, "Easy, we got the product and distribution power that nobody else has."

With that kind of attitude it's no wonder so many artists with chart power are joining Warner/Elektra/Atlantic...where success has never gone on vacation.



ON MAY 24th OUR SALESMEN GOT OUT OF BED BEFORE DAWN

Timing that May morning was important. An incredible array of salesmen, display specialists, marketing coordinators, computer operators, and backup personnel launched the most ambitious sales program in the history of Warner/Elektra/Atlantic: the Summer Gold Rush.

Seventy-four albums by the best-selling artists in the nation are involved in the Summer Gold Rush. Seventy-four albums backed by the dynamic distribution strength of WEA.

The product of 31 artists being sold with early-bird enthusiasm by the largest distribution sales force in the industry is awesome. A sales force which at this very moment is writing new and heavier orders for Gold Rush artists while backup personnel hurry to fill orders for same-day shipments.

So while others dream of Fall programs and profits, the mightiest record group in the United States begins the hottest 30-day sales program in record history.

Union Recording Musicians Divvy Up Fat \$10 Mil Pie

• Continued from page 1

Label signatories to the AFM recording agreement contribute a small percentage of dollar sales to the Special Payments Fund to build a "royalty" pool for distribution to union musicians performing for recordings over the preceding five years.

Checks mailed to AFM sidemen in August will total \$9,640,000. The top 50 among the approximately 4,000 musicians in the U.S. and Canada participating in the melon split will each receive a payment in excess of \$18,000.

Musicians working out of three AFM locals will receive 70% of all monies distributed by the fund. Local 47 in Los Angeles holds its position as the country's leading recording center with 36% of the fund's payout going to sidemen in its area of coverage. New York retains second spot with 21% earmarked for Local 802 members. Nashville completes the big three, with Local 257 players copping a 13% slice of the payout pie.

The name of the musician to receive the whopping \$52,000 "bonus" is being kept confidential by fund guardians. It is known, however, that he is a horn player and arranger working out of Los Angeles. He is also believed to be the same player who racked in last year's top payment of \$35,000.

Sidemen share in the distribution according to the number of sessions they performed during the years 1971 through 1975. Most credit is given for more recent sessions, with the share per session reduced on a sliding scale for earlier dates. Smallest payout this year is about \$3 for musicians who participated in a single session in 1971, and none since.

The dip in the gross payoff as against a year ago, despite the increase in the amount received from manufacturers, is attributed to a fall-off in fund interest income and a rise in employment taxes.

The Special Payments Fund, as a quasi-employer, must satisfy government employment tax requirements, the spokesman notes.

Fund collections in fiscal 1975, at \$10,100,000, were some \$700,000 under this year's total of nearly \$10.4 million. Income in fiscal 1974 was about \$8 million.

Payments by manufacturers to the fund from the sale of records produced since August 1973 are calculated at .58% of the suggested list of all disks sold at \$3.79 or more. Cheaper records call for a .6% contribution. All tape sales, regardless of list, generate a .5% payment. Con-

tinuing sales on recorded product taped prior to 1973 stipulate somewhat higher percentages, as per earlier agreements between the AFM and manufacturers.

Manufacturers are permitted to deduct packaging allowances of 15% on disks and 25% on tapes, as well as up to 20% additional on all product distributed as free goods.

No payment is required for the domestic sale of records produced abroad outside of AFM jurisdiction. On the other hand, all records taped under the union agreement are liable for contributions regardless of where sold.

The same percentages on sales going to the special Payments Fund are duplicated in manufacturer contributions to the Music Performance Trust Fund. The latter, however, realizes somewhat more since manufacturer obligations extend over a longer time span.

Trust fund monies are used to finance live performances by union musicians in local AFM jurisdictions here and in Canada.

Chappell Mapping An Expansion

• Continued from page 1

costed them out against mounting outside recording bills. "If we get one hit out of them, it'll be that much faster."

They are designed to give the growing stable of Chappell artist/writers, such as RCA's Daryl Hall and John Oates, "round the clock" accessibility to a creative environment.

Under the wing of Frank Military, vice president, creative, the studio here is being rushed for completion in time for new product presentations during the international pro-

fessional meeting. Also on the program is a full range of Chappell services, including copyright, royalties, administration, finance, legal, public relations, theater, publications, special projects and the New York Songwriter's Workshop, whose 8-track studio will now supplement the new facility.

Looking past the existing \$200 million-plus music publishing market to the \$2 billion-plus hard cover book mart, Weiser is guiding the Polygram subsidiary in this direction, while keeping a sharp eye on the parent firm's involvement in the Philips/MCA videodisk project.

This month Sears will be testing Chappell racks in eight stores nationwide, with careful packaging of country, r&b, pop and variety titles to get a fix on regional preferences. If successful, the next step will be 150 Sears outlets, and then 800 or more.

Chappell is handling its own distribution, Weiser emphasizes, with reps now in eight cities, including a recent expansion in Canada from Toronto into Montreal. Returns are strictly limited compared to records and tapes, he notes, with a maximum about 10%—the reason for careful selection of titles.

Following the initial hardback entry by Tom T. Hall, "the first really new book on how to write songs," he claims, will be "The Judy Garland Souvenir Songbook." Coming up are two for the younger set, "Rodgers & Hammerstein's Children's Songbook" and "The Heritage Collection Of America's Best-Loved Children's Songs," then probably two on personalities, maybe Gershwin and then theater writers.

Idea for the new soft cover series that kicks off with "Elton John" by Greg Shaw is credited to Sire/Passport president Seymour Stein. "We think it's going to be a very hot series," says Weiser, noting that the label gets the "royalty" and is involved in production of the "biographies in pictures and words" at \$4.95 each.

Chappell will have a dozen out by July, he says, including the "Allman Brothers Band" by Tom Nolan, "The Beach Boys" by Ken Barnes, "Carole King" by Mitchell Cohn, "John Lennon" by Paul Nelson and "Rod Stewart" by Richard Cromelin.

He expects other companies to pick up the idea and be in the market by year's end. "Buyers are getting much more sophisticated," Weiser observes, crediting Warner Music which he notes "in many ways set the pattern for our industry today by upgrading our product."

Looking ahead, he feels the next major step has to be the audio/visual disk. "It's probably a year to 18 months away but Polygram already is deeply involved with Philips in

software development in Europe, and we expect to play an important role as well."

"Much of our future depends on provisions of the new copyright law, emergence of a consumer audio/visual market and development of new sources of income in the performance area," Weiser believes. The new Chappell ventures are aimed at ensuring that the future will be profitable for all concerned.

WHERE IS ?

ANDIRA

Piano Roll Industry Active

• Continued from page 6

player piano, but they were salvaged by a man named Larry Gibbons, who bought it all up for a song with the understanding that it would be restored and made operative again.

Aeolian, now tops among the nation's player-piano manufacturers (they make Duo Art, Musette, Pianola and Sting pianos) moved out of North Hollywood to Oregon and Illinois in 1967 and subsequently (1973) to Memphis, where it currently resides.

QRS was established in 1900 and somehow the reason for adopting those initials as its name has gotten lost in legend. Probably the best explanation, according to Tick, is that the founder of the company, Belville Clark, was a piano manufacturer who had plants in three locations—Quincy, Ill., Rome, N.Y. and Syracuse, N.Y.—hence, the Q, the R and the S.

While the exact number of player-pianos in existence today isn't known, U.S. Dept. of Commerce figures eloquently tell the story of the

industry's rise and fall and rise again:

In 1923, 347,589 pianos of every type were manufactured in the U.S.; 205,556 of them players. In 1927, of a total of 218,147 made, 95,500 were players. In 1929, of 130,973 made, 36,212 were players. In 1931, of 51,370 made, 2,171 were players. In 1935, of 61,178 made, only 418 were players.

The player industry was staggered in 1926 with the advent of radio. The Wall Street crash of 1929 virtually killed it.

"We didn't start up again till 1956," states Bob Hoyman, sales vice president for Aeolian. "I would estimate that there were approximately 10,000 player pianos made by American manufacturers in 1975."

While Hoyman declines to say what percentage of that 10,000 units his firm accounted for, it is known that there were 217,329 pianos of all types sold last year for a gross sum of \$260,795,000, averaging \$1,200 per unit. The average player lists for double that—about \$2,400.

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Oct. 17, 1975
Atlanta, Civic Center

Oct. 18, 1975
Washington D.C., Constitution Hall

Nov. 16, 1975
Philadelphia, Forrest Theatre (2 shows)

Apr. 18, 1976
Los Angeles, Dorothy Chandler Pavilion

May 8, 1976
Detroit, Masonic Auditorium

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MUSIC PUBLISHERS

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Organizations
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(please indicate whether
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Labels
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AREA CODE

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TITLE

BRANCH OFFICES (U.S. & INTERNATIONAL)

Please attach any additional information.

General News

N.Y. Theaters Prepare

• Continued from page 3

boxoffice grosses for the 1976-77 season in general, and for the Democratic convention in particular, could be radically affected if contract talks between theater management and the Theatrical Protective Union No. 1 of IATSE, scheduled to get underway this week, fail to bring about an early workable agreement.

It is feared that the talks, which are likely to be difficult, could break down without agreement being reached, thereby plunging Broadway into darkness. Unlike the musicians' strike of last fall which affected musicals only, if a strike of the stagehands is called, all legitimate shows will be shuttered.

Postal Service

• Continued from page 3

Service to return all loose labels and packages with sender-identification, and destroy the rest, or otherwise make them "unsuitable" for resale through retail channels. RCA's Kayes wants the service to bypass the 21 centers until the situation can be corrected.

Henry Brief, RIAA's executive director, echoed the painful testimony of his fellow members, that records and the mails are irrevocably tied together. Although record clubs are the largest mail users, all labels are dependent on the postal system for shipment and delivery of new releases to radio stations and reviewers—and smaller RIAA member firms often mail recordings directly to dealers.

Taxing Of Display Space

• Continued from page 3

clearcut directive from the association against individual exhibitor selling at its show saves the organization trade show from the extra tax.

Jack Wayman, EIA/CEG senior vice president, whose Summer CES brings in an estimated \$1.6 million in space rentals, says the tax would not apply to this year's show. Most of the 1976 space, and some of the 1977, was contracted ahead of the December 1975 effective date of the IRS ruling.

Also, he points out, that the association's tax base is low because of the plowback of space rentals into research, the CES industry development program et al.

If Congress does not vote down the IRS rulings, "We will probably have some small amount of tax to pay in 1977 and beyond that. But in any case, neither our attendees nor our exhibitors will be affected in any way by the tax ruling," Wayman says emphatically.

NARM is even less affected, claims president Jules Malamud, who points out that the non-profit association only makes "conversation areas" available to its members, and basically as an accommodation to the smaller companies who otherwise wouldn't draw the traffic to a hotel suite. "The little guys are as much a part of our industry as our major label members," he notes.

With NARM "space" fees a minimal \$300, "we actually lose money on the so-called exhibit area, and you can't pay taxes on what you don't make money on. Of course we'll make our members aware of all IRS regulations and fully comply with the rulings for the 1977 convention in Los Angeles," Malamud says.

The IRS rulings put out last December are actually an implementation of one issued back in 1958, in-

According to informed sources within the union, demands will be made for substantial wage increases to offset what the union calls the staggering inflationary trends that developed during the three-year span of the last contract.

Union officials are expected to argue that the theater can afford it, and substantiate their claim by pointing to the fact that Broadway grossed a record \$70.8 million during the 1975-76 season, according to figures released by Variety.

The theater management, on the other hand, is expected to demand greater productivity from the union workers, urge elimination of a clause stipulating premium pay for Sunday performances, and cite generally skyrocketing costs that are forcing more and more belt-tightening in the theater district.

The issue of productivity is expected to be one of the major bones of contention. It spiraled during the crippling musicians' strike, when the producers asked that the number of "walkers" (workers who by union edict are paid even though there is nothing for them to do) be minimized.

The same situation apparently exists in the stagehands' union, and is apparently a sore point with the theater management.

The musicians' strike last fall is said to have cost the theaters about \$3.5 million in boxoffice receipts, and affected dependent industries to the tune of about \$1 million a day. The strike lasted for 25 days. Broadway observers feel that another strike now could have devastating consequences on the theater district.

voking tax on a trade show with sales that benefited individual exhibitors. Although no followup policing was done, IRS said at the time that a trade group putting on a show solely to induce buying of the products, loses exemption as one with the non-profit purpose of promoting common interests.

The new 1975 rulings say that a trade show which "advertises" or "condones" or "permits" selling and order-taking will incur tax on the exhibitor rental income.

IRS defines taxable "unrelated business income" as the gross income derived by any organization from any unrelated trade or business regularly carried on by it, less allowable deductions directly connected with the carrying on of such trade or business. Also, a business-type activity does not escape taxation simply because it is carried on within the larger activities related to the exempt purpose of the organization.

Intl Sales Up

• Continued from page 8

\$16 million that were not included in sales for the period, compared to a \$12 million figure on March 31, 1975. "If the trend established for fiscal 1975 and the first three quarters of fiscal 1976 holds true, a significant percentage of this \$16 million will be realized as sales and related profits in the last three months of fiscal 1976," he notes.

Musexpo '76

• Continued from page 4

tralia; David Forgie, assisted by Chris Kinsella, New Zealand; Florrie Bentley, South Africa; Myriam Avanzi, Brazil; Terry Schlenk, assisted by Robert Weitz, Los Angeles.

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Radio-TV Programming

WIFE a Broadbase Station

Bob Hamilton Programs All Of His Oldies Daytimes

By CLAUDE HALL

LOS ANGELES—Programming a mass appeal station today holds many dangers. You might be labeled as a teenybopper station for playing "Welcome Back" by John Sebastian if you're not careful.

Or you might acquire some other kind of "tag" that would be detrimental to ratings and market image. This is why Bob Hamilton, program director of WIFE in Philadelphia has all oldies dayparted on his station "for their best programming advantage. It's really important to grab a broadbase programming image.

"We will play a 'Hold Me, Thrill Me, Kiss Me' by Mel Carter quite often. It's always in the top 10 of audience surveys here. It's a real mass appeal record, excellent to play in mid-day for a larger female audience."

He points out that establishing what records to play at what times is all a matter of research. "Unfortunately, I can't do as much research as I would like, because of other duties at the station.

"But, by tabulating the top 300 records in the market—letting the audience vote on its favorite three songs via postcards or running an advertisement in the newspaper asking people to vote on their favorite songs—you can get a feeling of what the audience really likes to hear. Led Zeppelin's 'Stairway To Heaven' hits everybody. I could play that record once an hour and they would still call in requesting it. 'If' by David Gates and Bread is a very big female record, but also reaches males. 'Color My World' is a total mass appeal record. The reason we know is that when we did the tabulation for the top 300 tunes, we'd asked the voters for their name, age, sex, and address."

The 18-24 age male is very hard to get in Philadelphia by a radio station such as WIFE, "because there are four stations programming mass ap-

peal music. The Philadelphia market is more competitive than the Los Angeles market, but as a result radio sounds better in Philadelphia than it does in Los Angeles."

He expresses strong disappointment in what KIIS has done in the market. "It's doing nothing. And KHJ is a very good sounding station, but it's winning by default because of lack of AM competition."

Too many Top 40-type radio stations are leaning today on promotions as if they were a crutch, he feels. "This is because so many stations in almost every market are playing the same music. And, because of the tight playlist at most sta-

(Continued on page 34)



JAILED HONOR—KFDI-FM staffers contemplate their programming sins in a cell at the Sedgwick County Jail in Wichita, Kan., with Epic promotion executive Mike Martinovich and Charlie Daniels. Actually, KFDI-FM program director Terry Jones and music director Jay Shankle were helping Daniels promote his new Saddletramp album "Wichita Jail." Daniels talked with the prisoners and passed out copies of the LP, then headed for the convention center to perform for 6,500 fans. From left: Martinovich, Jones, Daniels, and Shankle.

Star Stations Will Stay On Air

OMAHA—The Star stations will not be going dark just because the U.S. Supreme Court refused to hear its case. Don W. Burden, chairman of the board, has been fighting to keep his stations in a 12-year-court battle dating back to alleged infringements in a political broadcast. The record industry will lose a valuable exposure medium if the station is finally forced to go off the air.

"We're going to keep operating as long as the station is licensed to operate," says Steve Brown, vice president and creative director. He points out that the company has filed to serve as an interim operator in order to keep such stations as KOIL here on the air. Star also has WIFE-FM in Indianapolis, KEFM in Omaha, and KISN in Portland.

"Don Burden is 100% a broadcaster who has dedicated his life to the cities where he has radio station licenses.

He is no more about to walk away from his obligations to the public in those cities than you are to jump in the ocean."

Brown says that Burden hopes to continue to operate the station until such time as the FCC appoints a new licensee.

Burden is known as one of the legendary radio giants; his Top 40 competition against the late Todd Storz will go down in the history of radio. Many excellent radio men of today have worked for Burden over the years—Rod Muir, president of the 2SM Group in Australia; J.J. Jordan, now program director of WRKO in Boston; Sam Holman, now program director of WIFE in Indianapolis.

There is also a very "strong grassroots" effort to keep the stations on the air, he says. "We have listeners by the hundreds calling all of the stations to tell us to hang in there and don't go off the air." There are about 150 jobs involved if the four stations go silent, which they will be required to do within the next 10-12 weeks, unless the FCC acts. The Supreme Court refused to hear the case May 24.

KOIL was one of the very first Top 40 stations in the nation, though it was Todd Storz, who owned KOWH then in the market, that is credited with inventing the Top 40 format per se.

The past 3½ years, KOIL has met with strong competition from WOW, which is programmed by Tom Barsanti. In a recent ARB, WOW had 19,400 people 18-34

years of age, total survey area, per average quarter hour. KOIL had only 4,100.

Asked what he would do with WOW in programming if KOIL goes silent, Barsanti says: "Nothing. We're a good station, we work very hard at what we do.

"Anyway, I don't see any positive results from their going off the air. The big danger would be to take the situation for granted. I'm not going to fall into the trap of being overconfident. We'll continue to operate just like we have been." He thinks that WOW may pick up some of the

audience, if KOIL goes silent, as will two FM rock stations in the market.

He notes that there are already several applications for the KOIL license. July would mark 50 years for KOIL being on the air.

Brown says that "I think everybody in the radio industry should take a long look at the Star situation. It's to Burden credit that he saw this thing through, hoping for vindication which, unfortunately, was not forthcoming."

Star also owned WIFE-AM in Indianapolis, but it was acquired by new owners as of June 1.

'Sound Of Motown' 24-Hr. Documentary

LOS ANGELES—"The Sound Of Motown," a 24-hour music documentary highlighting the music of the Motown Records artist roster and their history, is being produced by Westwood One, a new radio syndication firm headed by Norman Pattiz and Joe Weidensall.

Already more than 70 radio stations have shown interest in the special, including KSLQ in St. Louis and KGFJ in Los Angeles. KGFJ is expecting to air the entire documentary over a weekend this summer, though many stations will air the documentary in one-hour segments, says Weidensall, who is executive producer of the special. Twelve commercial avails are in each hour; the station gets six of these for local clients for airing the show on a barter basis.

"We've gone as far back as 1959

with interviews of artists ranging from Smokey Robinson, who'll also do customized openings and closing of the hours, to Motown president Berry Gordy.

Tracy Broadcasting, Los Angeles, is providing production facilities for the documentary. Jerry Lang narrates the show.

Pattiz has been operating his own broadcast marketing firm—Park-Layton Inc.—for around a year and a half since leaving KCOP-TV where he was sales manager. Weidensall produces Notre Dame basketball games for tv.

Other stations slated to air the show include WWRL, New York; WFYR in Chicago; KDIA in San Francisco; and WZUU in Milwaukee. Pattiz expects to clear more than 85 stations before July 15 launching date.

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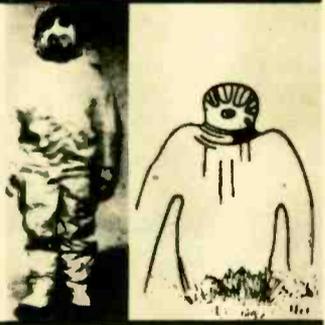
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RCA Records

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/10/76)

TOP ADD ONS - NATIONAL

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

PRIME MOVERS - NATIONAL

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- SEALS & CROFTS—Get Closer (W.B.)

BREAKOUTS - NATIONAL

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)

D—Disco/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:**
- STARBUCK—Moonlight Feels Right (Private Stock)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- CHEECH & CHONG—Framed (Ode)

- ★ TOP REQUEST / AIRPLAY:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- SEALS & CROFTS—Get Closer (W.B.)

- BREAKOUTS:**
- CHEECH & CHONG—Framed (Ode)
- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

- KHJ—Los Angeles**
- STARBUCK—Moonlight Feels Right (Private Stock)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 18-11
- ★ AMERICA—Today's The Day (W.B.) 27-21

- KDAY—Los Angeles**
- BLOODSTONE—Just Like In The Movies (London)
- ★ DAVID RUFFIN—Everything's Coming Up Love (Motown) 29-18
- ★ GEORGE BENSON—This Masquerade (W.B.) 13-5

- KEZY—Anaheim**
- CHEECH & CHONG—Framed (Ode)
- TUBES—Don't Touch Me There (A&M)
- ★ DARYL HALL & JOHN OATES—Sara Smile (ABC) 11-4
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 12-7

- KFXM—San Bernardino**
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- CHEECH & CHONG—Framed (Ode)
- ★ RAMONES—Love Is Alive (Sire) 30-23
- ★ DOROTHY MOORE—Misty Blue (Malaco) 12-6

- KCBQ—San Diego**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- QUEEN—You're My Best Friend (Elektra)
- CHEECH & CHONG—Framed (Ode) 19-9
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 30-22

- KAFY—Bakersfield**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 10-4
- ★ DOROTHY MOORE—Misty Blue (Malaco) 6-2

- KRIZ—Phoenix**
- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
- ★ RAMONES—Love Is Alive (Sire)
- D★ DIANA ROSS**—Love Hangover (Motown) 18-10
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 13-8

- KBBC—Phoenix**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ QUEEN—You're My Best Friend (Elektra) 32-21
- ★ SEALS & CROFTS—Get Closer (W.B.) 33-22

- KTKT—Tucson**
- TODD RUNDGREN—Good Vibrations (Bearsville)
- CHEECH & CHONG—Framed (Ode)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 21-15
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 27-22

- KQED—Albuquerque**
- QUEEN—You're My Best Friend (Elektra)
- SONS OF CHAMPLIN—Hold On (Ariola America)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-15
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 27-19

Pacific Northwest Region

- TOP ADD ONS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- NEIL DIAMOND—If You Know What I Mean (Columbia)

- ★ PRIME MOVERS:**
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- DOROTHY MOORE—Misty Blue (Malaco)

- BREAKOUTS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)

- KFRC—San Francisco**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 16-11
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-19

- KYA—San Francisco**
- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- QUEEN—You're My Best Friend (Elektra)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-19

- KDIA—Oakland**
- B. T. EXPRESS—Can't Stop The Groovin' Now (Columbia)
- MARGIE JOSEPH—Hear The Words, Feel The Feeling (Cotillion)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 15-8
- ★ NIGHT CREATION—Falling In Love 10-5

- KLIV—San Jose**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- SONS OF CHAMPLIN—Hold On (Ariola America)
- D★ DIANA ROSS**—Love Hangover (Motown) 10-6
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 18-15

- KNDE—Sacramento**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 15-15
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 15-12

- KROY—Sacramento**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- CHEECH & CHONG—Framed (Ode)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 8-2
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 17-12

- KYNO—Fresno**
- TODD RUNDGREN—Good Vibrations (Bearsville)
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 20-11
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 19-10

- KJOY—Stockton, Calif.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- QUEEN—You're My Best Friend (Elektra)
- ★ FOGHAT—Fool For The City (Bearsville) 27-15
- ★ RHYTHM HERITAGE—Baretta's Theme (ABC) 28-19

- KGW—Portland**
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
- BEATLES—Got To Get You Into My Life (Capitol)
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 28-18
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-7

- KISN—Portland**
- MARVIN GAYE—I Want You (Tamla) (W.B.)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 25-11
- ★ DOROTHY MOORE—Misty Blue (Malaco) 15-7

- KING—Seattle**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- RHYTHM HERITAGE—Baretta's Theme (ABC)
- DOROTHY MOORE—Misty Blue (Malaco) 20-11
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 18-10

- KJR—Seattle**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- AMERICA—Today's The Day (W.B.)
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 21-15
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 18-14

- KJRB—Spokane**
- NONE
- DOROTHY MOORE—Misty Blue (Malaco) 15-9
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-11

- KTAC—Tacoma**
- STEVE GIBBONS BAND—Johnny Cool (MCA)
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 26-14
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 16-9

- KCPX—Salt Lake City**
- CARPENTERS—I Need To Be In Love (A&M)
- CRYSTAL GAYLE—I'll Get Over You (U.A.)
- ★ QUEEN—Your My Best Friend (Elektra) 22-15
- ★ SEALS & CROFTS—Get Closer (W.B.) 15-10

- KRSP—Salt Lake City**
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- BEATLES—Got To Get You Into My Life (Capitol)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 21-13
- ★ TODD RUNDGREN—Good Vibrations (Bearsville) 30-22

- KTLK—Denver**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 24-14
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 10-4

Southwest Region

- TOP ADD ONS:**
- TODD RUNDGREN—Good Vibrations (Bearsville)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

- ★ PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- FLEETWOOD MAC—Rhiannon (Warner/Reprise)

- BREAKOUTS:**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- TODD RUNDGREN—Good Vibrations (Bearsville)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

- KILT—Houston**
- TODD RUNDGREN—Good Vibrations (Bearsville)
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-20
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 40-32

- KRBE—Houston**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- GALLAGHER & LYLE—I Wanna Stay With You (Elektra)
- ★ HENRY GROSS—Shannon (Lifesong) 21-14
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 25-18

- KLIF—Dallas**
- CARPENTERS—I Need To Be In Love (A&M)
- HARRY CHAPIN—A Better Place To Be (Elektra)
- ★ RHYTHM HERITAGE—Baretta's Theme (ABC) 21-12
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 25-18

- KNUS-FM—Dallas**
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 14-6
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 18-13

- KFJZ—Ft. Worth**
- AMERICA—Today's The Day (W.B.)
- ★ QUEEN—You're My Best Friend (Elektra)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 29-20
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 10-2

- KINT—El Paso**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 11-6
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-9

- WKY—Oklahoma City**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- BRASS CONSTRUCTION—Movin' (U.A.)
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 7-2
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-10

- KOMA—Oklahoma City**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ ROLLING STONES—Fool To Cry (Rolling Stones) 13-7

- KAKC—Tulsa**
- DONNY OSMOND—C'mon Marianne (Kolob)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-2
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 19-9

- KELI—Tulsa**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BEATLES—Got To Get You Into My Life (Capitol)
- ★ QUEEN—You're My Best Friend (Elektra) HB-24
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) HB-28

- WTIX—New Orleans**
- TRAMMPS—That's Where The Happy People Go (Atlantic)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 9-7
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 11-9

- KEEL—Shreveport**
- TODD RUNDGREN—Good Vibrations (Bearsville)
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 30-12
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 10-1

Midwest Region

- TOP ADD ONS:**
- RAMONES—Love Is Alive (Sire)
- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
- BRASS CONSTRUCTION—Movin' (U.A.)

- ★ PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- (D) ANDREA TRUE CONNECTION—More, More, More (Buddah)

- BREAKOUTS:**
- RAMONES—Love Is Alive (Sire)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- BRASS CONSTRUCTION—Movin' (U.A.)

- WLS—Chicago**
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 33-21
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 22-13

- WDHF—Chicago**
- SEALS & CROFTS—Get Closer (W.B.)
- AMERICA—Today's The Day (W.B.)
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 28-23
- ★ RAMONES—Love Is Alive (Sire) 21-19

- WNDE—Indianapolis**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 27-15
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 28-16

- WOKY—Milwaukee**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- CHEECH & CHONG—Framed (Ode)
- ★ SEALS & CROFTS—Get Closer (W.B.) 19-12
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 18-13

- WZUU-FM—Milwaukee**
- AEROSMITH—Last Child (Columbia)
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 10-3
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 6-2

- WEMP—Milwaukee**
- FOGHAT—Fool For The City (Bearsville)
- ★ ENGLAND DAN/JOHN FORD COLEY—See You Tonight (Big Tree)
- ★ SEALS & CROFTS—Get Closer (W.B.) 20-9
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-5

- WURL—Peoria, Ill.**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- AMERICA—Today's The Day (W.B.)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 23-13
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 10-4

- KSLQ-FM—St. Louis**
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- ARETHA FRANKLIN—Something He Can Feel (Atlantic)
- ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista) 23-15
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 30-25

- KXOK—St. Louis**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- ★ RAMONES—Love Is Alive (Sire) 22-17
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-16

- KIOA—Des Moines**
- BILLY OCEAN—Love Really Hurts Without You (Ariola American)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 17-5
- D★ SILVER CONVENTION**—Get Up And Boogie (Midland Int'l.) 20-9

- KDWB—Minneapolis**
- RAMONES—Love Is Alive (Sire)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 11-5
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 19-15

- WDGY—Minneapolis**
- RAMONES—Love Is Alive (Sire)
- BRASS CONSTRUCTION—Movin' (U.A.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 14-9
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 17-13

- KSTP—Minneapolis**
- QUEEN—You're My Best Friend (Elektra)
- CHEECH & CHONG—Framed (Ode)
- ★ BRASS CONSTRUCTION—Movin' (U.A.) 27-14
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 9-5

- WHB—Kansas City**
- RAMONES—Love Is Alive (Sire)
- BRASS CONSTRUCTION—Movin' (U.A.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 14-9
- D★ ANDREA TRUE CONNECTION**—More, More, More (Buddah) 17-13

- KOIL—Omaha**
- BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) HB-18
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-20

- KKLS—Rapid City, S.D.**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 10-5
- ★ RAMONES—Love Is Alive (Sire) 17-12

North Central Region

- TOP ADD ONS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- SEALS & CROFTS—Get Closer (W.B.)

- ★ PRIME MOVERS:**
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)

- BREAKOUTS:**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- SEALS & CROFTS—Get Closer (W.B.)

- CKLW—Detroit**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- ARETHA FRANKLIN—Something He Can Feel (Atlantic)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 14-9
- ★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 10-6

(Continued on page 30)

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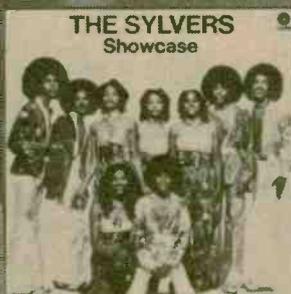
The Sensational New Single Following
Their Incredible Smash Hit,
Boogie Fever!

COTTON CANDY

(4255)

by
The **SYLVERS**

From Their Chart Album
SHOWCASE.



(ST-11465)

Produced by Freddie Perren
Direction & Management: Al Ross



Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (6/10/76)

Continued from page 28

WTAC—Flint, Mich.

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- PAUL DAVIS—Thinking Of You (Bang)
- DOROTHY MOORE—Misty Blue (Malaco) 12-5

D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 8-3

WGRD—Grand Rapids

- SEALS & CROFTS—Get Closer (W.B.)
- CAPTAIN & TENNILLE—Shop Around (A&M) 10-5
- DOROTHY MOORE—Misty Blue (Malaco) 11-6

Z-96 (WZZM-FM)—Grand Rapids

- BROTHERS JOHNSON—I'll Be Good To You (A&M)

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)

WAKY—Louisville

- THIN LIZZY—The Boys Are Back In Town (Mercury)
- ISLEY BROS.—Who Loves You Better (T-Neck)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 29-15
- BILL COSBY—Yes, Yes, Yes (Capitol) 30-24

WBGN—Bowling Green

- WAYNE NEWTON—Hungry Years (Chelsea)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ABBA—Mama Mia (Atlantic) 29-20

D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 15-10

WGCL—Cleveland

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- AMERICA—Today's The Day (W.B.)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 19-1
- HENRY GROSS—Shannon (Lifesong) 10-6

WIXY—Cleveland

- SEALS & CROFTS—Get Closer (W.B.)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 38-29
- THIN LIZZY—The Boys Are Back In Town (Mercury) 31-23

WSAI—Cincinnati

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- SEALS & CROFTS—Get Closer (W.B.) 27-18
- CYNDI GRECO—Making Our Dreams Come True (Private Stock) 25-19

Q-102 (WKRR-FM)—Cincinnati

- SEALS & CROFTS—Get Closer (W.B.)
- CHEECH & CHONG—Framed (Ode)
- CAPTAIN & TENNILLE—Shop Around (A&M) 29-16
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-17

WCOL—Columbus

- FOGHAT—Fool For The City (Bearsville)
- BEATLES—Got To Get You Into My Life (Capitol)
- TODD RUNDGREN—Good Vibrations (Bearsville) 40-30
- WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 25-19

WCUE—Akron, Ohio

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- PETER FRAMPTON—Baby I Love Your Way (A&M)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 36-19
- HEART—Crazy On You (Mushroom) 11-5

13-Q (WKQT)—Pittsburgh

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- RAMONES—Love Is Alive (Sire)
- DOROTHY MOORE—Misty Blue (Malaco) 14-9
- MANHATTANS—Kiss And Say Goodbye (Columbia) 19-14

WPEZ—Pittsburgh

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- DOROTHY MOORE—Misty Blue (Malaco)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-11
- RAMONES—Love Is Alive (Sire) 15-13

WRIE—Erie, Pa.

- JOHNNIE TAYLOR—Somebody's Gettin' It (Columbia)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- STEVE MILLER BAND—Take The Money And Run (Capitol) 29-17
- QUEEN—You're My Best Friend (Elektra) 22-16

WJET—Erie, Pa.

- FOUR SEASONS—Silver Star (W.B./Curb)
- QUEEN—You're My Best Friend (Elektra)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) HB-15
- CYNDI GRECO—Making Our Dreams Come True (Private Stock) 21-9

Northeast Region

TOP ADD ONS:

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

PRIME MOVERS:

- RAMONES—Love Is Alive (Sire)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

BREAKOUTS:

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

WABC—New York

- BRASS CONSTRUCTION—Movin' (U.A.)
- CAPTAIN & TENNILLE—Shop Around (A&M) 25-19

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 20-16

WPIX—New York

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- FOUR SEASONS—Silver Star (W.B./Curb) 20-10
- QUEEN—You're My Best Friend (Elektra) 22-20

WPTR—Albany

- AMERICA—Today's The Day (W.B.)
- QUEEN—You're My Best Friend (Elektra)
- RAMONES—Love Is Alive (Sire) 23-12
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 26-20

WTRY—Albany

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- RAMONES—Love Is Alive (Sire) 18-11
- HEART—Crazy On You (Mushroom) 22-16

WKBW—Buffalo

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- RAMONES—Love Is Alive (Sire) 15-9
- CYNDI GRECO—Making Our Dreams Come True (Private Stock) 24-18

WYSL—Buffalo

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- QUEEN—You're My Best Friend (Elektra)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 30-12
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 24-15

WBBF—Rochester, N.Y.

- BOZ SCAGGS—It's Over (Columbia)
- BEATLES—Got To Get You Into My Life (Capitol)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 27-17
- THIN LIZZY—The Boys Are Back In Town (Mercury) 16-10

WRKO—Boston

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- STARBUCK—Moonlight Feels Right (Private Stock)
- QUEEN—You're My Best Friend (Elektra) 15-9
- ABBA—Mama Mia (Atlantic) 26-21

WBZ-FM—Boston

- TODD RUNDGREN—Good Vibrations (Bearsville)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 20-10
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) HB-22

WVBF-FM—Boston

- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- TRAMMPS—That's Where The Happy People Go (Atlantic)
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 19-9
- DOROTHY MOORE—Misty Blue (Malaco) 17-10

WORC—Worcester, Mass.

- CARLY SIMON—It Keeps You Runnin' (Elektra)
- CARPENTERS—I Need To Be In Love (A&M)
- SEALS & CROFTS—Get Closer (W.B.) 25-17
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye) 14-12

WDRG—Hartford

- QUEEN—You're My Best Friend (Elektra)
- AEROSMITH—Last Child (Columbia)
- AMERICA—Today's The Day (W.B.) 25-18
- DARYL HALL & JOHN OATES—Sara Smile (RCA) 12-6

WPRO—Providence

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- MANHATTANS—Kiss And Say Goodbye (Columbia)

D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 24-13

D★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 12-8

Mid-Atlantic Region

TOP ADD ONS:

- SEALS & CROFTS—Get Closer (W.B.)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- FOOLS GOLD—Rain, Oh Rain (Morning Sky)

PRIME MOVERS:

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- RAMONES—Love Is Alive (Sire)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

BREAKOUTS:

- SEALS & CROFTS—Get Closer (W.B.)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- STEVE MILLER BAND—Take The Money And Run (Capitol)

WFIL—Philadelphia

- SEALS & CROFTS—Get Closer (W.B.)
- STEVE MILLER BAND—Take The Money And Run (Capitol)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 20-13
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) HB-21

WIBG—Philadelphia

- FIREBALL—Livin' Ain't Livin' (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—See You Tonight (Big Tree)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA) 29-19
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-9

WPGC—Washington

- FOOLS GOLD—Rain, Oh Rain (Morning Sky)
- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 22-14
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 13-7

WOL—Washington

- VAN MCCOY—Party (H&L)
- RIMSHOTS—Super Disco (Stang)
- NONE

WGH—Washington

- BILLY SWAN—Number One (Monument)
- BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 27-17
- STEVE MILLER BAND—Take The Money And Run (Capitol) 28-20

WCAO—Baltimore

- ABBA—Mama Mia (Atlantic)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- AMERICA—Today's The Day (W.B.) 24-14
- RAMONES—Love Is Alive (Sire) 23-15

WYRE—Baltimore

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 30-20
- RAMONES—Love Is Alive (Sire) 21-13

WLEE—Richmond, Va.

- SEALS & CROFTS—Get Closer (W.B.)
- TRAMMPS—That's Where The Happy People Go (Atlantic)
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 18-11

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 13-9

Southeast Region

TOP ADD ONS:

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- QUEEN—You're My Best Friend (Elektra)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)

PRIME MOVERS:

- SEALS & CROFTS—Get Closer (W.B.)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)

BREAKOUTS:

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- CARPENTERS—I Need To Be In Love (A&M)
- BEACH BOYS—Rock & Roll Music (Warner/Reprise)

WQXI—Atlanta

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 17-10
- MANHATTANS—Kiss And Say Goodbye (Columbia) 5-1

Z-93 (WZGC-FM)—Atlanta

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- AMERICA—Today's The Day (W.B.)
- RAMONES—Love Is Alive (Sire) 17-12
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 13-9

WBBQ—Atlanta

- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
- BEATLES—Got To Get You Into My Life (Capitol)
- ABBA—Mama Mia (Atlantic) 20-12
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 13-6

D★ TAVARES—Heaven Must Be Missing An Angel (Capitol)

- CARPENTERS—I Need To Be In Love (A&M)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 7-3
- MANHATTANS—Kiss And Say Goodbye (Columbia) 13-9

WTOB—Winston-Salem

- QUEEN—You're My Best Friend (Elektra)
- CARPENTERS—I Need To Be In Love (A&M)
- SEALS & CROFTS—Get Closer (W.B.) 16-11
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 23-18

WSGA—Savannah, Ga.

- WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- KEITH CARRADINE—I'm Easy (ABC)
- QUEEN—You're My Best Friend (Elektra) 22-16
- STEVE MILLER BAND—Take The Money And Run (Capitol) 21-17

WQAM—Miami

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ANDREA TRUE CONNECTION—More, More, More (Buddah) 14-2
- BILLY OCEAN—Love Really Hurts Without You (Ariola America) 19-13

Y-100 (WHYI-FM)—Miami

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ANDREA TRUE CONNECTION—More, More, More (Buddah) 8-3
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 7-4

B1105 (WBJW-FM)—Orlando

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- SONS OF CHAMPLIN—Hold On (Ariola America)
- STARBUCK—Moonlight Feels Right (Private Stock) 13-9
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 18-15

D★ TAVARES—Heaven Must Be Missing An Angel (Capitol)

- ABBA—Mama Mia (Atlantic)
- SEALS & CROFTS—Get Closer (W.B.) 24-15
- FLEETWOOD MAC—Rhiannon (Warner/Reprise) 11-4

WQPD—Lakeland, Fla.

- STEELY DAN—Kid Charlemagne (ABC)
- CARPENTERS—I Need To Be In Love (A&M)
- BEATLES—Got To Get You Into My Life (Capitol) 40-23
- BOB SEGER & THE SILVER BULLET BAND—Nutbush City Limits (Capitol) 24-11

WMFJ—Daytona Beach

- GALLAGHER & LYLE—I Wanna Stay With You (A&M)
- ATLANTA RHYTHM SECTION—Junkin' (Polydor)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 21-14
- SEALS & CROFTS—Get Closer (W.B.) 28-22

WAPE—Jacksonville

- CARPENTERS—I Need To Be In Love (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-10
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 3-1

WAYS—Charlotte

- BEACH BOYS—Rock & Roll Music (Warner/Reprise)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- CANDI STATION—Young Hearts Run Free (W.B.) 18-11
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 25-18

WKIX—Raleigh, N.C.

- ANDREA TRUE CONNECTION—More, More, More (Buddah)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- SEALS & CROFTS—Get Closer (W.B.) 14-2
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 22-14

D★ TAVARES—Heaven Must Be Missing An Angel (Capitol)

- QUEEN—You're My Best Friend (Elektra)
- CARPENTERS—I Need To Be In Love (A&M)
- SEALS & CROFTS—Get Closer (W.B.) 16-11
- DOOBIE BROS.—Takin' It To The Streets (W.B.) 23-18

WTMA—Charleston, S.C.

- AMERICA—Today's The Day (W.B.)
- QUEEN—You're My Best Friend (Elektra)
- NONE

WORD—Spartanburg, S.C.

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- CARPENTERS—I Need To Be In Love (A&M)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 23-11
- NATALIE COLE—Sophisticated Lady (Capitol) 15-8

WLAC—Nashville

- TODD RUNDGREN—Good Vibrations (Bearsville)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 22-15
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) HB-25

WMAK—Nashville

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- QUEEN—You're My Best Friend (Elektra)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 19-13
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 26-20

WHBQ—Memphis

- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- QUEEN—You're My Best Friend (Elektra)
- RAMONES—Love Is Alive (Sire) 21-12
- CAPTAIN & TENNILLE—Shop Around (A&M) 23-19

WGOW—Chattanooga

- RHYTHM HERITAGE—Baretta's Theme (ABC)
- KEITH CARRADINE—I'm Easy (ABC)
- RAMONES—Love Is Alive (Sire) 24-10
- PAUL DAVIS—Thinking Of You (Bang) 16-9

WERC—Birmingham

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- BEATLES—Got To Get You Into My Life (Capitol)
- CANDI STATION—Young Hearts Run Free (W.B.) 22-13
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) HB-17

WGSN—Birmingham

- CANDI STATION—Young Hearts Run Free (W.B.)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- SEALS & CROFTS—Get Closer (W.B.) 8-3
- MANHATTANS—Kiss And Say Goodbye (Columbia) 19-14

WHYY—Montgomery

- KEITH CARRADINE—I'm Easy (ABC)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- PARLIAMENT—Tear The Roof Off The Sucker (Cas

FRAMED, MAN WE WAS FRAMED.
ALL WE DID WAS MAKE THE RECORD--
IT WAS THE D.J. WHO PLAYED IT.



Sleeping Beauty
CHEECH & CHONG
00-40

We're dropping a red one on ya. Watch it turn gold.



Ode Records Inc.

Billboard Album Radio Action

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

Based on station playlists through Thursday (6/10/76)

Top Add Ons-National

- CHRIS HILLMAN—Slippin' Away (Asylum)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)

Top Requests/Airplay-National

- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEELY DAN—Royal Scam (ABC)
- AEROSMITH—Rocks (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)

National Breakouts

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- CHRIS HILLMAN—Slippin' Away (Asylum)

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

KZEL-FM—Eugene

- ANGEL—Helluva Band (Casablanca)
- GRAHAM PARKER—Howlin' Wind (Mercury)
- WARREN ZEVON—(Asylum)
- ANDY PRATT—Resolution (Nemperor)
- KEITH CARRADINE—I'm Easy (Asylum)
- NATURAL GAS—(Private Stock)
- ★ MCCOY TYNER—Fly With The Wind (Milestone)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ AEROSMITH—Rocks (Columbia)
- ★ MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)

KBPI-FM—Denver

- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- TERRY REID—Seed Of Memory (ABC)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- WINGS—At The Speed Of Sound (Capitol)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ FIREFALL—(Atlantic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

Southwest Region

TOP ADD ONS:

- CHRIS HILLMAN—Slippin' Away (Asylum)
- GEORGE BENSON—Breezin' (Warner Brothers)
- GUESS WHO—The Way They Were (RCA)
- DAVID BOWIE—Changes 1 (RCA)

TOP REQUEST / AIRPLAY:

- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- CAMEL—Moonmadness (Janus)
- CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- POCO—Rose Of Cimarron (ABC)

BREAKOUTS:

- CHRIS HILLMAN—Slippin' Away (Asylum)
- GEORGE BENSON—Breezin' (Warner Brothers)
- GUESS WHO—The Way They Were (RCA)
- DAVID BOWIE—Changes 1 (RCA)

KSHE-FM—St. Louis

- FELIX PAPPALARDI & CREATION—(A&M)
- GUESS WHO—The Way They Were (RCA)
- DON NIX—Gone Too Long (Dream)
- RUNAWAYS—(Mercury)
- BLACK OAK ARKANSAS—Balls Of Fire (MCA)
- DAVID BOWIE—Changes 1 (RCA)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ CAMEL—Moonmadness (Janus)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ POCO—Rose Of Cimarron (ABC)

KLDF-FM—Houston

- CHRIS HILLMAN—Slippin' Away (Asylum)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- GENTLE GIANT—Interview (Capitol)
- PAT MARTINO—Starbright (Warner Brothers)
- AMAZING RHYTHM ACES—Too Stuffed To Jump (ABC)
- ★ MICHAEL FRANKS—The Art Of Tea (Warner Brothers)
- ★ JETHRO TULL—Too Old To Rock N' Roll: Too Young To Die (Chrysalis)
- ★ GENTLE GIANT—Interview (Capitol)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

KY102-FM—Kansas City

- IAN MATTHEWS—Go For Broke (Columbia)
- FOOLS GOLD—(Morning Sky)
- WINGS—At The Speed Of Sound (Capitol)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ GEORGE BENSON—Breezin' (Warner Brothers)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ FIREFALL—(Atlantic)

WRNO-FM—New Orleans

- RONNIE LAWS—Fever (Blue Note)
- TUBES—Young & Rich (A&M)
- TODD RUNDGREN—Faithful (Bearsville)
- LEE OSKAR—(United Artists)
- GEORGE BENSON—Breezin' (Warner Brothers)
- BOZ SCAGGS—Silk Degrees (Columbia)

Midwest Region

TOP ADD ONS:

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- TERRY REID—Seed Of Memory (ABC)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)

TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)
- STEELY DAN—Royal Scam (ABC)
- HEART—Dreamboat Annie (Mushroom Records)

BREAKOUTS:

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- TERRY REID—Seed Of Memory (ABC)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)

WWWW-FM—Detroit

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- ANGEL—Helluva Band (Casablanca)
- DONOVAN—Slow Down World (Epic)
- ISLEY BROTHERS—Harvest For The World (T-Neck)
- IAN MATTHEWS—Go For Broke (Columbia)
- TERRY REID—Seed Of Memory (ABC)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- ★ AEROSMITH—Rocks (Columbia)
- ★ IAN HUNTER—All American Alien Boy (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

WMMS-FM—Cleveland

- SOUTHSIDE JOHNNY & ASBURY JUKES—I Don't Wanna Go Home (Epic)
- WARREN ZEVON—(Asylum)
- RONNIE LAWS—Fever (Blue Note)
- GUESS WHO—The Way They Were (RCA)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- NATURAL GAS—(Private Stock)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ TUBES—Young & Rich (A&M)
- ★ STEELY DAN—Royal Scam (ABC)

WXRT-FM—Chicago

- SOLUTION—Cordon Bleu (Rocket)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- TERRY REID—Seed Of Memory (ABC)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- SYNERGY—Sequencer (Passport)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ FIREFALL—(Atlantic)

WEBN-FM—Cincinnati

- JEFFERY COMMONER—A Rumor In His Own Time (Epic)
- BEN SIDRIN—Free In America (Arista)
- RICK WAKEMAN & ENGLISH ROCK ENSEMBLE—No Earthly Connection (A&M)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- STANLEY TURRENTINE—Everybody Come On Out (Fantasy)
- WINGS—At The Speed Of Sound (Capitol)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ AEROSMITH—Rocks (Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ WYDD-FM—Pittsburgh

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- CRUSADERS—Those Southern Knights (Blue Thumb/ABC)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- ERIC KLUGH—(Blue Note)
- NEW RIDERS OF THE PURPLE SAGE—New Riders (MCA)
- T. TALTON/B. STEWART/J. SANDLIN—Happy To Be Alive (Capricorn)
- ★ GENESIS—A Trick Of The Tail (Atco)
- ★ TODD RUNDGREN—Faithful (Bearsville)
- ★ STEPHEN STILLS—Illegal Stills (Columbia)
- ★ ATLANTA RHYTHM SECTION—Red Tape (Polydor)

Southeast Region

TOP ADD ONS:

- CHRIS HILLMAN—Slippin' Away (Asylum)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- RENAISSANCE—Live At Carnegie Hall (Sire)

TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)
- HEART—Dreamboat Annie (Mushroom Records)
- ROLLING STONES—Black And Blue (Rolling Stones)

BREAKOUTS:

- CHRIS HILLMAN—Slippin' Away (Asylum)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- RENAISSANCE—Live At Carnegie Hall (Sire)

WSHE-FM—Ft. Lauderdale

- CHRIS HILLMAN—Slippin' Away (Asylum)
- ATLANTA RHYTHM SECTION—Red Tape (Polydor)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- AEROSMITH—Rocks (Columbia)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WHFS-FM—Washington

- CHRIS HILLMAN—Slippin' Away (Asylum)
- DIGA RHYTHM BAND—Diga (Round)
- FLYING BURRITO BROTHERS—Airborne (Columbia)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- NEW RIDERS OF THE PURPLE SAGE—New Riders (MCA)
- BEN SIDRIN—Free In America (Arista)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ LOUDON WAINWRIGHT III—T-Shirt (Arista)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ ROGER MCGUINN—Cardiff Rose (Columbia)

WRAS-FM—Atlanta

- CHRIS HILLMAN—Slippin' Away (Asylum)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- WARREN ZEVON—(Asylum)
- ELECTRIC LIGHT ORCHESTRA—The Night The Lights Went On In Long Beach (Warner Brothers, Import)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ FIREFALL—(Atlantic)
- ★ THIN LIZZY—Jailbreak (Mercury)
- ★ LES DUDEK—(Columbia)

WAVI-FM—Jacksonville

- SYNERGY—Sequencer (Passport)
- GUESS WHO—The Way They Were (RCA)
- AMAZING RHYTHM ACES—Too Stuffed To Jump (ABC)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- U.F.O.—No Heavy Petting (Chrysalis)
- DONOVAN—Slow Down World (Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ AEROSMITH—Rocks (Columbia)
- ★ LITTLE RIVER BAND—(Harvest)

Northeast Region

TOP ADD ONS:

- ANDY PRATT—Resolution (Nemperor)
- SYNERGY—Sequencer (Passport)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- DIGA RHYTHM BAND—Diga (Round)

TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEELY DAN—Royal Scam (ABC)
- BILLY JOEL—Turnstiles (Columbia)
- RENAISSANCE—Live At Carnegie Hall (Sire)

BREAKOUTS:

- SYNERGY—Sequencer (Passport)
- ANDY PRATT—Resolution (Nemperor)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- DAVID BOWIE—Changes 1 (RCA)

WNEW-FM—New York

- TERRY REID—Seed Of Memory (ABC)
- PAUL DAVIS—Southern Tracks & Fantasies (Bang)
- NATURAL GAS—(Private Stock)
- MCCOY TYNER—Fly With The Wind (Milestone)
- SYNERGY—Sequencer (Passport)
- DIGA RHYTHM BAND—Diga (Round)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ SYNERGY—Sequencer (Passport)
- ★ ROGER MCGUINN—Cardiff Rose (Columbia)
- ★ RENAISSANCE—Live At Carnegie Hall (Sire)

WLIR-FM—New York

- BEN SIDRIN—Free In America (Arista)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- BAKER CURVITZ ARMY—Hearts On Fire (Atco)
- ANDY PRATT—Resolution (Nemperor)
- GUESS WHO—The Way They Were (RCA)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ LEON & MARY RUSSELL—Wedding Album (Paradise)

WGRQ-FM—Buffalo

- CHRIS HILLMAN—Slippin' Away (Asylum)
- BILLY JOEL—Turnstiles (Columbia)
- ERIC ANDERSEN—Sweet Surprise (Arista)
- GEORGE BENSON—Breezin' (Warner Brothers)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ AEROSMITH—Rocks (Columbia)
- ★ WINGS—At The Speed Of Sound (Capitol)

WMMR-FM—Philadelphia

- FLYING BURRITO BROTHERS—Airborne (Columbia)
- DAVID BOWIE—Changes 1 (RCA)
- RAMSEYS—La Leyla (Annuit-Sceptis)
- GRAHAM PARKER—Howlin' At The Wind (Mercury)
- SYNERGY—Sequencer (Passport)
- DIGA RHYTHM BAND—Diga (Round)
- ★ BILLY JOEL—Turnstiles (Columbia)
- ★ CHRIS HILLMAN—Slippin' Away (Asylum)
- ★ STEPHEN STILLS—Illegal Stills (Columbia)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)

WAAF-FM—Worcester

- OHIO PLAYERS—Contradiction (Mercury)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- ANDY PRATT—Resolution (Nemperor)
- TAVARES—Sky High (Capitol)
- CHARLIE BLEAK—(Pip)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ AEROSMITH—Rocks (Columbia)
- ★ POUSETT DART BAND—(Capitol)

WPLR-FM—New Haven

- JOHNNY & EDGAR WINTER—Together (Blue Sky)
- BEN SIDRIN—Free In America (Arista)
- ANDY PRATT—Resolution (Nemperor)
- SYNERGY—Sequencer (Passport)
- SOUTHSIDE JOHNNY & ASBURY JUKES—I Don't Wanna Go Home (Epic)
- ELMER HAWKES—The Incredible Newsboy Slaying (Black Bear)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ CAMEL—Moonmadness (Janus)
- ★ RENAISSANCE—Live At Carnegie Hall (Sire)
- ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

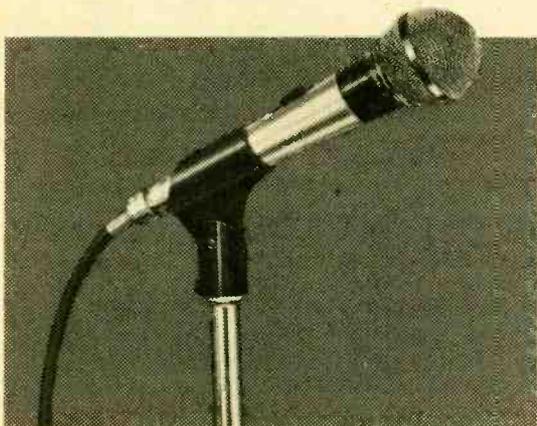
WBRU-FM—Providence

- ANDY PRATT—Resolution (Nemperor)
- TAVARES—Sky High (Capitol)
- DAVID BOWIE—Changes 1 (RCA)
- ROSE BANKS—Rose (Motown)
- ROSALIE SORRELS—(Philo)
- WARREN ZEVON—(Asylum)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ TROGGS—The Trogg Tapes (Private Stock)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ LOUDON WAINWRIGHT III—T-Shirt (Arista)

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Look behind a Shure microphone to spot a star in Nashville. Country superstars insist on Shure microphones because of the consistent reliability and clear, natural sound that make these microphones the "Sound of the Professionals." Make 'em part of YOUR next performance. Ask your Shure dealer about Shure microphones and tell him Bill, Bobby, Billy, Donna, Mickey, Tom, Sonny, George, Bob, Loretta, Barbara, Ronnie, Dolly, Charlie, Johnny, Marilyn, Cal, Nat, Conway, Leroy, Tammy and Faron sent you.

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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

WIFE a Broadbase Station

• Continued from page 26

tions, regardless of the format, the music diet seems to be about the same. So, your promotions are about the only way you can sound different from the other stations.

"On the other hand, promotions can be extremely useful, too, in building older demographics—to avoid that teenybopper image mentioned earlier.

"The other day, I was trying to incite older demographics to listen and to participate. Paul McCartney is making a tour. So, we did an 'Earn Your Own Wings' weekend promotion. I tied it in with Capitol Records to give away 180 albums of 'Wings At Speed Of Sound' and those would go to your usual listeners who call in on such promotions.

"But we also contracted with a local airport to give away 50 hours of flying lessons as a grand prize and you had to be over 17 years of age to participate in this part of the promotion. What the promotion did was inspire kids to get their parents to call the station and participate in the grand prize competition. They had to listen 7-8 a.m. on Monday following the weekend to hear the name of the winner. If they didn't call the station within nine minutes and 20 seconds, another name would be chosen. But we had no problem. The winner was right there on the phone. The promotion worked."

He also did the same kind of promotion last weekend with "Happy Days" by Pratt and McLain and gave away a nonsense Fonzie kit with a T-shirt, comb, hair cream, etc. This time, the winner of the grand prize had to be a licensed driver.

Now, even though WIFI has a playlist of only 33-34 records (which might be considered decently long by today's tight playlist standards), Hamilton does take an occasional chance on a new record, i.e. "Happy Days." John Tenaglia, executive vice president of the GCC Communications firm that operates the station, called to ask why. "I replied that the tv show was one of the highest rated tv shows on the air; I wanted that audience spillover. Also, I felt I couldn't get hurt; the song was already very familiar."

And the same might be said for "Welcome Back" by Sebastian where millions have heard the song

via the tv show where it's used as the theme, he says.

"The word 'familiar' is the key.

"That's what most program directors today want to hang their hat on.

And that's why records that do become hits are hanging longer on the playlists of radio stations coast-to-coast." A few years ago, a record moved up the charts and then dropped off to make way for new records.

"But the 'Theme From S.W.A.T.' was on our printed playlist for 20 weeks and is still one of our most-requested recent oldies. We're playing it at least once a day still. 'Pinball Wizard' by Elton John I can play once an hour and half an hour later get four or five phone requests for it."

Hamilton pays attention to requests, though their total value in comparison to store reports on sales is very weak. "But requests are a barometer.

"Another reason records are staying longer on radio station playlists is the tendency of program directors to keep them there." This hasn't much to do with sales; sales might have dropped off on the record. "It's better to be safe than sorry. If the record is familiar, the program director already knows its strength in comparison to a new record.

"Anyway, it's a matter of giving the public what they want. If you ask someone whether they like 'I'm Easy' by Keith Carradine or 'Yellow Brick Road' by Elton John, you'll find that the Elton John tune is chosen every time. I think 'I'm Easy' is going to be a top 10 record, but it's going to take a long time to make it."

Weekends are when Hamilton reflects on radio programming. And weekends are thus very valuable to him. "I think a program director should be forced out of his market at least once a month—for one day—because he can come back and be more objective about his own station then."

Hamilton started in radio in 1964 at WBCB in Levittown, Pa., while he was still in high school. He did a 15-minute weekly show about high school news—"what I now would call a garbage show"—and was the station gofer. After high school, he went to Temple in Philadelphia and won his degree in psychology. But at the same time he worked at WBUX in Doylestown, Pa., as program director and was there until the station burned down.

"I was on the air in 1967 and I could see smoke in the transmitter room through the control room window. I thought some nearby farmer was burning something, because the studio and transmitter were in a shack in the middle of this field. But when I put on a record and went outside, I saw the whole roof was on fire. I rushed back in and did the quickest signoff you ever heard."

He worked at W-100 in Carlisle, Pa., as chief engineer and program director and started also working part-time at WFIL and then WJG in Philadelphia. From there, he went to WIXZ in Pittsburgh until it was sold, then became national program director of the Shepard radio chain, operating out of WLAV in Grand Rapids, Mich.

KLIZ Separates

BRAINERD, Minn.—KLIZ-FM has separated programming from its sister AM station and is now featuring the automated syndicated programming "XT-40" created by Drake-Chenault Enterprises, Los Angeles. The station is owned by Earl Johnson.

Programming Comments

JACQUELINE McCAULEY Music Director KLOL, Houston

We are all aware that in an industry that is as vast, complicated and inter-involved as the music business, that there will be occasional errors in judgment or procedure made. However, when one company consistently allows these errors to occur to the detriment of the other organizations with whom it is involved, I believe it is time for a re-evaluation of that company.

In the Houston area, the last four major releases from Atlantic Records and its custom labels (Led Zepelin—"Physical Graffiti," "Presence"; Bad Company—"Run With The Pack"; Rolling Stones—"Black And Blue") have all been heard exclusively on the same station a significant time before the rest of the market received the particular piece of product. Since this has become a regular occurrence and is not restricted to any one market, it is inexcusable.

A situation of this sort creates difficulties for everyone involved, the record company, the local rep (who

in this case has been most helpful), the stores (who sometimes don't have product until weeks after it is first "leaked") and of course, the rest of the programmers in the market.

We had considered pulling Atlantic product in protest of this situation. However, since we are an open-format, AOR station, we are committed to providing our audience with a wide range of excellent music that, in many cases, cannot be heard elsewhere. Excluding Atlantic product would be a disservice to our listeners and hopefully this will not become necessary.

If we are to be effective in programming and marketing product, we must take a responsible attitude toward our individual and collective action. It is a necessity that our major concern be for the functional operation of the industry as a whole. This concern should never be overshadowed by personal relationships or attempts for personal gain, which allow "leaks" of this sort to occur.

NEW SONGWRITER

Steve Dorf: Switch From Atlanta To L.A. Important

By CLAUDE HALL

LOS ANGELES—Though he believes he's still a year away from "getting the kind of records that will mean something," Steve Dorf of Hobby Horse Productions has had 14 of the 18 songs he wrote this past year recorded.

And in the 1½ years since he "graduated" from what he fondly refers to as Lowery Univ. in Atlanta he has produced more than 70 songs for records.

His other activities—arranging and conducting—includes the "I Honestly Love You" album by Roger Williams, conducting for the Tanya Tucker performance a year ago at Caesar's Palace in Las Vegas, and arranging a Jim Nabors album for Ranwood Records that should be out soon.

His mainstay, however, is writing and producing records. For Columbia he's producing Richard Mainegra and will co-produce Larry Mahan for Warner Bros. in June.

About the biggest song he has written so far is "Hoppy, Gene And Me" which was released by Roy Rogers on 20th Century Records, "but I'd like to think of myself as a more-serious writer than that; that song only took 10 minutes to write."

Dorf, a New York native, went to the Univ. Of Georgia in Atlanta to major in journalism. But since the age of seven or eight, he'd been writing songs and playing piano. He signed with the Bill Lowery operation in Atlanta and worked there about 3½ years, finally producing such acts as Billy Joe Royal and the Classics IV; the last work he arranged before leaving Atlanta was "Ride 'Em Cowboy" an LP by Paul Davis on Bang.

Dorf considered Atlanta the semi-professional leagues; he was only making about \$150 a week. So, he parked his wife and four-month-old child with friends in Mobile and came to Los Angeles with \$300 in savings looking for work in the music business. And there wasn't any.

But, meanwhile he'd dropped

some songs off with Snuff Garrett. "He called me up at the Sunset Travelodge where I was staying; he'd taken the time to listen and wanted to talk to me." He subsequently wound up at Hobby Horse.

Hobby Horse is one of several firms operated by Garrett in conjunction with almost half a dozen songwriters, each on a partnership basis.

8 Musicians Among 121 Award Winners

NEW YORK—Eight well-known musicians and composers are among 121 people scheduled to receive National Music Awards, for outstanding contributions to the development of American Music. Presentation will be made at a banquet June 26, in Chicago's Conrad Hilton Hotel, through the sponsorship of the National Assn. of Music Merchants.

Award recipients include Harry Warren, George Russell, Milton Babbitt, Max Roach, Leon Kirchner, Roy Harris, Thomas A. Dorsey and Stan Getz. Three panels of judges (in the areas of classical/concert, jazz/blues and popular) reviewed the more than 1,000 nominations before deciding on the honorees.

Emcee for the event will be Marvin Hamlisch, with entertainment provided by Ethel Merman.

The awards are given by the American Music Conference.

UA To Distribute Chi-Town Company

LOS ANGELES—United Artists will manufacture and distribute Chi-Town Records, owned by Carl Davis, new Chicago based label.

Davis, a former executive with Brunswick, has on his new label Walter Jackson, Major Lance, the Ebony Rhythm Funk Campaign, Margre Alexander, Windy City and the Peddlers, latter two soul groups.

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Vox Jox

By CLAUDE HALL

LOS ANGELES—Jeffrey J. Satter has shifted from KAGO in Klamath Falls, Ore., to KXLY in Spokane, Wash. He'll be working as a disk jockey and also doing news. . . . **Billy Gorrie** at CKRC in Winnipeg tells me that his station has awarded \$41,000 in cash and prizes so far in Supercontest "and we've only just begun!"

★ ★ ★

An old friend who was one of the early pioneers in progressive rock radio as general manager of WNCI in Columbus, Ohio, **PHIL SHERIDAN**, is getting a little restless. He's very experienced in both programming and management and is willing to relocate anywhere besides Troy, N.Y. If anyone is looking for a manager of a small, medium, or large market station, you couldn't find a better man than Phil and he can be reached via 614-268-9675. . . . **Irv Thomas**, music director of CJOI in Wetaskiwin, Canada, also sent me a note about what the call letters of WOC in Davenport, Iowa, and WHO in Des Moines, Iowa, meant, with the note: "Both of these stations derive their call letters from the founder—B.J. Palmer, who was president of Palmer College of Chiropractic. He also wrote a text entitled 'Radio Salesmanship,' probably the first book on radio programming."

"There is no known derivation of call letters for this outfit—CJOI. We're a five-year-old station, MOR, 10,000 watts 6 a.m.-1 a.m. I do mornings 6-9 a.m. and music, program director **Brian Gibbons** does 10 a.m.-2 p.m., **Gord Chandler** 2-6 p.m., **Bill Schears** 6 p.m.-1 a.m. Weekends are handled by **Matt Krak**, **Bill Hoskins**, and **Wain T. Cowan**."

★ ★ ★

The lineup at KWST in Los An-

Bubbling Under The HOT 100

- 101—LADY OF THE LAKES, Starcastle, Epic 8-50226 (Columbia)
- 102—HAPPY MAN, Impact, Atco 7049
- 103—IT'S BETTER THAN WALKIN' OUT, Marlena Shaw, Blue Note 790 (United Artists)
- 104—BREAKER-BREAKER, Outlaws, Arista 0188
- 105—WILL YOU STILL LOVE ME TONIGHT, Dana Valery, Phantom 10566 (RCA)
- 106—THAT'LL BE THE DAY, Pure Prairie League, RCA 10679
- 107—TIME FOR CELEBRATION, Faith, Hope & Charity with the Choice Four, RCA 10686
- 108—YES, I'M READY, Tom Sullivan, ABC 12174
- 109—HELLO OPERATOR, Gerard, Caribou 9013 (Columbia/Epic)
- 110—PLAY THAT FUNKY MUSIC, Wild Cherry, Epic 8-50225 (Columbia)

Bubbling Under The Top LPs

- 201—TAJ MAHAL, Satisfied 'N Tickled Too, Columbia PC 34103
- 202—NEIL SEDAKA, Live In Australia, RCA VPL 1540
- 203—WET WILLIE, The Wetter The Better, Capricorn CP 0166 (Warner Bros.)
- 204—SHAWN PHILLIPS, Rumpelstiltskins Resolve, A&M SP 4582
- 205—MICHAEL FRANKS, The Art Of Tea, Warner/Reprise MS 2230
- 206—STEVE MARRIOTT, Marriotti, A&M SP 4522
- 207—ROGER WHITTAKER, RCA APL 1-1313
- 208—FIRST CHOICE, So Let Us Entertain You, Warner Bros. BS 2934
- 209—ERIC ANDERSEN, Sweet Surprise, Arista AL 4075
- 210—JACO PASTORIUS, Epic PE 33949 (Columbia)

geses now has **Jim LaFawn** 6-10 a.m., **Chuck Marshall** 10 a.m.-2 p.m., program director **Mark Cooper** 2-6 p.m., **Rich Dalton** from KWKI in Kansas City 6-10 p.m., **Bill Bowker** 10 p.m.-2 a.m., and **Michael Benner** from KNAC in Long Beach 2-6 a.m. **Alexia** and **Caron Brenner** do weekend work. Cooper says the station is a rock station and the personalities still have the freedom to pick their own music to play "with no set playlist." **Bill Birch** is national program director for the chain, which includes such stations as WABX in Detroit.

★ ★ ★

Last week, **Al Herskovitz**, operations manager of KPOL, Los Angeles, was called into civil court as a character witness for the plaintiff. Judge **Sam Weisman**, after Herskovitz was sworn in, started questioning him on the programming of KPOL. Seems the judge keeps the station on his radio in his chambers. Parting statement from Herskovitz was: "How come ARB never gives him a diary to fill out?"

★ ★ ★

A note from **Jim Taylor**, program director of WCSS, Amsterdam, N.Y.: "Just wanted to drop you a line because I'm excited over the new **John Miles** release 'Music.' After giving it a first listen, I came away with the same feeling **Richard Harris**' 'MacArthur Park' gave me back in 1968. Miles' tune also has some 'Shannon' overtones. Though the overall production of 'Music' might not be as involved as that of 'MacArthur Park,' it's a refreshing change and is now in regular rotation; phones are hot.

"Speaking of music, service has improved since I came here last year, but could be a lot better. I would welcome help from all labels. WCSS in MOR daytime and we rock at night. Our sister FM rocks most of the day. I promote heavily and I'm always willing to try out new and promising product."

★ ★ ★

Phil Murphy, 805-527-7352, has left KSOM in Ontario, Calif.; he was doing the morning show there and is now looking for another position. **Mark Williams**, a part-time man, has been promoted to full-time at the station. . . . **Bob Sirachan** writes that he's "leaving WBTA in Batavia, N.Y., after two years. Decided to pack up with my wife and camp around the country all summer to find an area and a larger market that would be suitable. I will be looking for MOR stations and those heavy in sports. I've packed up hundreds of airchecks and will be all over, stopping in to talk. Hope you can tell them I'm coming."

★ ★ ★

Tom Parker has joined KFRC in San Francisco as swing man. He'd been with KGW in Portland, Ore., as afternoon drive man for the past several years. . . . **Joe Costanzo**, La Crescenta, Calif., sent me a xeroxed copy of the radio section of a Los Angeles 1955 Herald-Express newspaper. Yes, good friends, **Dick Whittinghill** was on KMPC even then. **Martin Block** was doing a show on KABC, **Arthur Godfrey** was on KNX. Costanzo would like to program an all-hits FM station in Tucson. If you have a Tucson station and would like to talk to him, write him via Box 8027, La Crescenta, Calif. 91214.

★ ★ ★

WCNC, Elizabeth City, N.C., is looking for two air personalities. Send resumes, airchecks to **Rick**

Roberts. . . **Gary Levine**, 98-01 67 Ave. 4G, Forest Hills, N.Y. 11374, sends me some lists from the International Radio Club of America's DX-Monitor newsletter. WSUN in St. Petersburg, Fla., stands for Why Stay Up North? KMA in Shenandoah, Iowa, the career birthplace of a fledgling disk jockey named **Gary Altman**, stands for Keep Millions Advised. KHJ in Los Angeles stands for Kindness, Happiness, Joy and a government list dating back to 1916 shows the calls were first with a boat based in Koko Head, Hawaii.

Levine is working at his college's radio station—WQMC at Queens College, New York. "I engineer a Top 40 oldies show weekly and hold a third ticket and would like to work at a commercial station this summer."

By the way, WOR in New York once belonged to a ship called the California and WLS in Chicago belonged to a ship called the Arborean.

★ ★ ★

Sam Holman has been hired as program director of WIFE in Indianapolis under its new owners. . . . **Snuff Garrett** took over the **Corky Mayberry** show on KFOX in Long Beach, Calif., Wednesday (2), but it was okay because no one in Los Angeles could hear him. Actually, **Don Bowman** was there, too, and they cut a rusty—as we Texans would say—and did a lot of Lubbock, Tex., stuff. **Snuff Garrett** and **Don Bowman** worked on KDUB in Lubbock back in 1957 "when Bowman had dark hair," says Snuff. The only thing at jeopardy about the whole afternoon was whether the station still had a **Corky Mayberry** show after Snuff and Don got through with it.

Put Black Back Into Black Radio Is Group's Goal

By JEAN WILLIAMS

LOS ANGELES—Radio Re-Organizers has been formed by veteran radio programmer Roland Bynum and J. Thomas Smith, to put black back in to black radio.

The operation has also been set up to handle problems facing black radio including lack of research in its own markets, programming and community involvement.

Programming is a major problem with black stations, says Smith. "We are becoming 'Drakenized.' We are grabbing what Bill Drake has thrown down the tube.

"The white stations are trying to get blacker, while the black stations are trying to get whiter. Culturally, the kids are being shortchanged," he adds.

Drake rose to fame 12 years ago at KHJ with "Boss Radio." "It became such a success, stations all over the country jumped on the bandwagon and became imitators of the Drake format. We need to get back to the grassroots," injects Bynum.

Smith contends that when a person punches the radio button, he should know without being told that he is listening to a black station. However, he points out, the announcer should be intelligent, well-read and have something viable to say.

Community involvement is another major area of neglect, according to the pair. "Most black stations are dealing with community in-

(Continued on page 55)

Rock Singles Best Sellers

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As Of 6/1/76

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

- | | |
|--|---|
| 1 BOOGIE FEVER —Sylvers—Capitol 4179 | 21 DISCO LADY —Johnnie Taylor—Columbia 3-10281 |
| 2 SILLY LOVE SONGS —Wings—Capitol 4256 | 22 BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage—ABC 12177 |
| 3 GET UP AND BOOGIE —Silver Convention—Mid. Int'l. 10571 | 23 MISTY BLUE —Dorothy Moore—Malaco 1029 |
| 4 WELCOME BACK —John Sebastian—Warner/Reprise 1349 | 24 ROCK AND ROLL LOVE LETTER —Bay City Rollers—Arista 0185 |
| 5 SHANNON —Henry Gross—Lifesong 45002 | 25 CRAZY ON YOU —Heart—Mushroom 7021 |
| 6 LOVE HANGOVER —Diana Ross—Motown 1392 | 26 MORE, MORE, MORE (Part 1) —Andrea True Connection—Buddah 515 |
| 7 TRYIN' TO GET THE FEELING AGAIN —Barry Manilow—Arista 0172 | 27 LOVE IN THE SHADOWS —Neil Sedaka—Rocket 40543 |
| 8 HAPPY DAYS (From The Paramount TV Series) —Pratt & McLain—Warner/Reprise 1351 | 28 TAKE THE MONEY AND RUN —Steve Miller Band—Capitol 4260 |
| 9 SHOP AROUND —Captain & Tennille—A&M 1817 | 29 I'M EASY —Keith Carradine—ABC 12117 |
| 10 RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale—United Artists 752 | 30 TODAY'S THE DAY —America—Warner Bros. 8212 |
| 11 LOVE IS ALIVE —Gary Wright—Warner Bros. 8143 | 31 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 |
| 12 FOOLED AROUND AND FELL IN LOVE —Elvin Bishop—Capricorn 0252 | 32 RHIANNON (Will You Ever Win) —Fleetwood Mac—Warner/Reprise 1345 |
| 13 BOHEMIAN RHAPSODY —Queen—Elektra 45297 | 33 SHOW ME THE WAY —Peter Frampton—A&M 1795 |
| 14 SARA SMILES —Daryl Hall & John Oates—RCA 10530 | 34 LOVE REALLY HURTS WITHOUT YOU —Billy Ocean—Ariola America/GTO 7621 |
| 15 NEVER GONNA FALL IN LOVE AGAIN —Eric Carmen—Arista 0184 | 35 STRANGE MAGIC —Electric Light Orchestra—United Artists |
| 16 AFTERNOON DELIGHT —Starland Vocal Band—Windsong 10588 | 36 DEEP PURPLE —Donny & Marie Osmond—Kolob 14840 |
| 17 MOONLIGHT FEELS RIGHT —Starbuck—Private Stock 45039 | 37 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") —Cyndi Greco—Private Stock 45086 |
| 18 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. 8196 | 38 YOU'RE MY BEST FRIEND —Queen—Elektra 45318 |
| 19 LET YOUR LOVE FLOW —Bellamy Brothers—W.B./Curb 8169 | 39 HURT —Elvis Presley—RCA 10601 |
| 20 I.O.U. —Jimmy Dean—Casino 052 | 40 THE BOYS ARE BACK IN TOWN —Thin Lizzy—Mercury 73786 |

Rock LP Best Sellers

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As Of 6/1/76

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

- | | |
|--|--|
| 1 WINGS AT THE SPEED OF SOUND —Capitol SW 11525 | 22 DIANA ROSS —Motown M6-861 S1 |
| 2 HERE AND THERE —Elton John—MCA 2197 | 23 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 |
| 3 THEIR GREATEST HITS 1971-1975 —EAGLES—Asylum 7E-1052 | 24 MIRACLES' GREATEST HITS—FROM THE BEGINNING —Tamla T6-254 |
| 4 FLEETWOOD MAC —Reprise MS2225 | 25 OUTLAWS —Waylon Jennings, Willie Nelson, Jessi Colter, Tompal Glaser—RCA APL1-1321 |
| 5 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 | 26 I WANT YOU —Marvin Gaye—Tamla T6-342-S1 |
| 6 COME ON OVER —Olivia Newton-John, MCA 2186 | 27 HIDEAWAY —America—Warner Bros. BS 2932 |
| 7 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 28 NATALIE —Natalie Cole—Capitol ST 11517 |
| 8 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 | 29 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 |
| 9 DESTROYER —Kiss—Casablanca NBLP 7025 | 30 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 |
| 10 ROCKS —Aerosmith—Columbia PC 34165 | 31 RASTAMAN VIBRATION —Bob Marley & The Wailers—Island ILPS 9383 |
| 11 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. BS 2899 | 32 MOTHERSHIP CONNECTION —Parliament—Casablanca NBLP 7022 |
| 12 BLACK AND BLUE —Rolling Stones—Rolling Stones COC 79104 | 33 LOOK OUT FOR #1 —Brothers Johnson—A&M SP 4567 |
| 13 ALIVE! —Kiss—Casablanca NBLP 7020 | 34 BRASS CONSTRUCTION —United Artists UA-LA545-G |
| 14 PRESENCE —Led Zeppelin—Swan Song SS 8416 | 35 GET CLOSER —Seals & Crofts—Warner Bros. BS 2907 |
| 15 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 36 AMIGOS —Santana—Columbia PC 33576 |
| 16 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 37 SILK DEGREES —Boyz n the Sluggs—Columbia PC 33920 |
| 17 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 | 38 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2886 |
| 18 GREATEST HITS —Elton John—MCA 2128 | 39 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 |
| 19 DREAM WEAVER —Gary Wright—Warner Bros. BS 2868 | 40 BREEZIN' —George Benson—Warner Bros. BS 2919 |
| 20 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | |
| 21 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 | |

Inner City Will Beacon Concerts

NEW YORK—Inner City Broadcasting will produce a series of concerts at the Beacon Theatre here under an agreement reached between Dorothy Brunson, general manager of stations WBSL-FM and WLII-AM for Inner City, and Stephen Metz for Beacon.

Agreement calls for a minimum of 12 and maximum of 24 shows over a year period, with first dates set for Sept. 18-19.

Metz and associate Steven Singer also state that Frankie Crocker will present six shows at the theater starting in mid-July, with heavy r&b names on the bills.

S. Calif. Clubs Fight For the Right Artist

By FRANK BARRON

LOS ANGELES—Even though the famed Whisky A Go Go rock club here shuttered last year, there is still a fierce, dog-eat-dog fight among many of the clubs to obtain the right acts.

Most of the bookers in the Southern California area admit that with the help of the record companies, they can make it. Without that help? It's rough, most agree.

After the Whisky switched to stage musicals, many hard-rock acts moved over to the Starwood. But booker Ed Chorán confides that "We're having a little trouble. Everybody is asking for more money. We're always trying to get the right act. We'll give concessions to certain acts."

The club, which can hold 1,000, works on both percentages and/or guarantees. Unlike many other clubs, it is open seven nights a week. Chorán says he would like closer cooperation from the labels. On most nights, the Starwood offers two bands, doing two shows a night. At other times it puts in three acts, with one show a night, much as in concert.

"We get good concert names," Chorán adds. The better name groups sell out the club for each show. The Starwood, he notes, is "not a total rock 'n' roll club. We al-

ways seek the right act, regardless of whether or not they are rock groups. We try to package them properly."

About a mile away, Elmer Valentine of the Roxy says "We have no problems at all." The club has strong record company support, and brings in top notch acts regularly. Open at first as a weekend facility, the Roxy now is open 25 days of the month, according to Valentine, who used to operate the old Whisky.

Meanwhile, at the well-known Troubadour, also in the West Hollywood area, booker Rick Bloom states that record company support is "status quo, but they are not supporting us as heavily as in past years." The club is not presenting the same names as in past seasons, and Bloom admits "We are booking on the strength of the draw. We're into anchor bookings—acts which won't cancel."

He admits he has to be more aggressive now. "We are seeking acts which have public appeal, but we are still looking for new things. We still have to have quality in our entertainment. Overall, things are doing nicely."

The Troubadour has had several unusual bookings, notably science fiction writer Ray Bradbury onstage as a lecturer; club owner Doug Weston performing with friends; and a "feminist movement act."

Sven Holm, who operates the new Smokestack at Redondo Beach, says he packs in his 600-seat house when he brings in a name act, but dies with lesser known names. "It costs me thousands of dollars every weekend if I can't fill the club, and how long can I keep that up?"

The problem, Holm insists, is that even with the name acts that fill the club, the groups demand so much money "it is difficult for the club owner to come out ahead. Still, those are the acts who bring in the customers."

Farther down the coast, Rick Babiracki's Golden Bear in Huntington Beach continues to bring in top names, and draws well on the weekends. There is no heavy competition, and trade comes from surrounding areas.

At the La Paloma Theater (club) in Encinitas, Joel Maiman, a former Shelter Records executive, admits happily that "acts and managers are now calling me. The place is developing a good reputation, and also developing as a rehearsal hall and live facility. This is the emerging place in the San Diego area to break into the market."

(Continued on page 41)

Talent Firm Firms 6 California Major Dates

LOS ANGELES—Wolf & Rissmiller Concerts here has announced its full schedule of six summer outdoor shows with Yes, Aerosmith and Jethro Tull headlining in Anaheim, San Diego and Los Angeles stadiums.

Also, Wolf & Rissmiller will produce its first non-music event, the World Professional Skateboard Championships, Sept. 4-5 at the Long Beach Arena. The firm will follow with a national arena touring skateboard package.

Yes headlines for Wolf & Rissmiller July 17 at Anaheim Stadium and July 18 at Balboa Stadium in San Diego. Jethro Tull plays the L.A. Coliseum Aug. 15 and Balboa the next day. Aerosmith headlines at Balboa Sept. 10 and, in a co-promotion with Fun Productions, Anaheim Sept. 12.

The firm will announce at least one more Coliseum show soon.

5th World Bows 1st R&B Show In Nashville Site

NASHVILLE—Newly formed Fifth World Productions presented its first show at the Municipal Auditorium May 22, the Johnnie Taylor Show with Tyrone Davis, Dorothy Moore, the Dells and the Manhattans. The show was the largest of its kind to be presented here and drew a capacity crowd.

Fifth World was formed two months ago by Donnie Rucker and Henry Dotson of Nashville. Both have been involved in promotions in the past and Dotson was formerly road manager for r&b performer Paul Kelly.

Based here, several concerts are scheduled for the summer in other cities as well as Nashville. Fifth World will concentrate primarily on r&b concerts and promotions.

B'way Players Gain Accolades

NEW YORK—Christine Andreas of "My Fair Lady," Vivian Reed and Chip Garnett of "Bubbling Brown Sugar," and Tovah Feldshuh and John Shea of "Yentl," are among a dozen Broadway entertainers cited by Theatre World Magazine as the most outstanding new performers both on and off Broadway during the 1975-76 season.

Other award winners include Charles Repole and Virginia Seidel, "Very Good Eddie"; Daniel Selzer, "Knock, Knock"; Danny Aiello of Lamppost Reunion; Richard Keltton, "Who's Afraid Of Virginia Wolf?"; Dixie Carter, "Jessie & The Bandit Queen," and Meryl Streep, the Phoenix Theatre.

Theatre World is the annual pictorial and statistical record of Broadway, off-Broadway and other regional theaters throughout the country. The awards were initiated in 1944, and are the oldest of their kind given to performers of the New York theater.

KGB's 2d LP

LOS ANGELES—KGB begins recording its second LP for MCA with producers Kenny Werner and Richie Wise. LP is slated for a fall release.

Sunshine Festival To Build Fla. Fest Site

By SARA LANE

MIAMI—Construction has begun on a \$10 million piece of property that will be the permanent home for a huge music festival site in Northern Florida.

"We're deliberately planning, building and constructing a site that will be one of the largest showplaces in the country," says Conway Kittredge, president of Sunshine Festival, the company in back of the project. Kittredge is one of Florida's leading land developers.

The property, owned by Kittredge, is located seven miles from St. Augustine, the oldest city in the U.S., and is situated along the Matanzas River on two major highways, U.S. 1 and 206 and a mile from Interstate 95.

Out of the total 2,500 acres selected for the site, 80 have already been cleared in a dense, forest-like area which will house a 6,000-square-foot stage, several food concession stands, toilet and shower facilities. Three hundred and fifty acres have been designated for parking and Kittredge estimates that approximately 140,000 cars, campers and trailers may be easily accommodated.

"We'll be able to seat a minimum of a couple hundred thousand concert enthusiasts—not that we're aiming for audiences that large," Kittredge explains.

This park is something new for the Florida land tycoon who's developed major shopping centers all over the state. And it's something he's wanted to do for some time now. "ever since all my kids started going to concerts all over the place."

Kittredge's five-man company includes two producers, Bob Fekete and Carl High. Fekete spent years as a production chief for talent in Detroit, a "high class roadie," he says of himself before he went on to learn the aspects of promotion. Later, he was instrumental in show productions for the Hilton hotel in Las Vegas.

Florida is notorious for its "in and out" concert promoters, "fly-by-

night companies," Kittredge labels them and he's certain his facility will endure. "We're putting something together that will last—a place to create shows and a permanent home for them. Currently, we're handling the whole thing ourselves, but we're not closed to the idea of co-production with other concert firms," he explains.

Kittredge maintains he's ironed out many of the wrinkles that have caused other Florida promoters to throw up their hands in despair. His company has been carefully scrutinized by both state and local officials and he is abiding by the ground rules they've laid down.

"We think we've covered every aspect to make it safe for both the acts and the audiences," he continues. "We won't be selling alcoholic beverages and we'll have a non-uniformed security guard for every 300 persons."

"These will be trained college students. The only uniformed law enforcement officers will be on the outside to handle traffic and parking. The acts, too, will have security from the too avid fan in that they'll be in an area which is fenced off from the general public."

In addition to music acts, other entertainment is planned. Kittredge's timetable for music events will take place between midday and 10 p.m. During the "free" hours, air shows, movies ("old fashioned movies, like W.C. Fields" he says,) will be shown as well as scheduled games and contests.

The first opportunity to test his new facility will come on Labor Day weekend with the premiere of a huge two-day concert. At this point, Sunshine Festival has tentative yesses plus a few definite commitments, but Kittredge is reluctant to name names as yet. The program will feature a variety of musical talent from rock and country to the Southern rock that is so popular in the northern Florida and Georgia area.

Future plans include four to six major shows a year.

Talent In Action

JOHNNIE TAYLOR SHOW DOROTHY MOORE TYRONE DAVIS, THE DELLS THE MANHATTANS

Municipal Auditorium, Nashville

Any one of the acts on this bill is well worth the price of the ticket, and to see them all on one show was an unforgettable evening of entertainment for Nashvillians, who packed the auditorium to capacity May 22.

Dorothy Moore opened with two songs, showing the poise and professionalism of a veteran. She was given two encores closing with "Misty Blue," just out of the No. 1 position on the national chart.

The smooth, synchronized style of the Manhattans was fully appreciated by the audience as it went through several of its biggest hits such as "Sittin' At The Railroad Station," "Here We Are Again," "Hurt," "Don't Take Your Love From Me" and its recent No. 1 hit "Kiss And Say Goodbye."

Tyrone Davis has done extremely well in his field and his show is very much like the r&b shows of years ago, with a heavy horn section and suggestive dancing (he could tone down some of his gyrations and still get his message across). However, the crowd was responsive to his "Baby Can I Change My Mind," "Turning Point," and several slow tunes, when he came back just in time to keep them from becoming restless.

The Dells were a big favorite. All veterans, they were as polished and poised as ever, all attired in pink suits and sparkling.

"Hey You Get Off My Mountain" was among their best works. Taylor came on cool with three female backup vocalists but soon warmed up the audience with "Who's Making Love," "Cheaper To Keep Her," "We're Getting Careless With Our Love," and his new single "Somebody's Gettin' It," from his Columbia LP "Eargasm."

Taylor is an artist who is long overdue the superstar status he has finally achieved and the four encores he received on closing with his platinum single "Disco Lady" proved it.

COLLEEN CLARK

FREDA PAYNE MICHAEL ALLEN

Rainbow Grill, New York

Looking sharp in a lame pantsuit, Payne sounded even sharper May 20 in the opening week of her three-week run here, and should make some label happy now that her recording days with ABC are behind her—a new deal is in works.

Her rich voice needed no microphone accompaniment as she eased through some 15 numbers in a 50-minute set that ranged from an effective strobe-flicker "Babyface" disco arrangement to a strong phrasing of Morris Albert's "Feelings," reflecting her own sentiments on the song.

Payne exhibits the same exuberance today on her first gold disk, "Band Of Gold," as she did when it was high on the chart, and equally good is a medley of tunes from her last ABC LP.

(Continued on page 41)

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WHY IS ?

ANDIRA

Lyricist Taupin Now Turning To Singing

By JIM MELANSON

NEW YORK—Bernie Taupin, "the one who writes the words for Elton John" (from the title of his new book), a recording artist?

Don't rule it out: an album he cut while in Toronto recently is being mixed down in Los Angeles and there's a possibility that it'll be out on Rocket Records this fall.

A whole new career, or rather a return to ideas of recording (he once had a spoken word disk on Elektra)? "No, not really," says Taupin.

"It was just something I wanted to do. I went into the studio with two of Elton's band members, along with some other friends, and simply cut the record using material that already has been done (none of it his own)."

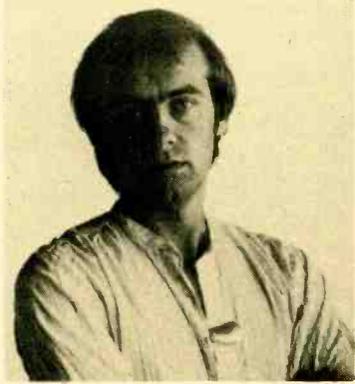
Taupin, who has collaborated on over 400 songs in his writing career so far, explains that "no way" would he ever consider going on tour, even if an LP recording of his did prove successful. He doesn't hesitate to mention that he would "love" to have a single out.

More immediate for the 26-year-old lyricist, though, is work with John on a "secret" film project that he would only describe as involving animation.

There's also the plugging of his new book, "Bernie Taupin The One Who Writes The Words For Elton John" (Knopf), which originally brought him to town.

The book is a hardback featuring some 150 Taupin works with illustrations from a number of artists.

Back to the industry. How does the American music scene impress him these days? "It's definitely



MCA photo

Bernie Taupin: new horizons ahead

healthy." The British scene? "Unfortunately, the music scene in England has been stagnant. It's simply gone to the dogs," he opines.

Aside from their mystery film, what can be expected from Taupin and John during the coming months? "We've completed a double album, and it should be out this fall (November). I think that it's the best we've ever done... it has all new material," he offers.

How does he work? "If the feeling is there, I can write an album in a couple of days." The next step is simply to turn the lyrics over to John, who Taupin describes as being equally facile when it comes to providing music.

Are there any other areas toward which he'd like to direct his creative energies? "I'd be interested in getting an acting role in a television movie or in a motion picture," comes the reply.

Hit Lyricist Sawyer Jobete Writer Keeps Hits Coming

By BOB KIRSCH

LOS ANGELES—What is the common bond between the Young Rascals' first major single in 1965 and Diana Ross' current No. 1 single on the Hot 100?

The answer—both "Ain't Gonna Eat Out My Heart Anymore" and "Love Hangover," along with about a dozen chart singles in between, were co-written by Pam Sawyer, one of the relatively few writers to remain a consistent chart factor over the past decade.

The rest of the track record, including hits like "My Whole World Ended" for David Ruffin, "If I Ever Lose This Heaven" for Gladys Knight & The Pips, "Love Chile" and "I'm Living In Shame" for the Supremes. "If I Ever Lose This Heaven" for the Average White Band and "Last Time I Saw Him" for Diana Ross is pretty impressive for a lady who simply decided a dozen years ago that she wanted to be a writer.

"I was trying to be a lyricist and I married a man who wrote melodies," says the British born Sawyer. "I thought that would be the perfect match, but it wasn't. We had a child and split up, and I just decided I was going to continue writing lyrics rather than getting caught up in being a housewife."

So Sawyer teamed up with Lori Burton, wrote the Rascals' hit and a number of other songs that were at least recorded even if they could not be called hits (including the material for a Burton LP on Mercury) and eventually, in 1967, teamed up with Motown.

"Lori and I introduced ourselves to the Motown people at a publisher's dinner in New York and asked if we could be writers," Sawyer says. "We signed, and we commuted to Detroit on weekends until the label moved to Los Angeles. Lori had left by that time, and I continued with a number of different writers."

Signed as a staff writer to Motown's Jobete publishing company, Burton finds the competitive atmosphere at both Motown and Jobete stimulating. "Berry Gordy is a catalyst," she says. "He's charismatic and he's a man we all respect. We have our verbal disagreements, but he's a man who will get all the writers together and listen to all opinions. Barney Ales is also a help. All the writers get an equal shot. As for working within a large group of writers, I think it keeps us all a bit sharper."

Sawyer considers herself basically a lyricist, yet she does not sit at home or in an office jotting down lyrics to match up with melodies that might happen her way.

"I can't simply go home and work on lyrics by myself," she says. "I really have to work directly with whoever is doing the music. If I'm alone I'll get bored after four lines and that's the end of it. Writing lines alone is like doing an assignment, a job. Bouncing material off someone else is fun."

"I much prefer to work with a piece of a melody rather than a whole melody," she continues. "A" (Continued on page 44)

• Continued from page 40

"Out Of Payne Comes Love," or as she puts it in the intro, "It's lovesong time."

Other "audience pleasers"—and the group ranged from mid-20s to late 50s for the most part—included a solid arrangement of "The Last Blues Song," a strong beat on Barry Manilow's "Baby I Need You Now," and effective gestures in literally painting a voice picture with a singing calliope beat on "Carousel" from "Jacques Brel Is Alive And Well And Living In Paris."

As the opener, Michael Allen, newly signed to Elektra, gives promise of a good MOR future, but needs more work to vary his range of tunes. He was effective with his first single, "Something Super." He belted out a good "If They Could See Me Now" from "Sweet Charity" and Kern's "Nobody Knows You When You're Down & Out," and a solid tribute to Mabel Normand in "That's Mabel!" from "Mack & Mabel." STEPHEN TRAIMAN

JOHN GARY

Royal Hawaiian Hotel, Honolulu

John Gary has made a living out of songs of love, and his premier Royal Hawaiian Hotel visit—he's in the Monarch Room, through July 18—is a romantic affair, capitalizing on Gary's relaxing warmth.

His boyishness is gone; a beard and dapper sophistication suggests his true age—the mid-40s. But like a bottle of good wine, the aging process has yielded a savory brew.

His show opens and closes with songs associated with his career—the opener is "Portrait Of My Love," the finale is "More." In between, however, one gets to sample his romanticism, via such tunes as "Feelings," "You Are The Sunshine Of My Life," "And I Love Her So."

He also dishes out a clutch of fetching impressions—Richard Burton, Walter Brennan, Gregory Peck, Paul Lynde, John Wayne—and works in the evolution of one song, "O Solo Mio," embracing a variety of styles: As an operatic crooner, a la Enzo Stuarti, as a balladeer like Tony Martin, and as a rocker like Elvis Presley.

He introduces a cassette recording of his boy soprano era, wherein his high tones sing out on "Danny Boy," from a vintage radio show featuring George Jessel. The whole bit may sound corny, but evolves into a neat update when yesterday becomes today via an in-person segue with the orchestra conducted by Ritchie Crabtree. WAYNE HARADA

FIFTH DIMENSION

Magic Mountain, Valencia, Calif.

Florence LaRue Gordon was absolutely dazzling in the opening engagement Saturday (29) of the Fifth Dimension at Magic Mountain's Showcase Theater. Using a backup of several musicians with accent on percussion and bass guitar, the group emoted, sang, danced through all of its major hits, including "Up, Up And Away," "Stoned Soul Picnic" and "Wedding Bell Blues." Marjorie Barnes led the way on most of the medley of hits, though she is relatively new to the group. "Aquarius/Let The Sun Shine In" was phenomenal in staging and in vocal performance.

The astonishing magic of the group is that each individual is an outstanding solo vocalist, yet each sings harmony for the others. With more than a dozen songs, all produced and highly dramatic visually and musically, the

S. Calif. Clubs

• Continued from page 40

The former Grass Roots manager says he hopes to expand his 350-seat theater-club into a 500-seater. "Right now we can book acts which play for big money, but I'd still like to see more record company support down this way. Truthfully—I do worry sometime."

Joe Porter, formerly with Berry Gordy, is booking talent for the soon-to-open Dillon's in the Westwood area here. He wants to bring in a broad range of acts. He also realizes he needs the record company support, but says he can get that.

Overall, the theme seems to be the same—if the labels help, the clubs can make it. If not—it's a struggle.

Talent In Action

group received a standing ovation at the end of its nearly one hour onstage.

Most impressive, however, was Gordon who was charming, vivacious, dynamic... especially on "One Less Bell To Answer." She has all of the stage presence of any movie/stage actor/dancer/singer you can imagine.

The seven years since the group was formed have given her more poise, more stage command and has not lessened her beauty. It was difficult to realize that her 10-year-old son Chris was sitting in as understudy onstage during the show for the percussionist. CLAUDE HALL

BONNIE RAITT SIPPY WALLACE ROOSEVELT SYKES

Cocoanut Grove, Los Angeles

Alternating between blues numbers and folk-rockers, Raitt charmed an overflowing house here May 30. As usual, her selection and variety of material was beyond reproach.

The set opener, Mississippi Fred McDowell's "Kokomo," established the mood of the evening. The fast blues number afforded Raitt an opportunity to display her considerable talents as a slide guitarist.

"Love Me Like A Man," J.D. Souther's "Run Like A Thief" (her current Warner Bros. single) and a touching rendition of Paul Siebel's ballad "Louise" reflected Raitt's vast interpretive abilities.

Halfway through the set, the four-piece backup band was joined by Raitt's former producer, guitarist John Hall of Orleans. In addition, a sax man and a supporting vocalist were utilized on several numbers.

"You Got To Know How" and "Don't Advertise Your Man" were performed with the aid of veteran blues artist Sippie Wallace who had performed her own set earlier in the evening.

Also presented was "Sugar Mama," "Good Enough," "What Do You Want The Boy To Do" and "You've Been In Love Too Long" which closed the set and evoked a rousing encore call. Raitt responded with the beautiful "Blowin' Away" and a spirited medium-tempo version of Stephen Stills' "Bluebird." All in all, an excellent show by a talented, uncompromising artist.

Roosevelt Sykes, a blues pianist who cut his first record in 1929, opened the evening. Attired in a light gray suit and porkpie hat, Sykes per-

formed standards like "On The Sunny Side Of The Street," "Sweet Lorraine" and "Tennessee Waltz" as well as a variety of blues and boogie woogie numbers.

The piano style he displayed was a rambling, inaccurate one, but the feeling he imparted to his music more than compensated for any technical sloppiness. The genial Sykes had earned the admiration of the crowd by the end of his 40-minute set.

Sippie Wallace followed Sykes with her own solo set of piano blues. Still recovering from a stroke she suffered five years ago, Wallace is a fragile woman who plays in a simple, straightforward blues style. MITCH TILNER

WALLACE COTTON BAND

Nine of Cups, Tulsa

If the devil could play fiddle he'd play like Randy Crouch of the Wallace Cotton Band. This seems to be the popular opinion of just about anyone who has seen this band in the months since it took the name off a diesel truck near its home in Colorado Springs.

Don't let Colorado Springs fool you, however—the bulk of the band is made up of Okies, a Texan and one person from New Mexico, and they do an excellent job of proving you don't have to be from Austin to be progressive country.

The Nine of Cups has long been the prime listening room for new and regional acts, and it appears they hit the jackpot with Wallace Cotton May 17.

Because it isn't quite fair to make comparisons between old and new talent, let it suffice to say that Randy Crouch is a fiddle player well worth watching. His versatility can best be seen in the group's closer "Orange Blossom Special."

During that number alone he ranges from the traditional arrangement to an Irish style and back, catching several other styles in between without losing touch with what he's playing. He manages to blend styles in a manner that allows the audience to slide easily into various moods communicated by his playing.

Don London plays lead guitar and sings most of the group's vocals, which extend from originals which are well arranged and thought out to established progressive and traditional country songs. (Continued on page 44)

Spreadeagle Co. Spreads Its San Francisco Wings

SAN FRANCISCO—Spreadeagle Productions, operated here by Lou Bramy and Walter Herbert, is becoming the most active and aggressive production/management company in the Bay Area.

The operation umbrellas the management company, Herbert & Bramy, Inc.; the production company, Spreadeagle; and the publishing company, Hitman Music. The two owners are also now implementing an art department and in the near future plan to set up in-house advertising. "We're building a record company here," says Bramy.

Herbert is former production manager for Santana. Bramy, whose dad Al runs Eric-Mainland Distributing in the area, grew up with the record business in his veins. "My first job was pulling orders in my dad's warehouse," says Lou. He worked up to doing West Coast FM promotion for Warners and national promotion for Famous Music.

Firm's first band, Journey, "hand-picked" by the two, was signed to Columbia in 1974. Journey has made two albums since, and received extensive promotion from Columbia, including a special charter airline cruise out of Atlanta recently for media and executives (Billboard, April 24). A new logo has been developed for the band by Mansfield and its next LP may be a two-record set.

Mingo, a six-man group led by 21-year-old percussionist/arranger extraordinaire Mingo Lewis, was

signed to Columbia in March. An initial album co-produced by Lewis and Bramy is due in August. Mingo, like two of Journey's players, was formerly associated with Santana.

Yesterday & Today, a heavy metal East Bay quartet that has worked hard on the local nightclub/Winterland circuit, is in the final stages of contract negotiations with London.

The Inner Circle Band from Jamaica is now in San Francisco completing an album which Spreadeagle will shop around to the various labels who have already expressed interest.

The firm plans further exploration of the Jamaican scene. "There's a lot of jazz happening in Jamaica that no one knows about," says Bramy. "The thing about Jamaica is that everyone and his mother makes records so you've got to weed out thousands rights off the bat."

"But we've got plenty of ideas for promoting the music. We'll put up Jamaican backdrops for our shows and we'll have an information booklet that will go with every ticket someone buys for an Inner Circle concert."

Bramy noting the recent profusion of production companies in the Bay Area comments: "Herbie and I were lucky because we were a few years up on everyone in the area. David Rubinson's been here awhile and I respect what he's done but there's a whole new wave coming out of this area."

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Talent In Action

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London is as versatile with vocals as Crouch is with the fiddle. His last set of the evening included "Spring Creek," an original about a creek near Tulsa, "Rolly Polly," "Wild Side Of Life," "Lost In The Ozone," "Six-pack To Go" (done in the Hank Thompson style), and "Red River Valley/Desperados Waiting for a Train."

RICHARD FRICKER

SHANDI SINNAMON

Tack Room, Diplomat Hotel, Miami

Miami singer/songwriter Sinnamon, who last year was signed to Elektra-Asylum, opened May 17 in what must be one of the most difficult rooms in the U.S. A loud, boisterous over-40 crowd is enough to deter even the most seasoned performer.

And seasoned, Sinnamon isn't. Although she shows potential for becoming a good strong act, she was completely out of her element in the Tack Room. She needs a "listening" room, not a room in which she has to combat noisy conventioners and a saucous singles bar.

Sinnamon's voice is strong and gentle in turn. She is a first-class singer, but at the moment that's all. At this point in her career, she vacillates from one style to another—a hard-driving rock singer a la Linda Ronstadt, an Olivia Newton-John plaintive country singer and then a folk singer. It's all been done before and Sinnamon shows enough talent to become her own singer, not following in footsteps of others.

Signings

Starz, New York rock quintet managed by Kiss's Bill Aucoin, to Capitol. . . . Lou Donaldson, jazz saxman, to Atlantic-distributed Cotillion Records. . . . Willie Tee, New Orleans pianist-singer on UA, to Clive Fox Music.

The Friends of Distinction, Floyd Butler and Harry Elston, to Tentmakers Management. . . . Softones to Universal Attractions.

Barbara Carroll to Blue Note. Pianist just returned from a tour of the Far East as pianist for Rita Coolidge and Kris Kristofferson. . . . Heart to IMC for agency representation.

There is a definite need for strong management to point this pretty young lady in the right direction. She moves extremely well onstage and the minor flaws of lighting, staging, segues and patter between tunes can be easily corrected.

She has poise, works hard and is visually appealing. She is ably backed by her own five-piece band. With a little work, Sinnamon can become a fine act playing concert dates for younger audiences.

SARA LANE

RICHARD "GROOVE" HOLMES TRIO FEATURING BRENDA JONES

Hopper's, New York

Jazz organ has always been a very powerful vehicle for preaching the blues and Holmes is perhaps better at getting the message across than most others. Always a trendsetter on this instrument, he has recently reached into another direction—instead of using a guitar or saxophone as a third voice, he has added another keyboard player.

Khalid Moss plays a variety of instruments (electric and acoustic piano, synthesizer), which blend in beautifully with Holmes' organ and synthesizer work. The effect is very different and pleasing. Drummer Mel Roach keeps things propelled at a steady pace with some excellent controlled power, while Holmes plays the key role.

Holmes is one of the best organists because of his ability to bring down the music to a gut level. Whether he's playing a slow blues with all the stops pull out or a spirited version of "Green Dolphin Street," he has the audience toe-tapping, hand-clapping and foot-stomping.

Jones was brought to the stage halfway through the set and demonstrated a very strong blues voice a la Etta Jones. She can really belt out a song and is matched perfectly by the accompaniment of the Holmes trio. Stand out numbers off Holmes' Flying Dutchman release was her "This Is The Me Me."

JIM FISHEL

L'IL ALBERT'S WORKSHOP

Kauai Resort Hotel, Kauai, Hawaii

In his premier engagement since leaving the ranks of the Society of Seven combo, Albert Malignat—leader of a new nine-member ensemble known as L'il Albert's Workshop—displays high-energy depth and breadth as a front-and-center entertainer.

The Workshop concluded a two-week engagement here May 30. The hour-long show exhibits L'il Albert's versatility as a lead singer, dancer, and impressionist, and that "Good things come in small packages" adage applies here: Albert is a figurative giant.

He's performing several tunes from his first Silvercloud album, "Movin' In," including a likely single, "Daydreamin'." His song selection is sound, and mostly new, ranging from "You Do The Voodoo," "Movin' In," and "Loose Woman" from his LP, to "Ease On Down The Road" and a medley of Earth, Wind and Fire rockers that spotlight his understanding of the current tempos.

His impressions are fetching, notably Stevie Wonder, Jose Feliciano, and Ray Charles. His finale is a different kind of a bicentennial sizzler: A tribute to the American blues.

WAYNE HARADA

Closed Circuit

• Continued from page 3

available in 150 cities, mostly in the Eastern half of the U.S. so far. It has just become available in the San Francisco area and projects adding 50 more cable tv systems by mid-summer.

The company broadcasts signals by satellite or microwave towers to its market cities. It operates by leasing a letter channel from each participating closed-circuit broadcaster. So far, it has not entered any markets where there is already a competing pay-tv channel operating.

Fees to the individual viewer for receiving Home Box Office programming average \$6 monthly. For this, the home viewers get some 12 hours of daily programming. Featured are about six recent theatrical movies per week.

Campus

APA Wooing Collegiate Act Buyers

By JIM FISHEL

The following is the second of several installments featuring the reactions of major booking agencies on the subject of college concert dates. In the coming weeks, agencies involved in all musical areas of the business will be included.

NEW YORK—The Agency For the Performing Arts (APA) says it will continue to get more involved in collegiate concerts, while at the same time enlisting the aid of more outside professional promoters.

According to a spokesperson, there may be a lessening of interest in campus concerts this fall because acts are pushing for record sales and campus concerts generally do not generate record sales like a concert does off campus. Also campuses often seem not to realistically know how tour costs have jumped and the kind of money acts therefore require.

Slow decisions, changing student populations and cumbersome book-keeping are among the problems encountered by APA on campus.

Pricing of its acts is done according to chart activity, need to fill existing tour dates and the past performance of the group.

Two of the country's fastest growing agencies (Gemini Artists Management and Monterey Peninsula Artists) also offer some interesting input on the subject—polled in a recent issue.

Rand Stoll of Gemini Artists says colleges will continue to play a goodly part in his agency's overall business. Professional promoters are also playing an active role in many Gemini dates, including Mike Belkin, Tony Ruffino, Alex Cooley, David Forrest, Rick Kay and J. Bogle.

This agency, involved in rock, soul, theater and the performing arts, may have a lessening of interest in campus concerts because many schools may not have big enough venues, thereby presenting production problems.

Among the emerging trends, Stoll sees, are more mixed bill concerts, more block booking and more co-promoting of dates by professional promoters.

The main factors in the Gemini pricing structure are past performance, need for certain exposure, chart activity and the size of the school.

Carmel, Calif.-based Monterey Peninsula is also continuing to grow in its amount of campus business. Dan Weiner and Fred Bohlander, co-owners of the agency, feel professional promoters will also work more campus dates in the future. Among the promoters they have worked with are Beach Club Booking, Concerts East, Windy City Productions and Reggae.

The artist roster of Monterey is 44% blues, jazz and pop, 40% rock; 15% country; and 1% comedy. Among the gripes Bohlander and Weiner have when working with schools are the slow decision-making process, the basically poor promotion of events and the relative poorer facilities found on campus.

The one basic trend they see emerging in the future is the ever-present co-promoting of events.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (20,000 & Over)				
1	WINGS—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, May 27	21,360	\$8.50	\$178,398*
Arenas (6,000 To 20,000)				
1	ELVIS PRESLEY—Satellite, Myriad, Oklahoma City, Oklahoma, May 29	15,241	\$7.50-12.50	\$176,278
2	CHICAGO—Wolf & Rissmiller, Convention Center, Anaheim, California, May 24	8,518	\$6.50-\$8.50	\$ 67,076
3	LYNYRD SKYNYRD/ATLANTA RHYTHM SECTION/TED NUGENT—Alex Cooley, Municipal Auditorium, Mobile, Alabama, May 25	10,000	\$6-\$6.50	\$ 60,000
4	TUBES/THE RUNAWAYS—Wolf & Rissmiller, Shrine Auditorium, Los Angeles, Calif., May 28	4,693	\$5.50-\$7.50	\$ 35,502
5	BLUE OYSTER CULT/R E O SPEEDWAGON—Daydream Productions, Lakeview Arena, Marquette, Michigan, May 28	3,242	\$5-\$6	\$ 16,677
Auditoriums (Under 6,000)				
1	BOB MARLEY & THE WAILERS/LITTLE ANTHONY—Pacific Presentations, Old Spanish Days, Santa Barbara, California, May 31	4,000	\$6.50-\$8.50	\$ 28,785*
2	BOB MARLEY & THE WAILERS/LITTLE ANTHONY—Wolf & Rissmiller, Civic Auditorium, Santa Monica, California, May 27	3,679	\$6.50	\$ 23,995
3	WILLIE NELSON/TOMPALL GLASER/FLYING BURRITO BROTHERS—Cowntown Productions, Municipal Auditorium, Kansas City, Missouri, May 30	2,700	\$6.50	\$ 21,000
4	MELBA MOORE/LOU RAWLS—Eugene Harvey, J. F. K. Center, Washington, D.C., May 30	2,700	\$5.50-\$8.50	\$ 20,500*
5	CHARLIE DANIELS BAND/LES DUDEK/SAILOR—Wolf & Rissmiller, Golden Hall, San Diego, California, May 30	2,367	\$5.50-\$6.50	\$ 14,939
6	CHARLIE DANIELS BAND/LES DUDEK/SAILOR—Wolf & Rissmiller, Civic Auditorium, Santa Monica, California, May 29	2,226	\$5.50-\$6.50	\$ 14,458
7	CHARLIE DANIELS BAND/LES DUDEK—Wolf & Rissmiller, Music Hall, Tucson, Arizona, May 26	2,280	\$5.50-\$6.50	\$ 13,612
8	BLUE OYSTER CULT/RUSH/SUNBLIND LION—Daydream Productions, Brown County Arena, Madison, Wisconsin, May 27	1,727	\$5.50-\$6.50	\$ 9,305

Hit Lyricist Pam Sawyer

• Continued from page 41

finished melody kind of locks me in. If I've got a piece and a chance to move around, I'm better off. And if I don't finish a song in a day or so, it's likely I'll never finish it. I guess I'm basically lazy."

She says she likes to help with melodies. "I'm very involved in the melody," she says, "but I often get a lot of help on the lyrics from whoever is writing the music. I listen as the melody is being written or played, and most of the best things are done in a kind of informal fashion."

Among the writers she has collaborated with, Sawyer lists Lori Burton, Jimmy Roach, Gloria Jones, Frank Wilson, Michael Masser and Marilyn McCleod (who co-wrote "Love Hangover" and who Sawyer calls "immensely talented as a writer and singer") as some of her favorites.

As for the wide variety of artists she has written for, Sawyer says she tries to keep abreast of who has LPs coming up and what the artist in question is looking for. "We're generally told if an artist wants uptempo or ballad material or disco," she says, "and we try to write for that particular need."

As for the wide variety of writing partners she has worked with, she says she either hears bits of melodies in the Jobete offices and suggests to a writer that the two of them get together, or a writer will come to her with a melody.

Sawyer also tries to attend recording sessions, particularly with "producers who give the writer some chance to help on the interpretation of the song. Hal Davis is good like that," she says.

"Some writers feel they must have a followup to a big hit immediately," she adds, "and are uncomfortable with a hit. I like it. It's a real psychological shot in the arm to know people still want to listen to my stuff."

Magid Opens Club In Suburban L.A.

LOS ANGELES—Lee Magid, veteran personal manager (Iron Butterfly, Della Reese) has opened a new-talent-showcase nightclub in Encino, Cafe Concert.

The Ventura Blvd. nitery has scheduled local talent in the fields of jazz, folk and comedy plus a Wednesday evening songwriters showcase.

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Studio Track

By BOB KIRSCH

LOS ANGELES—At Woodland Sound Studios in Nashville, Kathy Twitty (stage name Jessica James) has been in the studio with producers Snuffy Miller and Conway Twitty. Engineering chores were handled by Les Ladd.

Eddie Kilroy has been in producing Benny Barnes, Bobby Borchers and Mickey Gilley, with Ladd involved in those sessions as well. The Samuelson Brothers came in from Sweden to do some cutting with engineer David McKinley, and Ron Chancey of Creative Productions was in doing spots for Kellogg's with Tammy Wynette, Johnny Carver, Eddy Raven and Jerri Kelly handling the vocals.

Dave Burgess of the newly reactivated Republic Records came by to do some work with Nate Harwell. Mastering man Denny Purcell has been in the new Westlake mastering room working on projects for Barefoot Jerry, Barbara Mandrell and Gene Autry. Singles have been cut for Mickey Gilley, Billy "Crash" Craddock, Glen Martin and Glen Smith.

In other Woodland work, Euel Box of Mulberry Square Productions was in cutting the soundtrack to the movie "Hawmps." Les Ladd engineered.

Finally, congratulations to Mary Lynn Campbell, who joins the Woodland staff coordinating publicity.

Studio By The Pond is a new facility doing well in Hendersonville, Tenn., outside Nashville. Owner of the studio is Lee Hazen, a senior engineer at Woodland Sound Studios until 1971, then becoming an independent engineer. Starting in June of 1971, Lee has been investing in his own equipment. Until several months ago, Hazen's main business was remote work, including projects for the Heartwarming label.

Now, a new 24-track MCI board with M 24 Dolbys and an MCI 416 light meter board has been installed in a facility in Lee's home.

In the studio have been Marie Cain, with Kyle Lehning producing and engineering. Bobby Gosh for Grapefruit Production, with Kyle Lehning and Ronnie Haffkine producing; Dr. Hook working with the same pair and England Dan & John Ford Cooley, with Lehning producing and engineering. Ray Griff was in producing himself, with Lee Hazen at the boards.

In remote work, the Inspirations were cut with Marvin Norcross producing and Hazen engineering, while the Couriers were cut with Jessie Peterson producing and Hazen at the boards.

At Village Recorders in Los Angeles, the Brothers Johnson, who have a huge LP in "Look Out For No. 1," were in with producer Quincy Jones and engineer Bruce Swedien. Ric Holmes produced himself, with Ken Klinger at the boards, and Mayuto, new ABC act, worked with producer Esmond Edwards and engineer Gary Starr. Kathy King is producing and engineering a number of classical projects for Westminster, while Wah Wah Watson did some work with producer David Rubinson and engineer Fred Catero.

Sidney Barnes produced himself for Columbia, with Gary Starr working the boards. Abner Spector

Perren Has Climbed High Since His Checker Start

By BOB KIRSCH

LOS ANGELES—The Sylvers and the Miracles have at least two things in common—both have enjoyed No. 1 singles on the Hot 100 over the past few months and both singles were produced by the same man, Freddie Perren.

Perren, currently working with the Sylvers and Tavares, has apparently developed into one of the hottest producers in the business in the past year. But, like most "overnight successes" in the record business, Perren has more than paid the proverbial dues.

"I have a degree in music," Perren says, "and in 1964, while I was still in college, I began doing some arrangements for Chubby Checker. I started combining street learning and classroom learning in music, and I went from the early projects to Motown, where I stayed for seven years."

At Motown, Perren became part of The Corporation, as the Jackson 5's producers were somewhat cryptically identified. The group, of course, ran up a long string of top 10 records in the late '60s and early '70s.

Perren's last project at Motown was the Miracles, who came up with a No. 1 single and album in "Love Machine" and "City Of Angels." From Motown it was straight to the independent ranks, a No. 1 single with the Sylvers in "Boogie Fever" (co-written by Perren as well as produced by him) and now Tavares.

"I look for the sound of a group or artist, rather than taking my sound and imposing it on the artist," Perren says. "The Miracles did a message LP and it worked. With the Sylvers, they're a very young group and great to work with and I looked for a young, energetic sound."

"I was with Motown in 1973 and Smokey Robinson asked each staff producer to come up with a couple of things," he explains, tracing the Miracles LP "I came up with 'Do It Baby,' which got the guys back on the Hot 100. They were already into the concept of 'City Of Angels,' and I'm not married to my material if I hear something else I think is a hit,

and I knew 'Love Machine' was a hit. So we did the album."

How does Perren work? "I have a demo studio in my home," he says. "The artists come up and listen to my material and I listen to what they have and we all decide what will be done. I play a variety of instruments, so I can make my own tracks at home. We put an artist's vocals on so they can live with it a while, and then we head into the studio."

"I'm not a dictator," Perren says in answer to a question about how much he controls sessions. "I have ideas on how the total project should sound, but there is always other input. When you work with talented people, you can be sure they will also have ideas."

As well as producing, Perren is also involved in writing and publishing. "I look for a good song, a good hook," he says. "And as I've said, I don't have to write it. I have a publishing company, and Kenny St. Louis and Chris Yarian (who is also Perren's wife) are two of his more prominent collaborators. "I prefer to work with a lyricist," he says, "because I may have a hook and a few lines but I like to concentrate on the melody."

As for his arranging, Perren generally handles all of rhythm tracks, as well as lending a helping hand on the strings and horns. "I put it all down on paper," he says, "but when you work with guys like Wade Marcus, Tom Sellers and Gene Page, it makes it pretty easy. They use what is usable and they give you back even more."

There is another reason, however, for Perren writing down his arrangements. "You can play a musical figure and different musicians will write it down differently because of the small subtleties in music," he says. "So, it is better for me to have it handy. There are gigantic producers who don't read or write music, but this works for me."

Perren does stress, however, that the artists also play a great role in arrangements. "Take Tavares as an example," he points out. "I may ar-

was in cutting Billy Perry, with Nat Jeffrey at the console.

In notes from around the country: Frankie Valli is due at Sound Factory West shortly in Los Angeles to begin his next LP. Bob Gaudio will handle production.

Andrae Crouch & the Disciples are working on a soul/gospel set at Mama Jo's In North Hollywood. Leon Russell, Michael Brecker, Al Perkins and Joe Sample were in lending a helping hand. Crouch and drummer Billy Maxwell handled production.

Richard Green, Peter Walsh and Bill Elliott (all former Seatrain members) and Jim Hodder (once with Steely Dan) were in Wally Heider's San Francisco Studio last week working on the next Rowan LP.

Lew London's LP is being mixed by Steve Burgh at Philo Recorders in North Ferrisburg, Vt.

At the RCA Studios in Los Angeles, Eric Miller has been producing a number of projects for the RCA distributed Pablo label. Henry Mancini was in with engineer Mickey Crofford, working on score to a new movie titled "Skipping." Carmen Dragon did some produc-

tion work with Ed Farrow, and D.J. Rogers, was in producing himself. Don Holden worked the board for D.J.

Harvey Fuqua was in with the New Birth, handling the production chores for the group's next album. Dick Griffey was also in handling production for Cornelius-Griffey Productions. Juice Newton & Silver Spur, one of the better new pop/country groups around, came by to work on their next project with producer Bones Howe. Pete Abbott worked the boards. Morgan Ames was also in cutting.

Finally, John Denver was back at RCA recently. As always, Milt Okun handled production. Mickey Crofford engineered.

Things continue to move at Columbia Recording Studios in Nashville. In recently were Charlie Rich, Marty Robbins, Freddy Weller, Johnny Duncan, Johnny Paycheck, Katy Moffatt and Faith O'Hara, all under the watchful production eye of Billy Sherrill. Connie Smith and Moe Bandy were also in cutting, with Ray Baker handling production on those projects. George Richey produced Sonny James and Henry Strzelecki produced David Wills.



MCA photo

FUNKY SESSION—Grand Funk has a new producer, Frank Zappa. Group is currently in the Record Plant in Los Angeles following the laying down of tracks in the band's own studio in Michigan. The LP, tentatively titled "Good Singin', Good Playin'," is the group's first effort for MCA. From left, Funk member Mel Schacher and producer Zappa listen intently while Mark Farnier, Craig Frost and Don Brewer harmonize into the ashtray.

range the basic harmonies and parts, but these guys really create the song. They go home or on the road with cassettes and come up with all kinds of things."

Another way that Perren tries to ensure good product is his use of the same engineer and musicians on each session. "I work with Larry Miles, who is a truly great talent. I can devote more time to the recording at hand, because Larry generally knows the sound I'm looking for. As for the musicians, if I can keep the same basic rhythm section, it's a major help."

As if one hadn't guessed, Perren is an organized person. "I believe in organization and punctuality," he says. "Like with the Tavares project, I typed up a schedule and sent it to everyone involved, just like a memo. And we stuck right to it. Some guys can have big hit records while they're stoned, which is fine. But I can't do it."

As for the future, Perren will continue to work with the Sylvers and Tavares, and is presently cutting material on several new artists signed to his production company.

He will also continue to avoid getting caught in a disco-only compartment, feeling that he is "dealing with performers as well as singers. To give them 10 uptempo tunes takes away from their ability to sell a ballad on stage."

Perren is black, yet his records have consistently showed up in the upper echelons of the pop charts as

well as on the r&b lists. Does he consciously try for crossover?

"I think crossover," he says, "because that's a part of my background. I grew up in New Jersey, and r&b radio didn't come on the air until three in the morning. So I grew up with pop."

Does he think there is any discrimination concerning black producers with white artists and vice versa? "No," he says. "Guys like Dennis Lambert and Brian Potter have shown that white producers can do wonders with black artists, and I've been approached by white acts recently. I'd like to see a lot of producers cross lines like that."

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Jazz

Ferguson
Blows For
Students' \$

LAS VEGAS—The Las Vegas Jazz Society presented Maynard Ferguson and his band Thursday (3) at the Stardust Convention Center in a fund-raising concert to raise cash to send the Univ. of Nevada at Las Vegas jazz ensemble to the Montreux Jazz Festival this July.

The concert, with all tickets \$8, was the first presented at the Stardust which donated its facilities, according to Monk Montgomery, society president.

The local school plus one other U.S. college are the only two collegiate groups invited to perform at Montreux.

In the past the jazz society has held Sunday afternoon concerts at either the school or at the Hacienda hotel. Montgomery explains that the Stardust was used because of its large seating capacity.

Bastille Opens

HOUSTON—La Bastille, a new jazz club opened Tuesday (1) with the first name band George Benson playing for three nights. Hubert Laws (4-6), Steve Goodman (7-8), Kenny Rankin (9), Charlie Mingus (10-13), Eddie Harris (15-20), Rahsaan Roland Kirk (22-27) all follow.

Other bookings: Esther Phillips

(Continued on page 62)

Philadelphia Gets
A New Jazz Nitery

PHILADELPHIA—While the center city Just Jazz turned discotheque because the room couldn't fit suitable jazz names to its budget, a new jazz room blossoms out in the west sector of the city at Charlie's Playboy Lounge.

Owner Charles Lisby, a graduate of the Royal Conservatory of Music in Toronto where he played flute and clarinet with the Toronto Symphony, became a jazz devotee in 1954 when he organized his own band. Later, he started playing with smaller jazz groups, including that of Sonny Stitt.

Charlie's Playboy Lounge is the only room now where fans can watch jazz performances on Monday, Wednesday, Thursday, Friday and Saturday nights, plus a Saturday afternoon session from 4 to 7 p.m.

The room takes a \$3 cover charge and Lisby prefers to feature single jazz vocalists and instrumentalists. He finds the singles cheaper than bringing in jazz groups that might not be attractive to his clientele.

It's not rock nor jazz with electronic gadgets for Lisby's room. Preference is for the best jazz of the late 1940s and the 1950s. There is also a house band in the Gerald Price Trio made up of the top jazz sidemen in town who can also back anybody coming in.

Since acquiring the room, Lisby

has brought in Little Jimmy Scott, Johnny Hartman, Dakota Staton, Gloria Lynn, Al Hibbler, Irene Reed, Sonny Stitt, Illinois Jacquet and Milt Buckner.

Jersey Library
Series Success

SHREWBURY, N.J.—A jazz concert by a group called Soprano Summit, wound up the season's series of music concerts May 16 at the Monmouth County Library here, assuring the return of jazz to the library next season.

Some 500 jazz fans turned out for the concert, which was sponsored by the Monmouth County Library system with a grant from the National Endowment for the Arts.

John Livingstone, director of the library system, says he has received another grant from the National Endowment for the Arts for two concerts a month, and that jazz will be included in the series starting next fall.

Soprano Summit is a five-piece unit led by Kenny Davern and Bob Wilber, both on soprano sax and clarinet, Marty Grosz, guitar and vocals; Fred Stoll, drums; and substitute bassist, Major Holly. Group's debut record album, "Soprano Summit," is on the World Jazz label.

Jazz Beat

LOS ANGELES—Bill Hassett, owner of the Buffalo Statler Hilton hotel, who is partners with Tony Bennett in the new Improv label, had Earl "Fatha" Hines playing his Downtown lounge for three weeks to coincide with the recent release of Fatha's first LP for the label.

The LP was recorded at the club which is currently playing Marian McPartland through Sunday (13) to be followed by Charlie Byrd through June 27.

Vocalist Cheryl Grainger is trying a solo effort now that plans for a tour to promote the Warner Bros. LP "Magical Shepherd" have been cancelled. Playing on the date are Miraslav Vitous and Herbie Hancock.

Blue Lady, a New York based jazz-rock band, will be featured June 29 on a 90-minute live concert broadcast over KCSN-FM in Los Angeles. Vocalist Ronni Harris is the lead voice. Group records for Sounds of the City Records with its first single "Morning Light" backed with "Sweet Song." Don Rader's first LP for PBR International features such sidemen as Alan Broadbent, Ray Reed, Fred Atwood, Jim Nelson and Jack Arnold. Rader, a former trumpeter with Woody Herman, Maynard Ferguson and Stan Kenton bands, plays flugel horn, trumpet and pocket trumpet. He wrote five of the tracks and handled all the arrangements. LP is titled "Don Rader... Now."

Buddy Collette's band plus Rob Morris' Summer Of '42 Orchestra co-headline a free concert Sunday (13) at the Ambassador Auditorium in Pasadena. Gig is sponsored by Local 47 of the musicians union with the Ambassador Foundation donating its auditorium. The Casino Ballroom in Avalon opened Saturday (5) for Woody Herman's band with other bookings at the famed ballroom during the summer spotlighting Freddie Martin, Les Brown and the Glenn Miller Orchestra under the direction of Jimmy Henderson.

Berkeley, Calif., declared the week of May 24-30 as jazz week in honor of the school's 10th annual festival. Special tribute was paid to six artists inducted into the Berkeley jazz festival hall of fame for 1976: Duke Ellington, Louis Armstrong, Charlie Parker, John Coltrane, Billie Holiday and "Cannonball" Adderley during the Memorial Day jazz bash.

And speaking of Memorial Day jazz bashes, the third annual Old Sacramento (Calif.) Dixieland Jubilee drew players from all over the country. The event took place at 13 locations. Last year the festival drew more than 20,000 buffs.

Among the musicians slated to appear: Billy Butterfield, Johnny Guarnieri, Wingy Manone, Jess Stacy, George Van Eps, Peanuts Hucko, Nappy Lamare, Dick Cary and Pete Daily. The bash sported 41 bands and some 300 musicians.

UCLA presents Keith Jarrett in his third appearance on campus Friday (11) and a second version of "Guitar Summit" Saturday (12) featuring Laurino Almeida, Barney Kessel, Herb Ellis and Sandy Bull. Both concerts are at Royce Hall. Performing with Jarrett will be Jan Garbarek on sax and Charlie Haden on bass along with a 26-piece string orchestra conducted by Paul Shure.

Around The Sounds—Jazz is the name of a new organization being formed in Redondo Beach, Calif., by Christine Caparelli. Organization hopes to boost jazz on the West Coast through information to its members, seminars and workshops and to "supply jazz fans with information, education and enjoyment." Dues is \$10. Christine can be contacted at 2614 Carnegie Lane, Redondo Beach, Calif. 90278.

Plas Johnson, Lou Levy, Britt Woodman, Jimmy Smith, Henry Franklin, and John Rinaldo play Sunday (13) at Eagles Rock High School in L.A. at 6 p.m. This is the 20th month that local musicians have appeared at the second Sunday

of the month concerts with proceeds going to the school's jazz program.

Ronnie Laws was in with some heavy company May 26 when he played with McCoy Tyner, Hubert Laws and George Benson at the Shrine Auditorium. . . . WHY?, 50,000 watter in Greenville, S.C., bowed five solid hours of jazz Sunday (6) beginning at 3 p.m. Programming is a mix of contemporary groups plus mainstainers.

Disneyland kept its reputation solid another year by presenting a host of jazz attractions over the Memorial Day Weekend. Maynard Ferguson was in one area of the park; Pete Fountain in another, Esther Phillips and Freddie Hubbard in other sections and Teddy Buckner on still another stage. Promotion was called "Disneyland & All That Jazz."

Helen Humes closes out Jack Kleinsinger's fourth season of "Highlights In Jazz" series at NYU June 15. Appearing with her at 8 p.m. in the Loeb Student Center will be former Count Basie sidemen, notably Buddy Tate, Earl Warren, Doc Cheatham, Bennie Morton plus the former Basie vocalist's current accompanists Gerald Wiggins, Major Holly and Panama Francis.

Featured on the upcoming Warner Bros. LP taped at the first World Jazz Assn. benefit concert last November are George Benson, Randy Crawford, Stan Getz, Bob James, Jimmy Jones, Quincy Jones, Les McCann, Phineas Newborn, and the WJA All-Star Band led by Jerome Richardson.

Stanley Turrentine, Clark Terry, Frank Owens, Jimmy Johnson and Richard Davis all played recently on a Miller High Life beer commercial for tv. . . . A Bix Beiderbecke festival is scheduled for July 30-31 in Davenport, Iowa. . . . Muse Records is preparing a battle LP pitting alto saxmen Eric Kloss and Richie Cole. The sax battle was cut at the Tin Palace in New York and the LP is slated for a fall release. . . . Hofstra Univ. in Hempstead, L.I., presents a three week jazz workshop featuring Jack DeJohnette, Charlie Perry and Bob Moses from July 19-Aug. 5.

Former Blue Note pianist Jack Wilson is a regular backup pianist in the L.A. area, working most recently at Memory Lane with O.C. Smith. One of this first Blue Note LPs was spotlighted by Gerald Wilson on his KBCA noon interview show several weeks ago.

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

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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	BREEZIN George Benson, Warner Bros. BS 2919
2	2	8	BLACK MARKET Weather Report, Columbia PC 34099
3	4	8	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
4	3	10	ROMANTIC WARRIOR Return To Forever, Columbia PC 34076
5	7	10	REFLECTIONS OF A GOLDEN DREAM Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA)
6	6	15	THE LEPRECHAUN Chick Corea, Polydor PD 6062
7	21	4	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
8	38	4	HARD WORK John Handy, ABC/Impulse ASD 9314
9	16	4	SALONGO Ramsey Lewis, Columbia PC 34173
10	9	33	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
11	8	13	OPEN YOUR EYES YOU CAN FLY Flora Purim, Milestone M 9065 (Fantasy)
12	10	18	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
13	11	22	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
14	15	10	AURORA Jean-Luc Ponty, Atlantic SD 18163
15	17	35	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
16	22	4	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
17	5	31	CITY LIFE Blackbyrds, Fantasy F 9490
18	24	10	PRIMAL SCREAM Maynard Ferguson, Columbia PC 33953
19	28	4	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
20	NEW ENTRY		EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
21	12	31	TOUCH John Klemmer, ABC ABCD 922
22	NEW ENTRY		FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
23	14	18	BACK TO BACK Brecker Brothers, Arista AL 4061
24	23	41	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
25	NEW ENTRY		EARL KLUGH Blue Note BN-LA596-G (United Artists)
26	25	31	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
27	13	13	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
28	31	6	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
29	18	6	MOONSHADOWS Alphonso Johnson, Epic PE 34118
30	19	10	LIFE & TIMES Billy Cobham, Atlantic SD 18166
31	NEW ENTRY		THE BEST OF TWO WORLDS Featuring JOAO GILBERTO Stan Getz, Columbia PC 33703
32	32	4	SURPRISES Herbie Mann Featuring Cissy Houston, Atlantic SD 1602
33	NEW ENTRY		FUNKTION JUNCTION Blue Mitchell, RCA APL1-1493
34	40	4	BIRD/THE SAVOY RECORDINGS Charles Christopher Parker, Savoy SJL 2201 (Arista)
35	NEW ENTRY		MYSTERIES Keith Jarrett, ABC/Impulse ASD 9315
36	NEW ENTRY		THE PAUL DESMOND QUARTET LIVE Horizon SP 850 (A&M)
37	39	4	THE RETURN OF THE 5,000 LB. MAN Rahsaan Roland Kirk, Warner Bros. BS 2918
38	NEW ENTRY		OSCAR PETERSON IN RUSSIA Pablo 2625.711 (RCA)
39	NEW ENTRY		THE NEW PHIL WOODS ALBUM Gryphon BGL1-1391 (RCA)
40	NEW ENTRY		LOVERS Cannonball Adderley, Fantasy F 9505

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WHAT IS ?

ANDIRA



Salsa Explosion

SALSA IS EXPLODING!!!

By RUDY GARCIA

The lines are forming at the boxoffice at Madison Square Garden and the Beacon Theater in New York and the Lyceum in London, the auditorium of the University of California at Berkeley and Roberto Clemente Coliseum in San Juan, at the Los Angeles Convention Center and at Cobo Hall in Detroit, at Dade County Auditorium in Miami and various stadia in Japan. They are all coming to hear the reverberations of the salsa explosion—not really knowing what it's all about but knowing that it is exciting and vital and invigorating and a whole lot of fun.

But what is it really all about and what has it meant to the Latin music business? More importantly, what will it mean to the industry in the future?

The salsa explosion which has been documented in a spate of articles in both trade and consumer journals has been attributed to a number of factors. Some call it a political and social expression of young Puerto Rican New Yorkers, others the product of promotional genius by clever recording executives. Still others claim it to be the natural evolutionary course of Latin music while the vast majority prefer not to analyze it and merely devise their own subjective meaning for it.

Truthfully it is a little of all of these things but more of the latter because the word "salsa" in and of itself has no musical meaning. Literally translated from Spanish it means "gravy" and as Tito Puente, the acknowledged "king of Latin music" says: "We don't play gravy, we play music."

The term began appearing on album jackets around 15 years ago to describe the "hot and spicy" nature of the music. It came to the forefront as the result of efforts by two major contributors to the salsa explosion, Izzy Sanabria of Latin N.Y. magazine and Jerry Masucci, co-founder and president of Fania Records, the leading producer of salsa recordings.

Sanabria, a leading designer of Latin album jackets started his magazine in the early 70's to provide an English-language vehicle of expression for young Puerto Rican New Yorkers. With his contacts in the Latin music industry he received heavy support from this area and focused on the music both for its entertainment value and in order to rally readers around socio-political issues.

While not the most financially successful of ventures so far, Latin N.Y. magazine has become a bible of sorts for salsa followers and its annual readers poll awards is a focal point of much interest and concern.

Masucci and his Fania family of labels can really be considered the pied piper of salsa. At one time or another virtually every major salsa artist has either been signed to one of his labels or been featured on a Fania album.

But the Masucci contribution to salsa goes beyond the roster of salsa artists he maintains. It is based on the results of his promotional efforts which have made salsa virtually a household word wherever Latin music is played in the U.S. and Europe.

"I have tried to use all of the tools available to bring the Latin musical concept, which is so vital and exciting, to all of the people," he says. "We haven't limited ourselves to making records and getting them played on the air. If we did that we would still be working with a limited market—just those persons who listen to Spanish-language radio. That would leave out many of the young, second-generation Hispanics who speak more English than Spanish and who prefer to tune in an r&b or rock station."

What Masucci, a New York-born attorney who joined up with Dominican-born bandleader Johnny Pacheco to start the Fania label, has done is to utilize his artists in all conceivable ways. He formed the Fania All-Stars, made up of the leading artists and session musicians on his labels, put Pacheco in as musical director and promoted concerts starring the group. The All-Stars became an immediate success in personal appearances.

Not content with that, he produced two films featuring the Fania All-Stars. "Our Latin Thing" and "Salsa," both of which have gone a long way towards promoting the musical genre.

At one point, Masucci produced 75 hours a week of salsa programming for five Spanish-language radio stations in major Latin market areas around the country.

But, most importantly, he managed to get the music and the musicians associated with major events outside the music field which attracted huge audiences. For instance, the Fania All-Stars formed part of the gala music show which was transported to Zaire in 1974 for the Muhammed Ali-George Foreman heavyweight boxing title match. Fania was also listed as a co-promoter of the Ali-Coopman title fight in Puerto Rico this year.

He has gotten salsa recordings played on major r&b and rock radio outlets in the U.S. and has helped promote salsa concerts in Europe, Japan, Africa and South America.

As a result, he not only has a stunning roster of salsa artists on the various labels under the Fania umbrella; stars such as Pacheco, the redoubtable Celia Cruz, Tito Puente, Ray Barretto, Larry Harlow, Willie Colon and Mongo Santamaria; but he also has been able to attract the younger established groups to his labels, such as Bobby Rodriguez Y Compania, Tipica '73, Tipica Novel, all of which have captured the favor of salsa audiences and record buyers.

However despite the promotional genius of Masucci and the written and graphic efforts of Sanabria, none of it would have happened without two main ingredients—the musicians and the vicissitudes of international politics.

As mentioned, salsa as a generic musical term is impossible to define. It can be applied to a plethora of Latin rhythmic patterns and has been used to identify the rhumba, pachanga,



merengue, mambo, guaracha, guaguanco, bomba, plena, toque santo, bolero, jazz Latino, and virtually every other Latin musical style with the possible exceptions of the tango, vals, ranchera and danzon.

All of these Latin music genres have been around for years as have musicians to play them. A quarter of a century ago, Puente and Santamaria, Machito and Willie Bobo, Perez Prado, Noro Morales and Cesar Concepcion were delighting audiences at New York's famed Palladium ballroom.

At the time they all claimed to get their musical inspiration from Cuba, although Puente and Concepcion were Puerto Rican born. There is no doubting the Afro-Cuban rhythms which formed the basis for much of the music and most of the leading exponents of what has since become known as salsa music had roots in the Cuban experience.

With the advent of the Castro regime and the self-exile of many Cuban musicians the easy flow and cross fertilization ceased but the musicians flocked to the New York area.

There they met up with young Puerto Ricans seeking to establish their ethnic identity through musical expression. The result was a peculiar New York influence on Cuban and Puerto Rican musicians which forged the amalgam known as the New York salsa sound.

While an effective musical expression in terms of projecting salsa, its New York identification has slowed its acceptance in other markets. But with an increased awareness on the part of audiences and musicians in these other markets, an awareness that the term can be applied to most of the Latin rhythmic patterns and musical styles, the markets are now being treated to the advent of the California salsa sound and the Miami salsa sound and even the Venezuelan salsa sound as typified by Dimension Latina, a group which recently thrilled New York audiences in their only appearance there.

A lot of the credit for this is due to a team of promoters, Ralfi Mercado and Ray Aviles, talent bookers who handle the majority of the leading salsa bands and work closely with the remainder.

"A lot of times we sustained losses in certain markets but felt it was worth it in order to keep the music visible in those areas," Mercado says. "Now we are beginning to see that we were right. In California and Mexico, in Detroit and Chicago and Boston they're starting to call us every day asking for salsa shows. Salsa is really moving now."

Major touring salsa groups have helped in terms of the visibility of the music. Such headliners as the Fania All-Stars, El Gran Combo, a Puerto Rican-based group which stays on the road most of the year, Tito Puente, Larry Harlow, Mongo Santamaria and Eddie Palmieri are the prime examples of the touring elements which have helped promote salsa.

The record companies too have been responsible for joining the salsa promotional bandwagon. Masucci from Fania, Harvey Averne from Coco, Joe Cayre from Salsoul, Rafi Cartagena from Rico all pushed hard for the National Academy of Recording Arts and Sciences to recognize Latin music for a Grammy award.

Sure enough, this year the first Latin music Grammy was awarded and quite fittingly to Eddie Palmieri who many consider to be the reigning genius of salsa. Interestingly enough, the promotional efforts for salsa bore fruit in that despite the wealth of varied Latin recorded product, six of the seven albums nominated for a Grammy were classified as salsa.

If Tito Puente is the "king of Latin music" there is little doubt that Eddie Palmieri is its crown prince. Never straying from his acoustic piano, Eddie has consistently been in the forefront of efforts to expand the music by bringing in other elements such as jazz, rock and even gospel and r&b harmonics. Teamed with producer Harvey Averne, his last two albums, "Sun of Latin Music" which won the Grammy and "Unfinished Masterpiece" a controversial album leading to a break with Averne, have both been "monster" hits. "Masterpiece" garnered seven Latin N.Y. magazine awards this year.

Palmieri has been helped in this by the promotional efforts of Coco which has the administrative and distribution talents of Averne's partner, Sam Goff, a former executive vice president of Scepter Records, a major r&b label, for support.

Coco, which began as a salsa label has been expanding of late into the whole realm of the Latin music experience, adding artists such as Edyie Gorme and Steve Lawrence singing in Spanish, Puerto Rican superstar Danny Rivera and singer-composer Alberto Carrion. However the label's main efforts have gone to maintaining a small but quality roster of artists.

"We have been striving for quality artists who still have the capacity to grow in terms of their music," says Averne, a former Latin bandleader and arranger. "Frankly, despite the current salsa explosion we don't believe that it will become a truly national or internationally accepted crossover musical genre in its present form."

"But with artists that are capable of growth, such as Eddie, his brother Charlie who is a great musician also, Machito, Cortijo, Fajardo and such we are priming ourselves for the time when salsa moves in the direction necessary for full international acceptability."

The implied criticism by Averne is echoed by other stalwarts of the salsa music industry. Ray Barretto, the premier conga player, for instance, is of a like mind.

"If we keep doing what we have been doing we are not going to get out of the 'cuchifrito circuit' and we'll still be playing the small clubs on weekend dates for a few hundred dollars a week," he says. "We have got to expand our musical consciousness and develop our talents to the fullest."

That is why he has disbanded his orchestra and is planning more college and concert dates with new material. He is also preparing an album, which Atlantic is set to distribute, which will be an amalgam of the Latin salsa percussion patterns with rock and jazz elements.

While the precise form may not be new, having been done before by Santamaria and Cal Tjader, Carlos Santana and even Harvey Averne, Barretto, who had a crossover single a few years ago, "El Watusi," hopes that the style and content will combine the necessary dynamics to establish a concept of permanence in the music.

"The few singles which have crossed over have been flukes or fads," Barretto says. "What is needed is to establish a musical genre of strength and permanence in the non-Latin market and we hope to be able to do it with our new material."

One of the difficulties, of course, is that most of the salsa product depends on singers and lyrics as well as music and here you run into a language problem.

Although most of the top salsa vocalists, Jose "Cheo" Feliciano, Hector Lavoe, Ismael Miranda, Ismael Quintana, Justo Betancourt, Santitos Colon, Pellin Rodriguez and the like can speak some English, some even being more fluent in English than in Spanish, there is no doubting that the music does not lend itself easily to English lyrics.

"It is hard to deal with the language problem," says Averne. "One way we hope to do it is to eliminate a lot of the verses in original material and deal in terms of the 'coro' or repeated vocal refrain right at the beginning."

So there are still some problems in the salsa explosion, cultural and political barriers to overcome, language difficulties to solve, better distribution systems for recorded product and more radio and tv exposure to secure.

Joe Cayre, president of Caytronics Records, the parent company of the Salsoul, Salsoul Salsa Series, Mericana, Pronto and Caytronics labels does not see these as unsurmountable obstacles. As the U.S. distributor of both CBS and RCA Latin product and also representing numerous other major Spanish-language labels from around the world, his company controls nearly half of the U.S. Latin music market for recorded product.

"We are well into salsa and continue to add to our roster of artists because we're sure the market is there for us to exploit if properly promoted," he says.

"As a matter of act, we produced what was probably the most exciting new salsa album of the year, the 'Grupo Folklorico Y Experimental Nuevayorquino' album which traced the historical development of salsa from its Afro-Cuban inception," Cayre comments. "We really did the album as an act of faith in the music not expecting it to sell very well, particularly since it was a two-record set."

"But we surprised ourselves with having one of the major salsa hit albums of the year. This inspired us to sign more salsa artists and to explore other means of getting the music across. The Salsoul Orchestra album with its heavy emphasis on Latin hustle sounds can also be called part of the salsa explosion and that was a "monster" hit as everyone knows.

"That's the way we have to move, by providing or filling the needs of the young record-buying public no matter what language they speak. We are in a perfect position to do so because with all of our varied product we have a good idea of what the public in all markets wants in terms of our music. We

(Continued on page S-6)

Salsoul Records

SALSA SERIES

TODAY'S REVOLUTIONARY NEW SALSA LABEL FOR THE PEOPLE



2 RECORD SET

Salsoul Records
SAL 2-400 STEREO

Grupo Folklorico y Experimental
Nuevayorquino
Concepts in unity

ALMAHEZ, Henry - Singer & Conga
Henry, born in Cuba, has been playing conga for over 20 years. He has recorded with the likes of Tito Puente, Mongo Santamaria, and many others. He is a true professional and a great musician.

ARMENTEROS, Chocolate - Trumpet
Chocolate Armenteros is a trumpet player from Havana, Cuba. He has played with many famous salsa bands and is known for his powerful sound.

CARDONA, Milton - Percussion
Milton Cardona is a percussionist from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

DIAZ, Willie - Singer
Willie Diaz is a singer from Havana, Cuba. He has a powerful voice and has recorded many hit songs.

GARCIA, Willie - Singer
Willie Garcia is a singer from Havana, Cuba. He has a powerful voice and has recorded many hit songs.

GOLDEN, Gene - Percussion
Gene Golden is a percussionist from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

GONZALEZ, Andy - Bass
Andy Gonzalez is a bass player from Havana, Cuba. He has played with many famous salsa bands and is known for his solid bass lines.

GONZALEZ, Jerry - Percussion
Jerry Gonzalez is a percussionist from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

GONZALEZ, Nelson - Tres
Nelson Gonzalez is a tres player from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

GONZALO, Fernando - Sax & Flute
Fernando Gonzalo is a saxophone and flute player from Havana, Cuba. He has played with many famous salsa bands and is known for his powerful sound.

HERNANDEZ, Oscar - Piano
Oscar Hernandez is a pianist from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

JORGE, Reinaldo - Trombone
Reinaldo Jorge is a trombone player from Havana, Cuba. He has played with many famous salsa bands and is known for his powerful sound.

MARTI, Vigilio - Vocals & Drums
Vigilio Marti is a vocalist and drummer from Havana, Cuba. He has played with many famous salsa bands and is known for his powerful sound.

RODRIGUEZ, Frankie - Conga/Bata Drum
Frankie Rodriguez is a conga and bata drum player from Havana, Cuba. He has played with many famous salsa bands and is known for his intricate rhythms.

GRUPO FOLKLORICO Y EXPERIMENTAL: The purest, heaviest salsa ever.
"If 'Concepts in Unity' does not win best album of the year in the Music Awards, I will demand a recount!" **Nightfall Magazine**
SAL 2-400 8-Track S8T 2-400

The Heaviest Brothers ever assembled in one album!

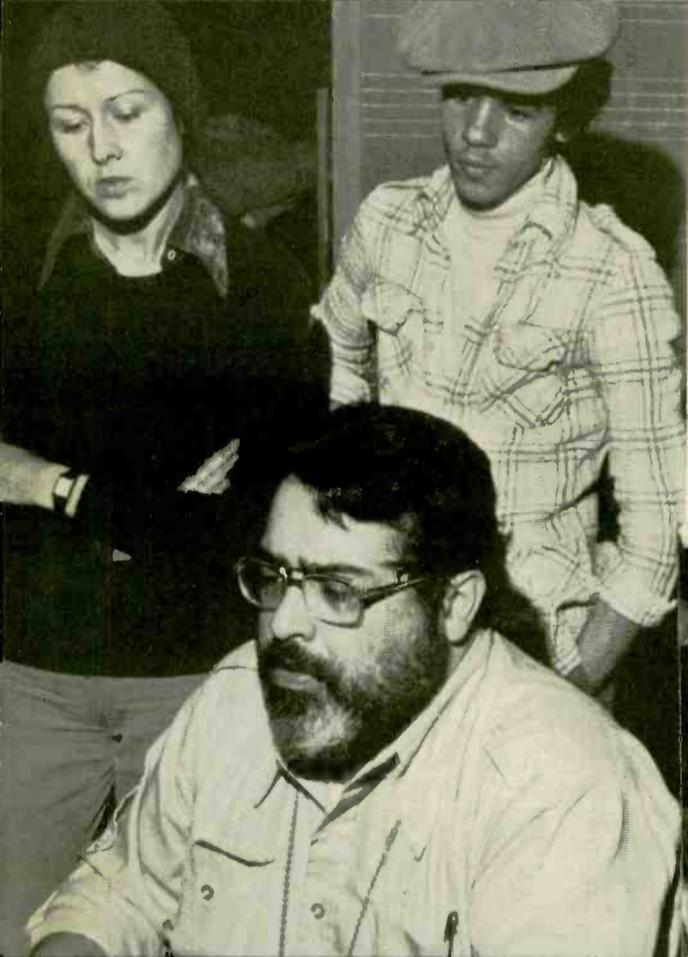
featuring:

- HENNY ALVAREZ**—vocals
- CHOCOLATE ARMENTEROS**—trumpet
- MILTON CARDONA**—conga/bata drum
- CARLOS "CAITO" DIAZ**—coro
- WILLIE GARCIA**—vocals
- GENE GOLDEN**—conga/bata drum
- ANDY GONZALEZ**—bass
- JERRY GONZALEZ**—conga

- NELSON GONZALEZ**—tres/guitar
- FERNANDEZ GONZALO**—sax/flute
- OSCAR HERNANDEZ**—piano
- REINALDO JORGE**—trombone
- FEMALE LUCUMI**—coro
- VIGILIO MARTI**—vocals
- JOSE RODRIGUEZ**—trombone
- FRANKIE RODRIGUEZ**—conga/bata drum

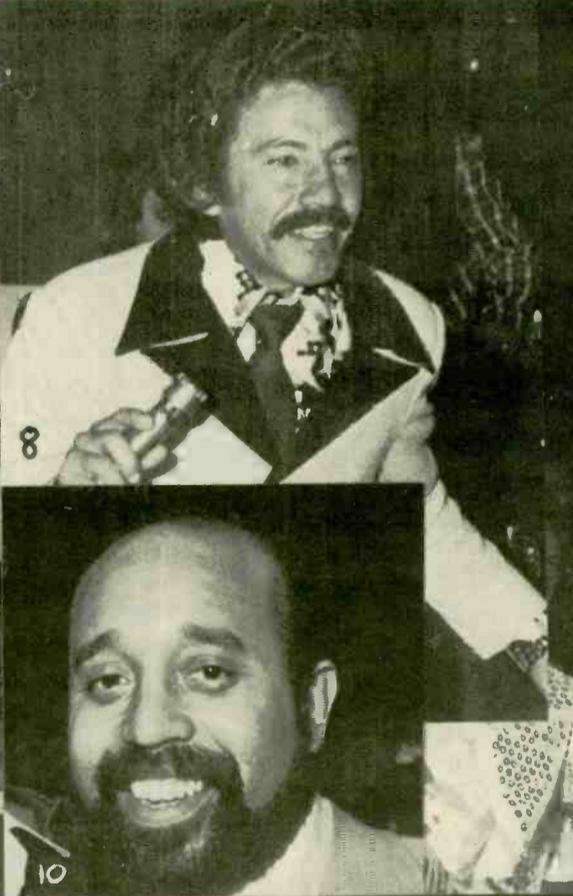
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EN LA SALSA

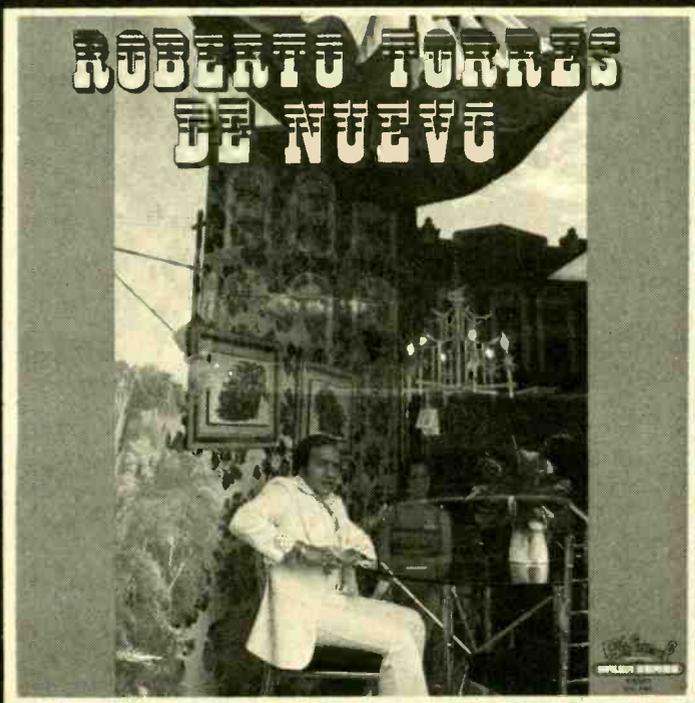
These are just some of the leading lights in the salsa explosion caught in candid moments by the leading photoflasher on the salsa scene—Dominique. If you just follow the numbers you will see: Joe Cayre, president of Caytronics, and Jerry Masucci, president of Fania, the two leading labels; Hector Lavoe, the top young salsa vocalist; Cheo Feliciano, the most popular of the male salsa singers; Charlie Palmieri sitting at the keyboards in the studio while friends look on; Charlie Tarrab of Allied Records the leading distributor of salsa in Puerto Rico; Larry Harlow, the Brooklyn Jewish community's finest contribution to salsa; Tito Puente, the king of Latin music; Pellin Rodriguez, Puerto Rico's singing salsaero; Celia Cruz, the queen of salsa singers for three decades; Ralfi Mercado, leading salsa boxer and promoter; Nicky Marrero, the young timbalero challenging Puente for the title of king of that instrument; bandleader Pete "El Conde" Rodriguez, who has successfully bridged the gap from old timer to the new salsa explosion; Louie Ramirez, vibist, arranger, conductor and salsa label executive; and Eddie Palmieri, the recognized genius of salsa music who this year won the first Grammy for Latin music and four awards in the Latin N.Y. magazine poll.



Salsoul RECORDS

SALSA SERIES

TODAY'S REVOLUTIONARY NEW SALSA LABEL FOR THE PEOPLE



ROBERTO TORRES, "El Caminante" is back with another great new album.

SAL 4107
S8T 4107

ROBERTO TORRES
EL CAMINANTE

Arranged and Conducted by Javier Vazquez

Side A

- 1) EL SOL ES DE ORIENTE
Luis Valdez
Tropical Music Corp. (ASCAP)
- 2) HOY TE QUEJAS
Luis Valdez
Tropical Music Corp. (ASCAP)
- 3) SIGO SIENDO
Luis Valdez
Tropical Music Corp. (ASCAP)
- 4) DEBO CONVENCERME
Luis Valdez
Tropical Music Corp. (ASCAP)
- 5) EL NOCHITO PIRULERO
Luis Valdez
D. B.

Side B

- 1) YO TE INVITO
Luis Valdez
Tropical Music Corp. (ASCAP)
- 2) NI UN SEGUNDO MAS
Luis Valdez
Tropical Music Corp. (ASCAP)
- 3) EL QUE MUCHO ABARCA POCO APRIETA
Luis Valdez
D. B.
- 4) AY, QUE PENA ME DA
Luis Valdez
Tropical Music Corp. (ASCAP)
- 5) DO IT
Luis Valdez
Tropical Music Corp. (ASCAP)

Credits

Executive Producer	JOE CAYRE
Producer	LE STUDDO, N. Y. C.
Engineer	SAMUY SINA
Photography	DOMINIQUE
Art Design	CHARLIE ROSARIO
Musician: guitar, etc.	BARRY ROGERS
	CONTRABASSO
VIRGILIO MARTI	VINNIE BELL
Drummers	Drummers

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Player CHOCOLATE, acclaimed as "Trumpet of the Year" by Latin NY has his biggest hit album ever.

SAL 4108
S8T 4108

CHOCOLATE... EN EL RINCON

CHOCOLATE by Willie Garcia
Arranged by JOE MADRIGALE AND CHOCOLATE

Side A

- 1) CHOCOLATE
Willie Garcia
- 2) SETU HISTORIA
Willie Garcia
- 3) LO DICE EN TODAS
Willie Garcia
- 4) APRIETA LA EN EL RINCON
Willie Garcia

Side B

- 1) INDICENCIA
Willie Garcia
- 2) TRUMPET EN MONTINO
Willie Garcia
- 3) LA CAYUGA
Willie Garcia
- 4) CHOCOLATE EN CP
Willie Garcia
- 5) CHOCOLATE EN CP
Willie Garcia

Credits

Executive Producer	JOE CAYRE
Producer	LE STUDDO, N. Y. C.
Engineer	JOE MADRIGALE
Photography	KAT BYRNE
Production Supervisor	KAT BYRNE

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SALSA IS ALSO A POLITICAL FORCE

By DAVID MEDINA

They used to call it El Ritmo Caliente, and after that it was called El Mambo.

Now it has caught on all over again under the name salsa.

Some will argue that salsa is a brand new sound while others maintain it is a brand new name for the same old sound you've been hearing for years.

It is neither.

Salsa is the latest stage in the evolutionary development of Latin music; just as jazz advanced from rag to dixie to swing to progressive.

Although its roots extend into the deepest regions of the Caribbean where Afro rhythms were melted together with the traditional Spanish melodic line, Salsa is uniquely indigenous to some 3 million Latinos living in and around New York City where virtually all of the music and its performers now originate.

The music's influence can be felt in the almost universal use of the conga drum to provide that effortless feeling you get in folk rock and some forms of country western music; and in the electrified versions of Tito Puente tunes popularized by the rock group Santana from the West Coast.

It is felt in Airtos' jazzy rendition of "Last Tango In Paris."

The wizardry of salsa is that it has been able to accommodate the jazz improvisation, the electric guitar and, on rare occasions, English lyrics while remaining religiously true to its Caribbean heritage and traditions.

As such, it has helped give Latinos a sense of national identity and political unity the likes of which have never been seen in this country. It matters little that they are Puerto Ricans, Dominicans, Mexicans or Cubans. Salsa embraces all their differences.

So homogeneous is Salsa that many Anglo Americans are finding it palatable to their ears and feet and Latin-disco nightclubs like the Act III in poshest Westchester County have sprouted in areas where one would be hard pressed to find a Latin resident.

This year the N.Y. salsa industry was even graced with its first Grammy award given to pianist Eddie Palmieri.

Record company executives are naturally hoping with crossed fingers that the trend will work its way into a national craze.

No one is hoping harder than Dominican bandleader Johnny Pacheco and Jerry Massucci, partners in the Fania Record Co. and its subsidiaries.

Together they control about 80 percent of the salsa LPs on

the market with a stable of performers that includes almost every big artist in the business. Last year they grossed about \$6 million.

If salsa takes off as it has been threatening to do, so do Pacheco and Massucci. Fania has been promoting salsa heavily with the production of two mass market feature length documentary films about the music, "Our Latin Thing" and "Salsa."

Salsa is also beginning to creep into the playlists of many an English language radio station here.

The word "salsa" literally means "sauce" or more appropriately "gravy." The disciples of salsa, that 14 to 24 year old group that hangs on every piece of gossip about salsa and its superstars are called "salseros."

Like the word "Mambo" it is a catch-all for whatever happens to be "in" at a given time.

They used to say, "He's got the Mambo in him." Now the expression is, "He's in the Salsa."

Although any number of people are taking credit for having coined the word, the very first documented use of the word salsa with reference to Latin music occurred in 1963 on a record album titled "Salsa Namas" by charanga band leader Charlie Palmieri, brother of this year's Grammy winner.

Three years later the word cropped up again in Cal Tjader's "Soul Sauce" album, a runaway success. With repeated use, salsa went from a word to a full blown concept in 1971, just about the time Pacheco and Massucci were staking their first claims to the business.

In a very real sense the cycle of Latin music has been reversed.

The very first seeds were planted in the New York El Barrio during the twenties and early thirties by the original Puerto Rican and Cuban immigrants to New York.

The music entered the American consciousness as the exclusive domain of the elegant hotel supper clubs in midtown Manhattan where only the wealthy could afford to attend.

Then it moved up to El Barrio where the small Latin community was bursting at the seams for something to move its feet to. The dance hall suddenly became a favorite meeting place for Latinos, a battleground for musical combat between Puerto Rican and Cuban bands.

As more Latinos moved to New York, the dance halls flowered all over the city, and a new breed of Latin New Yorker, influenced in part by American jazz, began filtering and refining the music.

Chief among them were Machito, an Afro-Cuban who introduced the element of improvisation to Latin music, and Tito Puente, a Puerto Rican who started the Mambo craze of the fifties.

Puente, the acknowledged king of Latin music, has compiled an impressive track record of 87 LPs, 180 compositions and 700 (count 'em) individual recordings.

It's a tribute to both Puente and Machito that after 30 years or more, both are riding high on the crest of the current salsa wave.

After the Mambo came the Paladium Era of the late fifties and early sixties, named after the one Latin nightclub in New York that became the chic place to be for movie stars and members of high society.

However, the Cuban Revolution and the subsequent termination of diplomatic relations cut off an important source of the music and the product floundered for years trying to get a handle on itself.

Out of this doldrum emerged salsa with New York as the point of origin and the Caribbean, particularly Puerto Rico, as the chief consumer.

Major inroads have been made in Chicago, California and the Southwest and a new thriving market has begun to grow rapidly in the Philadelphia area. But New York is still salsa's mecca.

The reasons are many, embroiled in concepts such as ethnicity and political self-determination. For there is little doubt that salsa, as far as Puerto Rican New Yorkers are concerned, is a musical vehicle for making a political statement to the world but especially to the broad anglo community in the New York metropolitan area.

The statement, in effect, can be verbalized as follows: we will not be amalgamated.

Lyric themes often express concepts familiar only to those with a background of New York experience and quite often certain catchwords or phrases represent a corruption of pure Spanish with New York street English—the bastardized patois referred to as Spanglish.

But more importantly, although the band leaders and musicians speak fluent English and are often the product of New York schools, they usually make a determined attempt to avoid the use of the English language in their songs. Again, it is the political and ethnic statement.

Perhaps because of this strong nationalistic influence on salsa, as expressed by the leading musicians who are based in New York, it has taken longer to become accepted in other markets, both in the U.S. and overseas.

There has always existed some ethnic rivalry among the various Spanish-speaking cultures. The Mexicans have competed politically with the Puerto Ricans in the U.S. for various

(Continued on page S-10)

LOS ANGELES SWINGS TO SALSA BEAT

By GERALDO FEENEY

The recent resurrection of the salsa trend on the West Coast proved to be an extremely difficult task for salsa companies and artists, and had been considered impossible by most market experts.

The difficulty can be seen when simply observing how complex and confusing the California Latin market is.

For example, in Los Angeles and Orange Counties there are 1,449,000 "Spanish" residents, according to the 1970 U.S. Census Report. But this figure cannot be used in dealing with the Latin market effectively. The problem is that nothing better exists for companies to go by.

The census report counts Spanish surnamed persons together with Spanish language persons, putting them all in the same basic group, when in reality, there are many significant variations of traditions, idiomatic expressions, cultures, buying habits, etc., within the 1.5 million figure.

According to Third World Productions, approximately 70% of those 1.5 million "Spanish" persons are Spanish surnamed persons, rather than Spanish language, and are second, third, fourth or even fifth generation Hispanics, speaking and understanding little or no Spanish.

In addition to this group, there is also an enormous population of illegal residents, who can't be accounted for statistically, but nevertheless are another market with significant buying power. Altogether then, it can be safely estimated that there are well over 2 million Latinos residing in the L.A. area. Breaking down this population, we have the following makeup, in order of size: Chicanos (persons born here of Mexican decent), Mexicans, Cubans, Puerto Ricans and the remaining from the various countries of South and Central America.

None of the Latin record companies seemed to have been aware of this fact in the past. And, for years, all of the Spanish language radio stations in California programmed almost 100% Mexican music. This type of Spanish radio format left many Latinos with the choice of either listening to radio that they understood, but didn't like or identify with, or listening to American radio. It seems the majority chose the latter, until recently when more international music began to be programmed.

The obstacle to salsa in Los Angeles is that most of the Spanish speaking population doesn't identify with salsa. Sales has been categorized for years as Cuban or Puerto Rican music that was for the most part rather foreign to Mexicans and South and Central Americans.

This division began to dissolve, starting with Latino youth at the time Carlos Santana triumphed with "Oye Como Va," an old Tito Puente composition from the 50s. Because of this historical breakthrough, suddenly, Chicanos could identify with the salsa sound, Santana being a Mexican.

There have also been many pioneers of salsa on the radio, the most notable of whom were Chico Sesma, Al "Pablito Gordito" Fox, Richard Leon, Rolando Ulloa and an organization known as "Los Locutores" (The DJs). Each one of these contributed greatly to the exposure of salsa through English language media, reaching, not only the the young English speaking Latino (who represents the majority of the Latin population) but the open minded Anglo as well.

However, this still was not sufficient for salsa to hit big among the majority of Latinos.

Another large obstacle is L.A.'s geographical makeup. L.A. is very spread out, and there is no one Latin neighborhood. There are a few Mexican and Chicano neighborhoods, but as for the remaining Latin nationalities, they're spread out in all parts of L.A. This doesn't allow for a substantial word-of-mouth promotion factor amongst the Latin youth market.

Not so in the San Francisco Latin market, which is almost completely concentrated in one definite area. This explains why, despite having perhaps a third of the amount of Latinos that L.A. has, salsa dances in San Francisco usually sell out in advance, while the same dance in L.A. can be considered lucky if it draws even 2,000 persons.

It is also quite interesting to note that demographically, San Francisco's salsa fans are mostly between age 15 and 35, and L.A.'s salsa following is between 19 and 35. This is believed by many to be due to the strong exploitation taking place among younger L.A. Latinos by an Oldies but Goodies company.

But the recent acceptance of salsa by many Chicanos is the main factor for salsa's West Coast growth, since the Cubans and Puerto Ricans were always into it. Fania Records, the number one salsa company, has reported a 150% increase in record and tape sales between December 1974 and December 1975.

In the distribution end of the business, there are four companies who developed salsa sales in the beginning: Doran's Music, E&G Productions and Musica Latina of L.A. and Musica Latina in San Francisco (not affiliated with Musica Latina in L.A.). Once salsa sales began to catch fire, many American

(Continued on page S-10)

The Salsa Explosion Is Crossover Bound

• Continued from page S-2

can suggest certain things to the labels we distribute and we can do some of it ourselves with our own labels.

"What we intend to be and what we are to a great extent is the people's salsa company, depending heavily on feedback from our sources and moving to meet the needs," Cayre says.

Joe Cain, who has been around Latin music for decades, is the man responsible for the Caytronics salsa product.

"The way I see it, salsa is still the wave of the future but it depends on high quality musicians to bring it off," Cain says. "We have been moving into it at a steady pace making sure all of the proper elements, writers, arrangers, musicians are put together. That's what distinguished the Grupo Folklorico album. Joe Cayre has been very supportive in letting me move at the right pace to ensure success and, quite frankly, I feel that whenever you can break another successful salsa group on the market it helps the entire industry because it inspires others to keep on trying."

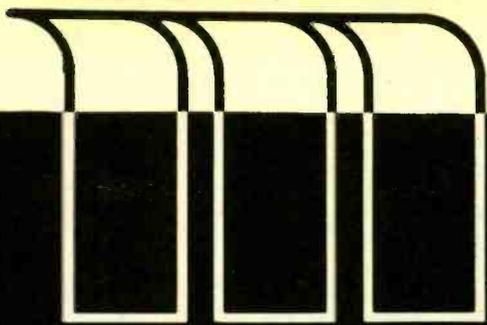
Despite the dominance of such labels as Fania, which has about 70% of the \$8 million a year salsa market, and Coco and Caytronics who produce the bulk of the balance, there are other smaller labels who have managed to carve or maintain a niche for themselves and are primed to move when the explosion hits full blast.

Borinquen, a Puerto Rico-based label, has kept its hand in things with such artists as Raphy Leavitt, who won this year's Hispanic Entertainment Writers of New York award as best salsa band of the year. Although it is a total Latin music company which does not specialize in salsa, except for Leavitt and Pellin Rodriguez, it has started a search for new groups and is primed to move.

Seeco, a traditional Latin music company, has been re-releasing salsa product from its old catalog in a canny resurgence for the label. As a matter of fact, Seeco, which was in business long before Masucci thought of establishing Fania, has early product of most of the current salsa stars which provides great material for tracing the development of the genre.

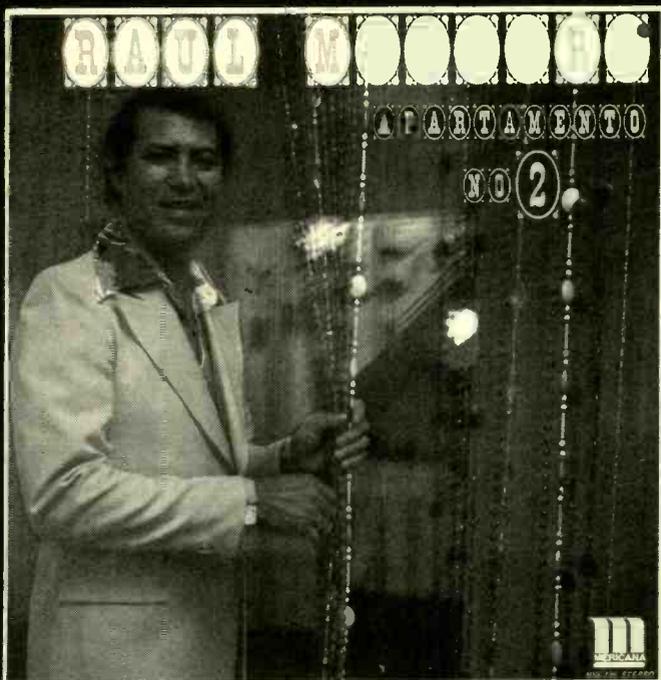
Those who are not blessed like Seeco with old catalog items

(Continued on page S-10)



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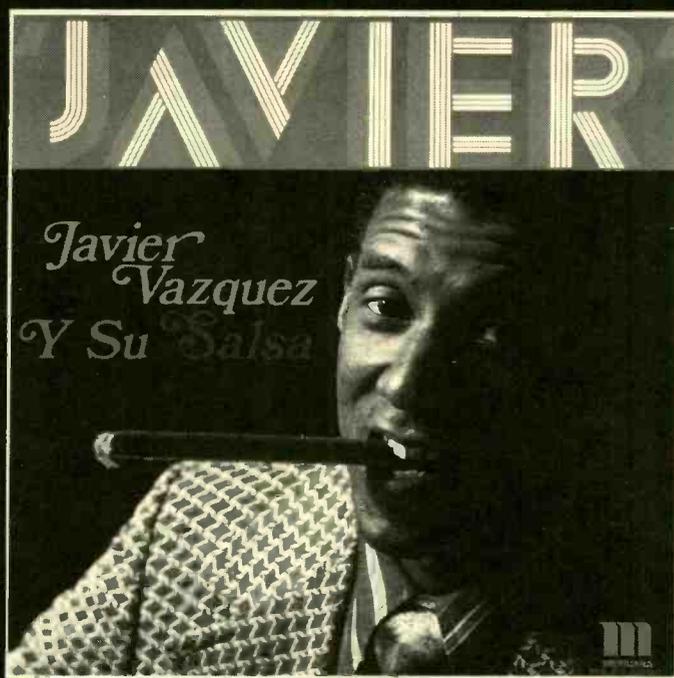
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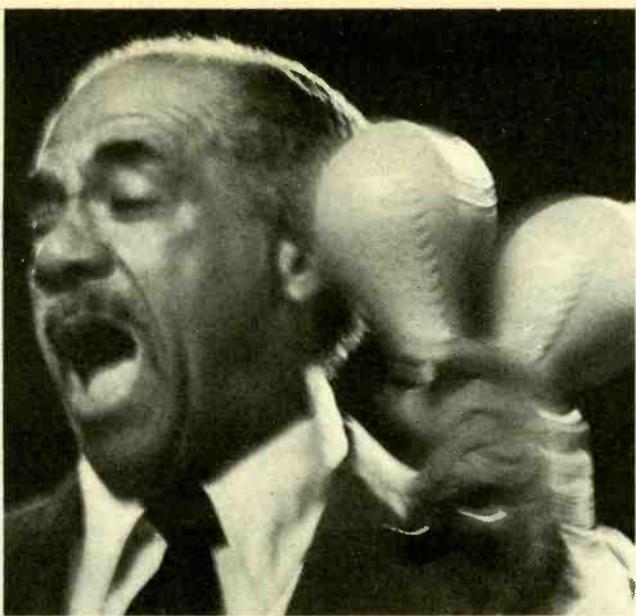


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Tito Puente works on salsa charts at the piano.



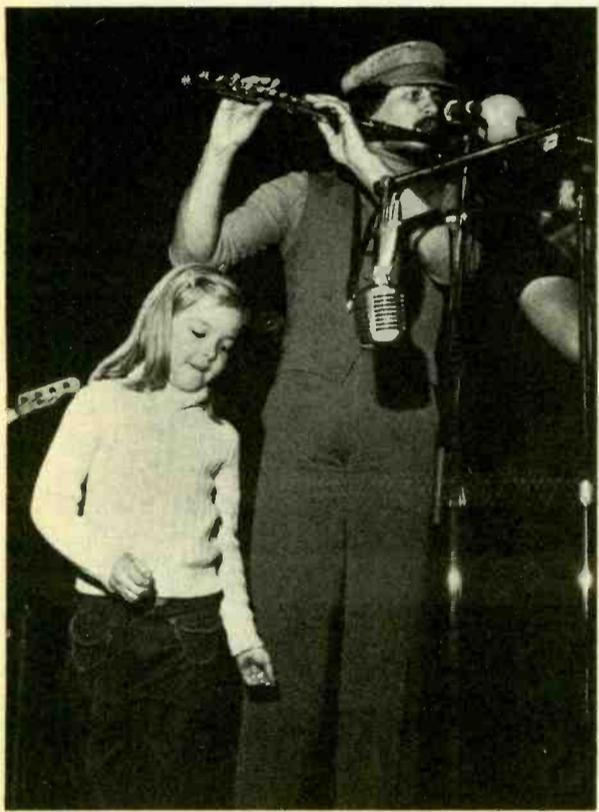
Machito is caught in action. . . .



. . . And so is Mongo Santamaria

ESTO SI ES SALSA!

Ever since salsa has started to explode Dominique has been there to record the major stars and events for posterity with his camera. On this page we see some of the giants, the major contributors, the all-time stars and the young turks and, of course, the dancers. Because if salsa is anything it is a music for the people to have fun with and salsa dancing is fun!!



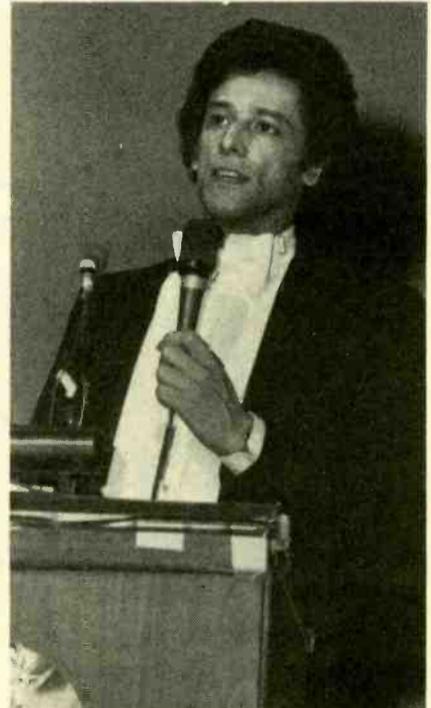
Young Bobby Rodriguez inspires a younger fan



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S-10 Puerto Rico Is Big Contributor

By LORRAINE BLASOR

Puerto Rico is the second largest market for salsa music and the birthplace of most of its leading exponents. And, despite the heavy Cuban influence in the early days of rhythmic Latin music, Puerto Ricans have always had a strong hand in the development of what has now become known as salsa.

Tito Puente, well known to millions outside the Latin community as the king of Latin music, was born on the island and has been in the forefront of the music for three decades. But back then there were other stalwarts of the music who could also trace their roots to this little island, barely 100 miles long and 35 miles wide.

Cesar Concepcion and Tito Rodriguez are but two who come immediately to mind and who formed part of the Palladium dance hall era which began the attempt to produce an amalgam of Latin rhythms and jazz improvisations.

It is to be expected therefore that with the closing off of Cuba as a source for musicians and composers, Puerto Rico would take up the standard and try to lead the way for salsa.

There are several reasons why Puerto Rico is so important a market for salsa and at the same time such an important contributor to its growth.

There are well over 100 radio stations on the island, nearly all of which program music during some portion of the broadcast day. While they do not all play the type of music that is generally considered salsa, they do play music by artists who are in some way associated with the salsa scene.

For instance, Cheo Feliciano is a leading salsa artist who quite often finds his bolero or romantic ballad renditions played on many stations which will not program his rhythmic stylings.

Another reason for salsa constituting an important factor in terms of sale of recorded product in Puerto Rico is the fact that there is great mobility between the island and the New York metropolitan area where so many of the bands and musicians live and work. Puerto Ricans are known to be exceptionally good buyers of recorded product and as soon as word of a new group or singer reaches them usually from someone just returning from New York they go out to buy their record.

Finally, many musicians who were either born here or whose parents were born here have come back to Puerto Rico to live although they still record for New York companies and make the bulk of their personal appearances there. But living here allows them to appear frequently on television or in local night spots providing them with promotional help for their records.

There are no signs that salsa will be diminishing in importance in Puerto Rico. On the contrary, all signs point towards Puerto Rico being right in the middle of the salsa explosion of the future.

Composers such as Tite Curet Alonso and Raphy Leavitt, band leaders such as Leavitt, Bobby Valentin, Joe Quijano, Bobby Cruz and Ricardo Ray groups such as El Gran Combo and Impacto Crea all live and work here most of the time. Vocalists such as Cheo Feliciano and Vitin Aviles also live here and do most of their work in this area.

So salsa has a thriving market in Puerto Rico. It is the birthplace of much of what is being done and most of those doing it. Whether or not Cuba reopens its doors to allow the music to flow back and forth again, Puerto Rico will continue to be an integral and vital factor in salsa, both as a contributor and as a buyer.

New York Is Center Of Salsa Explosion

•Continued from page S-6

reasons not the least of which is the Puerto Ricans unique status as natural born U.S. citizens even when born on the island.

The Puerto Ricans compete with the Cuban exiles, the Cuban exiles with Central and South Americans. In short, there is a series of continuing cultural and political competition among the various Spanish-speaking ethnic groups which mitigates against the easy universal acceptance of musical genres identified with one or the other of the groups.

It has always been so, as far as Latin music is concerned, although certain major artists have been able to bridge these gaps. The tango, for instance, remains as the cultural expression of the Argentinians and Uruguayans even though some songs and artists have managed to cross over. The same holds true with the Mexican rancheras and the Dominican merengues.

Consequently, there is a traditional resistance to New York salsa which must be overcome before it becomes a truly an internationally accepted musical form. It is happening to a large extent because of heavy promotion. But it still has a long way to go.

The direction in which salsa appears to be moving to counteract the New York influence seems to be an effort to incorporate the other cultural factors into the music.

But when that happens, when the Mexican and South American influences are incorporated into the music then it will cease to be a New York phenomenon and a political statement and will become truly representative genre of Latin music.



SALSEROS SWING

The Salsa Sound Is Now Changing

•Continued from page S-6

of established salsa stars are coming up with either new recordings by old stars or groups breaking new ground.

Orfeon Records, for instance, a Mexican-based company has had the Sonora Matancera, a traditional Cuban salsa orchestra on its label since the group left that troubled island. With new material and occasional reprising of old tunes associated with them, the label has been noting giant strides in the salsa market.

Discolando, on the other hand, which specializes in the U.S. distribution of Central and South American product, has picked up on several South American salsa groups such as Dimension Latina and Los Melodicos riding the crest of the salsa wave.

But the bottom line in all of this is dollar sales and that depends on distribution.

Perhaps the major distributor of salsa product in the U.S. is R.&J. Distributors in New York which handles all of the Fania product, as well as that of T.R. Records, Coco Records and various smaller companies.

Joe Banner, president of R.&J. sees the market expanding but also has some cautionary words. "The product can move a lot more than what it's been doing up until now but there are some pitfalls which must be avoided. For one thing, the labels have to be careful that they don't price themselves out of the market. Recent price hikes (to \$6.98 list) hurt because the full market hasn't been explored yet. Until it is, when you raise the price you're cutting off potential buyers.

"Then they've got to deal with the language problem. The music has got to be projected as an international musical form and get away from its strict Latin identification. And, finally, the labels have got to get into full distribution so that when a piece of product looks like it can crossover the label is a position to saturate the potential market right away instead of having to deal with the matter on a piecemeal basis," Banner warns.

Pancho Cristal is another major distributor and producer of salsa product although dealing more heavily in export and in Puerto Rican distribution. "I think we have to take advantage of some of the international markets which would seem to be a natural for us. I get a lot of calls for salsa product from importers in West Africa and in other areas where the Latin rhythmic patterns are familiar in one form or another. We have got to explore that. And we've got to be careful not to oversaturate the market so that we're not killing each other off too soon. For instance, we've got a group on our Artall label, Tipica Ideal, which was about to release an album until I heard one by another Tipica which had just been released. It didn't make any sense to bump heads with them so I held off our release for a couple of months. That way it worked out for all of us," Pancho concludes.

There is no doubting that there is a salsa explosion. Its reverberating echoes can be heard in most corners of the world. (Continued on page S-18)

Miami's Cubans Love Old Salsa

By ANAM MUNAR

Despite the fact that Miami and its environs contains the largest colony of Cuban exiles in the U.S. and despite the fact that salsa's roots are acknowledged to be firmly ensconced in Afro-Cuban rhythms and despite the fact that Cuban musicians were the originators of salsa and are still considered among its prime exponents, Miami is a rather dismal market for the sale of recorded salsa product. But then again, Miami is not the greatest market for the sale of any Latin recorded product.

The Spanish-speaking colony in Miami is not down on Latin music per se. On the contrary, the Cuban exiles are strong supporters of Latin music—but in its live expressions not as record buyers.

So, although salsa recordings do not sell well in this area, the music itself is quite well received in terms of live presentations.

Numerous clubs abound in the Miami area featuring live salsa dance music on weekends primarily geared towards the younger crowd. The salsa music played in these spots combine modern arrangements of old Cuban hits with American rock and occasional English lyrics.

And radio programming, while leaning rather heavily towards the balada singers from Spain, also takes note of the salsa explosion. WFAB, for instance, has a three-hour daily salsa show programmed by Fania Records and most other Spanish-language stations program at least some salsa as part of their playlists.

But what must be remembered as far as salsa's penetration of the Miami market is concerned is that New York oriented salsa, which constitutes the bulk of the Fania recorded product, is not the Miami Latino's cup of tea.

Old familiar names such as La Sonora Matancera, Celia Cruz, Fajardo and such strike a responsive chord in this market because all are fondly remembered by their local Cuban exile compatriots. As a consequence, labels having the rights to old product by these artists are frequently re-releasing compilation albums.

Capitalizing on this fact, some labels have signed the artists to produce new material and ride the salsa wave which is exploding in other markets as well as in an effort to "break" the Miami barrier. La Sonora Matancera has been recording for Orfeon out of Mexico where it has made its home and Fajardo is signed to Coco.

Since exceptions always make the rule, Celia Cruz has proved to be the exception. She has never lost her appeal in terms of sale of recorded product or personal appearances. As a consequence, her Fania recordings with Johnny Pacheco constitute the major penetration of salsa into the Miami market.

But with increased promotion by Fania, Salsoul, Coco, Borinquen and other record companies, as well as the greater facility of travel and mobility between the Cuban exiles in the New York metropolitan area and those in Miami, the future for salsa looks hopeful in this market.

There is one other promotional tool which helps and that is that Spanish-language television in this area depends on a number of musical variety shows which are taped originally in Puerto Rico. Since salsa and salsa artists do well there, they are exposed frequently to the Miami audience and increase their appeal for personal appearances here. The next step is for the sale of recorded product to catch up to the rest of the major Latin markets in the U.S.

Disc Jockeys Spur West Coast Salsa

•Continued from page S-6

distributors began handling the product such as All-West, Rare Records, Eric Mainland and others, as well as many major chain stores such as Licorice Pizza and Tower Records.

It is interesting that the record stores that have specialized in Latin music for years move little or no salsa, when compared to Mexican and international Latin product sales. At the same time, there are now several retail stores that specialize in salsa product, and they sell very little Mexican or international product.

Distribution of salsa product has also expanded to Arizona and Nevada, and sales are picking up there steadily.

In April of 1974, the salsa dances were revived, starting with Eddie Palmieri and Willie Colon, which was quite successful. Soon after followed Tito Puente, Larry Harlow, El Gran Combo, Ray Barretto, Joe Bataan, Cheo Feliciano, Tipica '73 and many others. However, salsa dances and concerts have not proved too profitable as yet for promoters, with the exception of El Gran Combo. The New York acts are quite costly to bring to California, and their drawing power has yet to be developed. There are several good local salsa groups such as Johnny Martinez, La Preferencia, Johnny Nelson, Conjunto Siva, Ritmo '74 and others, but they are so far unable to create the same sensation the New York groups do, since they are fairly young and still have had no hit records.

There are a few clubs in L.A. that usually offer live salsa entertainment, as well as a couple in San Francisco, but survival has been hard for these clubs, due to the same problem of club owners not understanding the Latin market.

Tito Puente



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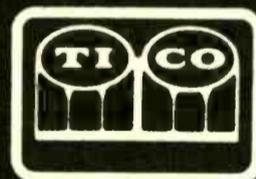
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Teddy Trinidad
Roberto Yanes

Johnny Pacheco

S-14 **STATIONS AIR
SUBTLE SALSA**

**Radio-TV Often Unaware
Songs Have Salsa Beat**

As is well known, radio and TV exposure is one of the prime factors in making any kind of music commercially successful, and the lack of such exposure is why salsa isn't more popular than it is at present.

On a national scale, salsa has been heard everywhere, but in a rather subtle manner. For example, War's initial market entry, "Spill The Wine" was a typical guajira rhythm. Some time afterward War presented "Slipping Into Darkness," which is indisputably a mambo. But the average record buyer isn't aware of this.

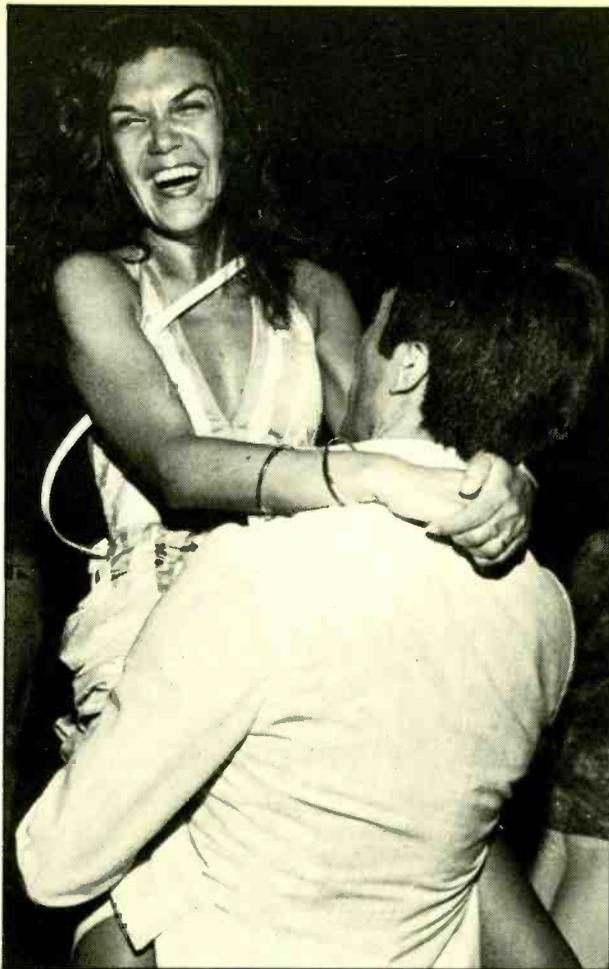
And like War, there have been numerous other groups who have been turning out hits that are based on salsa rhythms.

As far as tv is concerned, there have been certain national exposures of salsa, such as Kirshner's Rock Concert which aired at three different times a tape of the Fania All-Stars' concert in Yankee Stadium, and the Mike Douglas Show which once presented Tipica '73. But again, the regular exposure is done in a subtle manner. Consider Jose Feliciano, who comes into million of homes across the U.S. singing "Chico And The Man," his personal composition. Though most persons would never call it salsa, it is, in the aspect of the many salsa elements that Jose captures in his guitar playing, having grown up with salsa himself.

In the past, salsa has been well received by English speaking audiences in different cities, when presented by important on air personalities such as Symphony Sid or Dick "Ricardo" Sugar in New York. In Los Angeles there have also been some enormously popular salsa shows such as Chico Sesma, Al "Pablito Gordito" Fox and Rolando Ulloa. Noteworthy though, is the fact that all of these DJs did their shows in English or bilingually. The truth of the matter is that salsa has always done best when presented in English, even though 90% of salsa music is sung in Spanish. However, all of these programs were removed for basically the same reason: financial troubles. The advertising industry as a whole still doesn't recognize the bilingual Spanish market, and therefore has never given solid backing to this style of radio programming, observers note.

Until recently the Spanish language radio stations have preferred not to get involved with salsa either, believing that the Spanish language listeners would not go for salsa program-

(Continued on page S-22)



SALSA SI!!

INTERNATIONAL IMPACT

**Salsa Tours
Spur Sales**

Salsa's international impact is rather hard to properly gauge. Some artists have been recognized for years and have had spurts of interest in their recorded product in such diverse areas as Japan, France and West Africa. Most still labor in somewhat of a vacuum not really knowing what will happen with their product on the international scene.

Yet, oddly enough, when making personal appearances salsa exponents are quite well received and are often joined spontaneously on stage by local or visiting artists in the "foreign" country.

Where salsa has had its most important acceptance abroad, albeit not substantially noted in improved record sales, is in those countries where American jazz has always been popular. As a consequence, names such as Mongo Santamaria, Willie Bobo, Machito, Santana and Ray Barretto are familiar to European jazz buffs as well as in a number of other countries throughout the world.

In more recent times, attributed in large measure to the strong promotional efforts of Jerry Massucci and Fania Records, salsa has been exposed in areas where it had been virtually unknown and the seeds of acceptance have begun to flower.

Several factors augur well for a probable explosion of salsa on the international record scene. An increased number of overseas tours by individual artists and groups such as the Fania All-Stars has stirred interest in the musical genre.

The Fania All-Stars appeared on a gala music show in Zaire when the Muhammed Ali-George Foreman heavyweight title boxing match took place which generated a strong interest in the music in that area. Just this year Fania was in the forefront of the promotion of the Ali-Coopman title fight in Puerto Rico with salsa music and signs proclaiming it as the best music in the world in evidence all over.

The All-Stars appeared at the MIDEM convention this year and also made a personal appearance in the U.K. where Stevie Winwood joined them for some licks. They will be touring Japan this fall as well as performing again in Madison Square Garden in New York. Since the group contains many of the leading salsa artists, the audiences are hearing the best

(Continued on page S-22)

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JUNE 12, 1976, BILLBOARD

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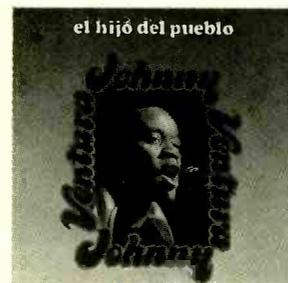
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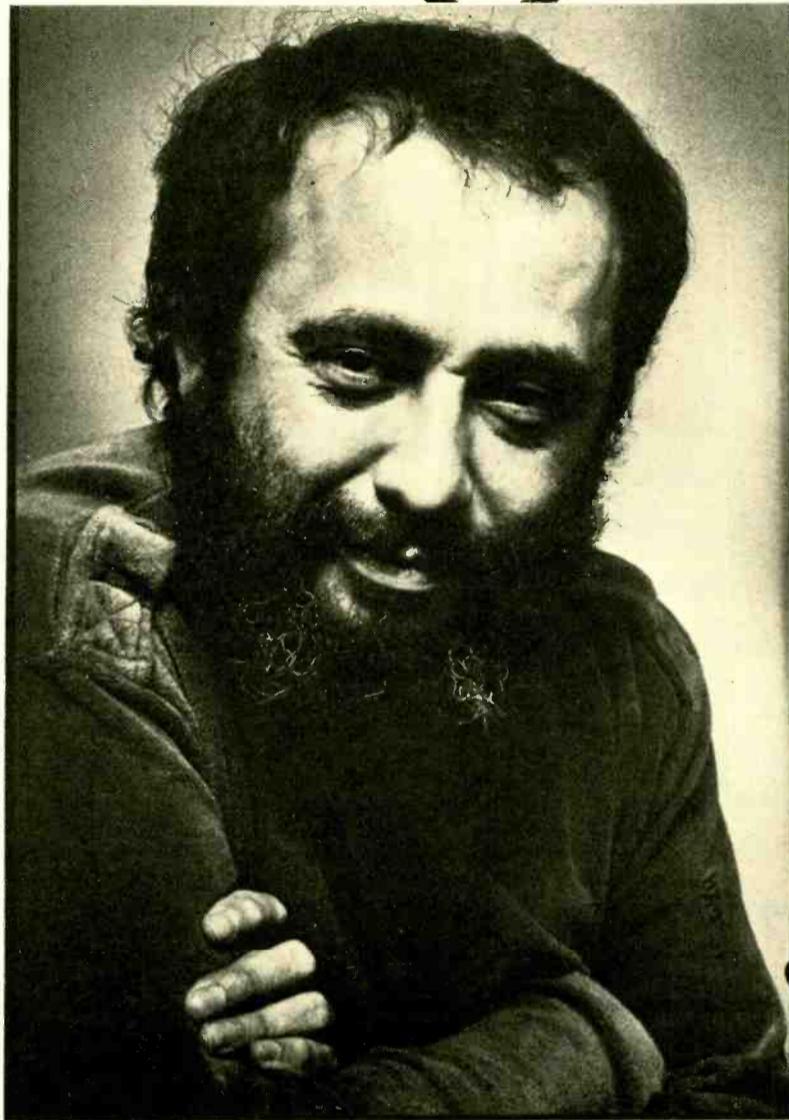
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- JOE QUIJANO
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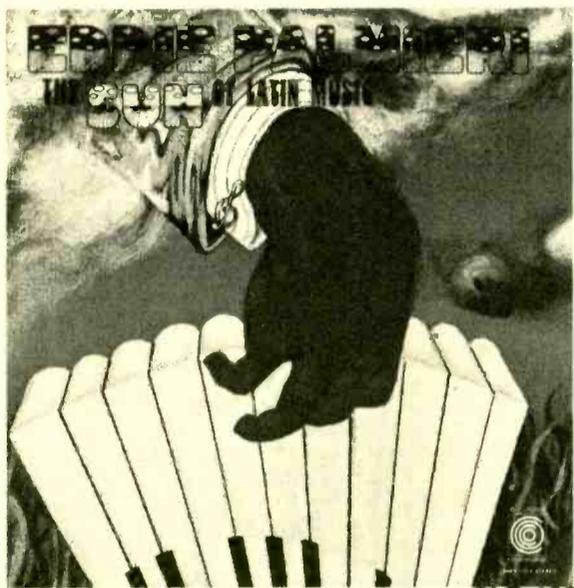


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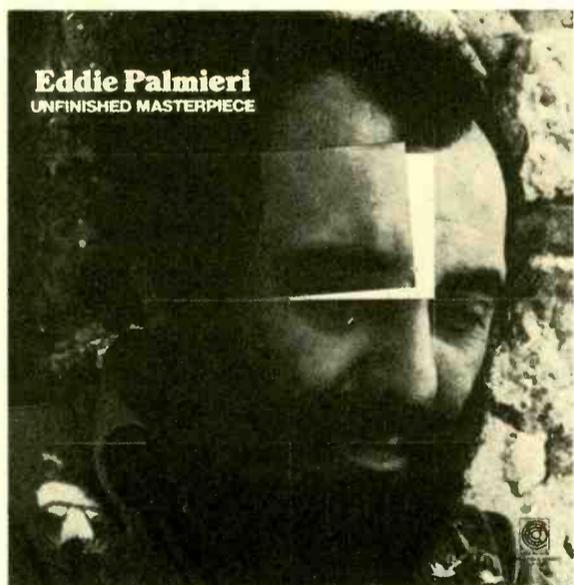
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Salsa Is Poised For The Future

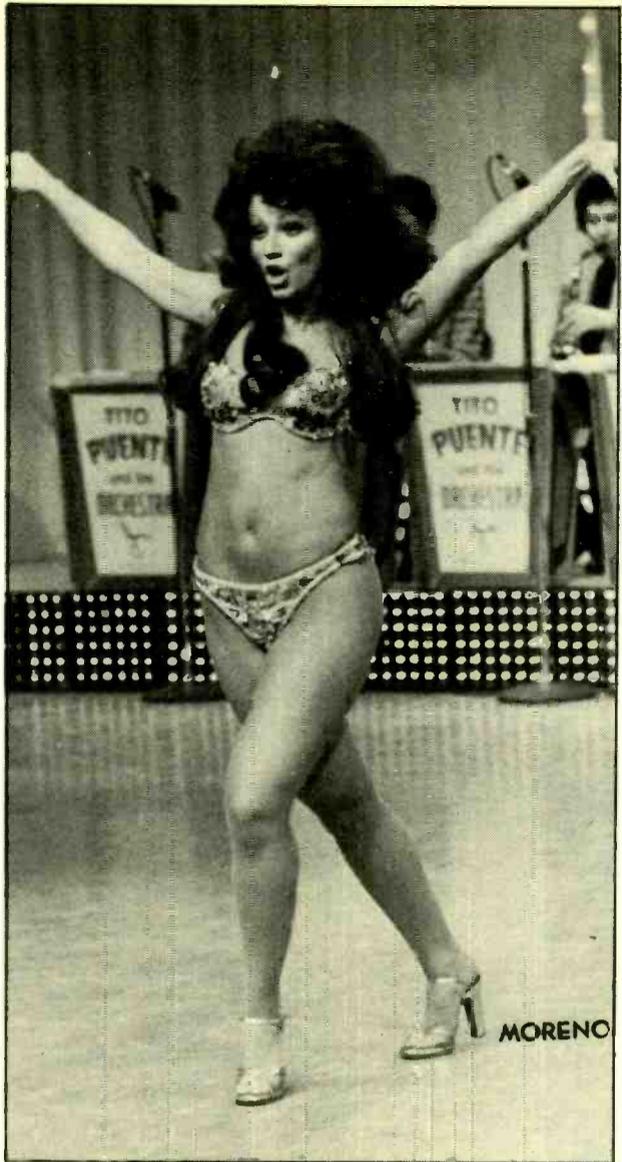
Continued from page S-10

Celia Cruz, a vocalist, the queen of salsa as she has been for at least three decades, tells the story of being on a plane heading for Zaire and hearing one of her songs while flying over the Balkans. "It startled the hell out of me, I thought they did it just to play a joke on me but then I found out that it was part of the regular airline music programming. Imagine, Celia Cruz singing over the Balkans."

The music which has its roots in Africa and spread to the Caribbean, fanned out throughout the Spanish-speaking countries of the world, then came to the U.S., is exploding again. Up through the '20s and '30s when the rhumba tickled the fancy of the flappers and bobby soxers. Up through the glorious Palladium years when jazz artists such as Dizzy Gillespie and Cal Tjader would sit in with Machito and Noro Morales. Through the names which are now but an echo of times past but which made such heavy contributions to the growth of the music, names such as Tito Rodriguez, Cesar Concepcion, Jose Curbelo, "Killer" Joe Piro, "Chano" Pozo, Perez Prado. To the names which still rebound, Tito Puente, Eddie Palmieri, Celia Cruz, Johny Pacheco, Ray Barretto, Willie Colon, Mongo Santamaria. Through the radio personalities who kept the music playing even in the doldrum years, Symphony Sid, Dick "Ricardo" Sugar, Joe Gaines, Roger Dawson, Chico Sesma and Rolando Ulloa.

To composers such as Tite Curet Alonso, Ruben Blades and Johnny Bravo. To arrangers such as Louie Ramirez, Eddie Martinez, Papo Lucca and Johnny Bravo. To the hundreds of club owners and dance promoters and booking agents like Ralfi Mercado and Ray Aviles, and dancers such as Ralph and Lucille Lew who are now seeing and hearing salsa played in venues where Latinos couldn't get past the kitchen a few short years ago. And to the thousands of men and women who have been associated with the Latin music industry, both Latinos such as Pancho Cristal of Artall, Dario Gonzalez of Borinquen, Rafi Cartagena of Rico and Orlando Bru of Discoland, as well as non-Latinos such as Masucci, Cayre, Cain, Herman Glass of Seeco, Averno and Goff, Larry Harlow and Cal Tjader, the salsa explosion is the vindication of years of effort, determination, heartache, short money, small upstairs and downstairs clubs. But it is an explosion of talent forged by those factors into a sound that will not be muffled.

Look out world. The salsa explosion has begun so you might as well get your feet to moving because the music of the future will be playing to a Latin beat and that means a lot of dancing. Salsa anyone?



SAUCY SALSA

Who's Who Of Salsa

THE FANIA FAMILY

Fania Records was founded less than 10 years ago by attorney Jerry Masucci and Dominican bandleader Johnny Pacheco. Since then it has become the dominant factor in producing and promoting salsa. The Fania family of labels now includes Vaya, Cotique, Tico, Alegre, International and Inca. It's roster of artists reads like a Who's Who in Salsa with such stellar performers as: Tito Puente, Ray Barretto, Celia Cruz, Larry Harlow, Pacheco, Tipica '73, Tipica Novel, Bobby Rodriguez & Co., Willie Colon, Cheo Feliciano, ad infinitum. It has also been responsible for the major promotions of salsa through the Fania All-Star concerts and the production of two major movies featuring the salsa sound, "Our Latin Thin" and "Salsa."

EDDIE PALMIERI

Eddie Palmieri is currently considered the reigning genius of salsa. He is the winner of the first Grammy award for Latin music and has been consistently at the top of the polls both as a Latin keyboard artist and composer. For more than 15 years Eddie has been setting the pace for what has become known as salsa and was responsible for numerous attempts to forge an amalgam of New York street sounds with Latin rhythmic patterns with such albums as "Harlem River Drive" and "Eddie Palmieri At The University of Puerto Rico." One of his most important contributions is his uncanny capacity to inspire those who are playing with him to great heights of improvisation and artistry.

RALPH MERCADO

Ralph Mercado is the premier booker and promoter of salsa artists. He began with promoting dances in the Brooklyn area of New York and went on to being the main influence in bringing the music to the famed Cheetah dance club on Manhattan's West side. He later teamed up with partner Ray Aviles to handle bookings for major salsa acts throughout the U.S. and the "Dynamic Duo" as they are currently referred to have become the most important promoters of salsa dances and concerts. Through their company, Ralph Mercado Management, they book the monthly salsa concerts at the Beacon Theater which has become the salsa showcase in New York. Their commitment to salsa can be seen in the fact that they continued to book shows into the West Coast although sustaining losses just to keep the market open.

(Continued on page S-23)

A Billboard Spotlight

JUNE 12, 1976, BILLBOARD

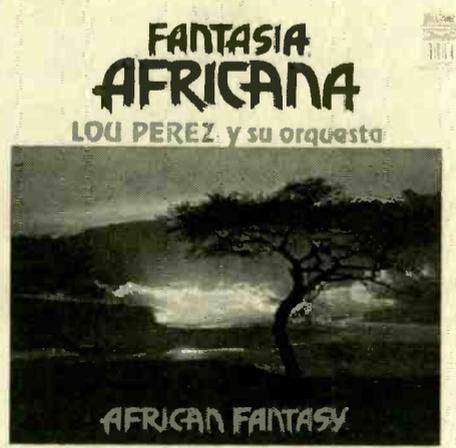
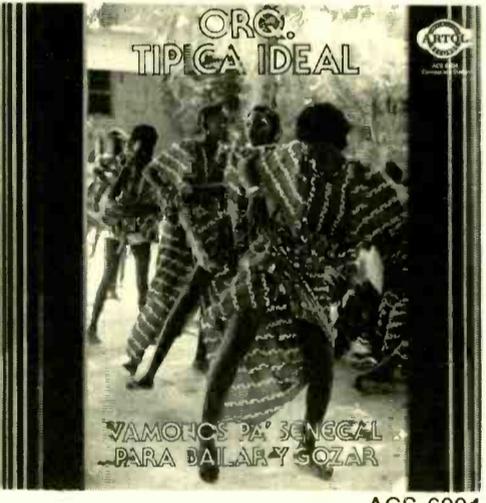
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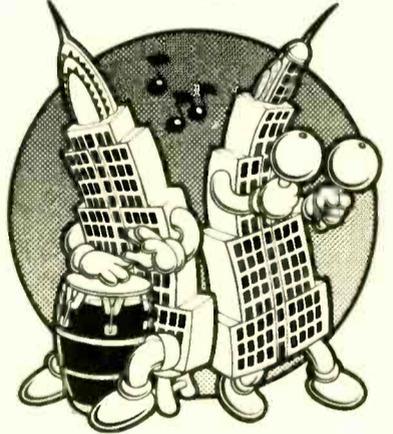


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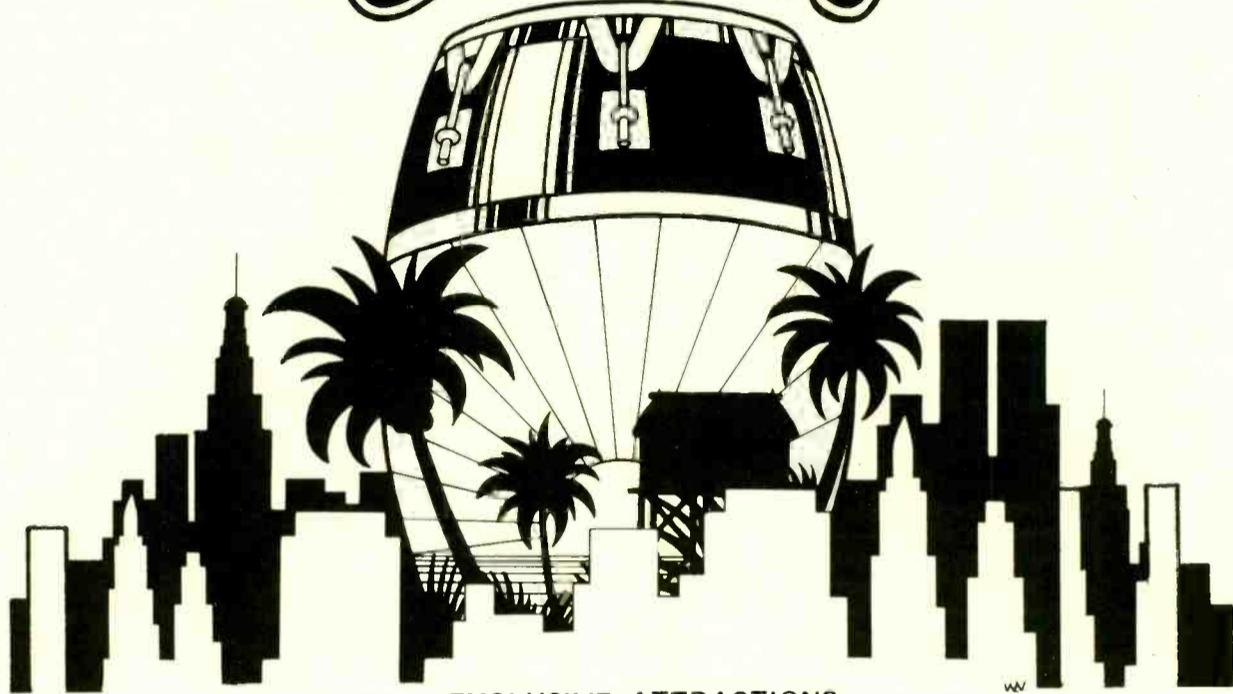
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Salsa Program Formats Helping

•Continued from page S-14

ming. But now there are several stations across the country that do program salsa in varying degrees, and some have become extremely popular such as Ruben Valentin's show on XPRS and KALI's nighttime salsa show, both in L.A. In New York there is WBNX, with Polito Vega and Joe Gaines. But these examples are cases in which salsa is exposed primarily to the young Latin.

As to programming that is actually presenting salsa to non-Latin audiences, it exists on an increasing basis amongst progressive rock and r&b stations across the country, but mainly on the East and West Coasts. In California every important progressive rock or r&b station is playing some salsa, except KLOS in Los Angeles, which says "We just don't feel it would be right for our listeners. We have a basically white, middle class audience."

KWST, an L.A. progressive rock station, was playing some salsa selections on a regular basis, but since new management has taken charge of its format, there has been a rule placed to stay away from any ethnic programming. Probably one of the most positive forces in the L.A. area is KMET, another FM rock station that has proved to be more receptive to new ideas than most. Rachael Donahue, one of KMET's foremost personalities, states that when she plays a salsa cut she gets very good reaction from her basically white, middle class audience, and has also mentioned that requests for salsa have increased considerably over the past year. "I personally like salsa," says Rachael, "and I believe it has a good future."

There are other stations with similar attitudes towards salsa programming, mostly in San Francisco, New York, Chicago and Los Angeles.

Several different types of formats have been used in connection with salsa, but the most commercially effective formula in salsa history has been a mix that balances salsa with r&b, such as in the case of "Saisoul Radio" by Rolando Ulloa on KAGB and the unforgettable Symphony Sid who brought New York's ethnic communities together with the music overcoming any language differences.

CREDITS

Earl Paige, special issues editor. Rudy Garcia, Latin editor. Art, Lee Lebowitz. Production, John Halloran.

A WORLD VIEW

•Continued from page S-14

display of salsa and penetration of the market has become easier.

The results of these promotions can be seen in that New York-based salsa record labels have been receiving an increased number of inquiries concerning licensing agreements from record manufacturers throughout the world.

Oddly enough, where acceptability has been disappointingly slower than expected has been in Latin America.

There, political and cultural differences have held back the penetration of salsa despite the advantage of not needing to cross a language barrier.

However, there are signs that the obstacles are being cleared away or at the very least becoming less insurmountable. Mexico has begun to accept some salsa acts and there are even one or two salsa music shows on radio there, something unheard of just a few years ago.

Venezuela has begun to pay more attention to salsa, Fania reports increasing sales through their licensee there, and is even starting to produce its own salsa orchestras, the best of these being Dimension Latina.

Finally, what with the two Fania movies stressing the African rhythmic base in salsa, the trip to Zaire and other sales and promotional efforts by distributors and labels alike, West Africa has become an increasingly more important market for recorded salsa product. The next step is to provide more personal appearance tours of these areas.

Japan has always been an enigma to U.S. salsa exponents. There have been times when salsa artists, such as Tito Rodriguez who married a Japanese girl, were very popular there. Then things dropped off a bit but now the Fania All-Stars have been asked to tour there this fall and Eddie Palmieri was also asked to make personal appearances there.

The Grammy award for Latin music having gone to a salsa album has also helped stir interest in this music on an international basis.

All told, there is a proven international market for salsa product if properly presented and promoted. It cannot quite be called an explosion yet but it is beginning to make a noise along with its natural fire. France has got a weekly salsa show on radio. The All-Stars have been asked to tour Western Europe in the near future, most particularly West Germany. Record companies are inquiring into licenses to distribute salsa product abroad and other tours are being set.

No longer just the special intellectual interest of the jazz buff, salsa's international star is beginning to blaze for a more general market. As a consequence, the international salsa market certainly bears watching in the near future, for an explosion.

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Who's Who In Salsa—Stars And Labels

TITO PUENTE

Tito Puente has been called the "King Of Latin Music" as a result of his consistently high quality of music performance for nearly three decades. A graduate of the famed Juilliard School of Music, he is a premier arranger and vibist as well as setting the standard for timbales playing. He is an artist who has been at the top through the entire development of what has become known as salsa having been part of the "Palladium Era" which spawned the Latin-Jazz concepts. He was also responsible for taking salsa out of the typically Latin clubs and bringing it to the non-Latino community for dances and shows. He is perhaps the most well known of the salsa bandleaders and has been asked to arrange or provide musical background for many American artists.

COCO

Coco Records is barely three years old and yet has become an extremely important factor on the salsa scene, mainly because of its premier artist Eddie Palmieri. Coco's pre-eminence, however, is also due to two other major factors, its principals, Harvey Averne and Sam Goff. Averne has a long history of involvement with Latin music having been a Latin bandleader, arranger, producer and manager of several acts. He is the one primarily responsible for the production of the two major award-winning albums for Eddie Palmieri. Goff, on the other hand, is a strong administrator and veteran of the r&b and pop recording field and has brought this knowledge to Coco. As a result the label has now begun to branch out into other areas of Latin music and bodes well to become a major factor in its future development.

FELIPE LUCIANO

Felipe Luciano is one of the new breed of disc jockeys who has contributed so greatly to the salsa explosion. He first came on the scene as a political radical and visible member of the Young Lords, a group of second generation Puerto Rican youths in New York who were agitating for independence for that island. When the Young Lords began working more within the acceptable political framework of social change Felipe chose broadcast communications as a career. He had a long-running show on FM radio called Latin Roots that was both entertaining and informative and has since brought the show into concert form. He later was a staff on-air personality on WBLS-FM the leading FM station in the New York market area where he was responsible for introducing some salsa to the station's programming. Just this month he has left to become a newsman on WNBC-TV where he will also cover the Latin entertainment scene.

RAY BARRETTO

Ray Barretto is the most articulate of the salsa stars and the reigning king of the conga players. He has finally come into his own after years of being considered the best by the cognoscente of salsa. He has been asked to play on numerous jazz recording sessions with American and European jazz artists and did so while maintaining his own orchestra. He has since disbanded his group in order to do more concerts and to expand his music into areas which include the introduction of other harmonics which incorporate modern rock, folk and jazz. Although he started as a sit-in artist with pick-up groups while in the armed forces with no formal musical training he is now considered one of the most important forces in the business and the one to set the pace for the future.

SALSOUL

The Salsoul label is a subsidiary of the Caytronics family of labels and is the one most likely to provide the crossover vehicle for salsa. On the one hand there is the Salsoul Orchestra which provides a heavy Latin percussion base for standard disco sound—the Latin hustle, as it is known. And on the other there is the Salsoul Salsa Series label with the brightest new group on the scene, Grupo Folklorico Y Experimental Nueva-yorquino. Although Joe Cayre, president of Cayre Industries, the parent company of Caytronics, has been the prime moving factor behind the Salsoul disco move, Joe Caine, who is responsible for the Salsa Series and the Moricana label, is the one who has taken on the task of moving the label's salsa product. He too is a veteran of Latin music as an arranger and producer and is one of the most respected men in the business. Caine and Cayre have made the label the people's salsa company.

ROGER DAWSON

Roger Dawson is the most popular of the salsa disc jockeys in the New York area because of his great enthusiasm and knowledge of the music. He is on the air but once a week with a Sunday show but in that time manages to bring the most vital of the new groups and sounds to his audience while also playing a great cross section of older product which gives the audience a historical perspective of what salsa is all about. Roger is also responsible for bringing new, unrecorded groups to the attention of the major salsa labels and has had many of them signed to contracts by said labels and by local bookers. He is a guiding force for the new salsa sound.

CELIA CRUZ

Celia Cruz has been the top female vocalist in salsa for three decades or more and is still one of the few artists who is capable of assuring a promoter of a full house in virtually any Latin market. A Cuban-born "guarachera" she has been featured on nearly a thousand recordings beginning with her lengthy stint with La Sonora Matancera. Although she has never really experienced a "down" period in her career she has received added impetus in the past two years through new recordings for Fania in which she has been teamed with Johnny Pacheco's orchestra. What is particularly outstanding about her voice is that it has not lost any of its quality in all the years she has been singing. She has virtually stood alone as a premier salsa artist.

BORINQUEN

Borinquen is typical of the smaller salsa labels which have contributed greatly towards the salsa explosion. Borinquen is based in Puerto Rico and as such has access to many of the salsa musicians who reside there. Raphy Leavitt is a prime example of those musicians. He is a bandleader composer who is consistently on the charts in that major salsa market. But Borinquen, like Discolando, Artall, T.R. Lamb, Orfeon, Seeco and a host of others has the added advantage of having a wide range of Latin artists on the label making their product more accessible to Latin radio programmers. Most Latin disc jockeys or program directors will at least listen to product from these labels although not usually programming salsa and as a result some of the slower salsa tunes they produce get played on stations which may not give the time of day to a Fania or a Coco.

JOE GAINES

Joe Gaines is a veteran of salsa radio having started as a sidekick for Symphony Sid who did so much to bring the salsa sound outside the boundaries of Latin radio. He currently has a nightly show on WBNX which is the daily equivalent of a salsa hit parade. He follows in the tradition of Symphony Sid, Dick "Ricardo" Sugar, Chico Sesma, Rolando Ulloa and the major disc jockeys who have been working the airwaves for many years projecting the salsa sound. All of these have a good knowledge of the music as well as a fundamental concern for new musical forms such as Latin jazz and Latin rock which has helped some salsa recordings cross over. Gaines, Sesma and the others, because of their bilingual or English-speaking shows are the vehicles for salsa's explosion.

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Country

AFTER LOSING NAMES

Buddah Seeks New Pop-Country Artists

By GERRY WOOD

NASHVILLE — Having lost Charlie Daniels and Jim Weatherly to front money offers from other major labels, Buddah vice president Wade Conklin has gone after several other acts. Among the first signed is writer-artist Alex Harvey whose first Buddah single "Lonesome Cup Of Coffee" is now shipping.

Conklin is one of those rare individuals who will grant his ex-star his due even though Daniels leaped from Buddah to Epic.

"I've never seen an artist more

knowledgeable or a harder worker than Charlie Daniels," says Conklin.

Daniels' fourth Buddah LP was a hit—the first three were on the red ink side. And Conklin—who maintains a personal as well as professional relationship with Daniels—notes, "There are no animosities on either side." But Conklin admits that the situation of Daniels leaving his label after so much time and expense was like "your mother and dad getting a divorce."

Harvey, who has written or co-written such hits as "Rueben James" and "Delta Dawn," has finished work on his first Buddah LP. Conklin's Nashville roster also includes Arthur Alexander, who hit with "Every Day I Have To Cry Some," and Clifford Curry.

Though Buddah acts have scored on the country charts, Conklin's primary thrust is toward the pop market with an eye on the soul and easy listening charts.

Before buying a master, Conklin will often call some trusted radio friends—such as Johnny Randolph at WAKY, Louisville—and play the song for their reaction. "You get an opinion—and if you buy the master, it locks them in on the ground floor and they tend to play the hell out of it."

(Continued on page 48)

Doc Williams Honored By 400 Buddies

NASHVILLE—More than 400 invited guests paid tribute to Doc Williams celebrating his 40th year as a country music entertainer at a recent testimonial roast in Wheeling, W.Va.

Among the honors accorded Williams were commendations from Gov. Arch Moore of West Virginia, Gov. Thomas Salmon of Vermont, John E. Fahey, mayor of Wheeling, and Glenn Reeves, director of WWVA's "Jamboree U.S.A.," who cited Williams for his contributions to the Jamboree and to country music.

Roasters included Jo Walker, executive director of the CMA; J. Ross Felton, general manager of WWVA; Roy Horton of Peer International; Mickey Barnett and Reid Northrup of Eastern States Country Music, Inc.; songwriter Dorothy Horstman of New York City; and Howard Heathcote of Heathcote Tours, Freleton, Ontario, who presented Williams with a trophy on behalf of his Canadian fans.

Williams began his singing career in 1936 with his brother Cy, and continues to tour with his wife Chickie. One of the first stars on "Jamboree U.S.A.," he remains an active performer on the show.

A New Home For Nashville AFM

By COLLEEN CLARK

NASHVILLE—The 2,400 members of AFM Local 257 have voted for and begun work on a new 6,000-square-foot building to be located next door to the Country Music Assn.

The land was actually purchased several months ago and the local architectural firm of Gower-Bayer & Assoc. has drawn up the plans and design of the new building, with the help of the building committee consisting of Johnny DeGeorge, president of local 257; Dutch Gordon, secretary; Lloyd Green, Harold Bradley and Barry McDonald.

The present building is up for sale and the estimated cost of the new headquarters is \$350,000. "We have needed additional space for some time now. It was just a matter of finding the right location and putting the wheels in motion," comments DeGeorge.

The new building will feature a sunken lounge area in the center of the building, six secretarial offices and pay windows, a large conference room and a large rehearsal room with a 50 x 50 foot portable stage. The building is constructed so a second floor can be added if needed later.

Bids are being submitted and a 1977 spring opening is hoped for.

CMA Balloting To Begin Soon

NASHVILLE—Balloting begins in mid-July for the ninth annual CMA awards to be telecast by CBS Oct. 11.

Members in good standing as of July 15 will be eligible to vote in the election that will eventually determine the 1976 winners. Second round balloting takes place in August, and the final round is slated for September.

A national accounting firm will tabulate votes, with the winners announced in each category on the awards show.

ON THE COUNTRY CHARTS THIS WEEK:

58 "GOODNIGHT MY LOVE"

Randy Barlow—Gazelle Records IRDA #217

73 "SLEEPING WITH A MEMORY"

Kathy Barnes—Republic Records IRDA #R-223

97 "AIN'T IT GOOD TO BE IN LOVE AGAIN"

Vicky Fletcher—Music Row Records IRDA #213

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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	I'LL GET OVER YOU—Crystal Gayle (R. Leigh, United Artists 781 (Pulleybone, ASCAP))	34	55	3	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee, Warner Bros. 8213 (Easy Listening, ASCAP))	69	84	2	MACARTHUR'S HAND—Cal Smith (D. Wayne, MCA 40563 (Tree, BMI))
2	1	10	ONE PIECE AT A TIME—Johnny Cash (W. Kemp, Columbia 3-10321 (Tree, BMI))	35	21	10	RED, WHITE AND BLUE—Loretta Lynn (L. Lynn, MCA 40541 (Sure Fire, BMI))	70	70	3	IT MAKES ME GIGGLE—John Denver (J. Denver, RCA 10687 (Cherry Lane, ASCAP))
3	3	9	YOU'VE GOT ME TO HOLD ON TO—Tanya Tucker (D. Loggins, MCA 40540 (Leeds/Antique, ASCAP))	36	24	12	FOREVER LOVERS—Mac Davis (S. Whipple, Columbia 3-10304 (Tree, BMI))	71	43	11	NOTHIN' TAKES THE PLACE OF YOU—Asleep At The Wheel (T. McCall, P. Robinson, Capitol 4238 (Su-Ma, BMI))
4	8	9	EL PASO CITY—Marty Robbins (M. Robbins, Columbia 3-10305 (Mariposa, BMI))	37	48	4	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple, RCA 10680 (Tree, BMI))	72	82	2	RODEO COWBOY/DIXIELAND, YOU WILL NEVER DIE—Lynn Anderson (G. Sutton/J. Cunningham, Columbia 3-10337 (Flagship, BMI/Starship, ASCAP))
5	10	11	LONELY TEARDROPS—Narvel Felts (B. Gordy Jr., T. Carlo, ABC/Dot 17620 (Merrimac, BMI))	38	36	8	T FOR TEXAS—Tompall (J. Rodgers, Polydor 14314 (Peer, BMI))	73	73	5	SLEEPING WITH A MEMORY—Kathy Barnes (R. Bourke, G. Dobbins, J. Wilson, ABC/Dot 17630 (Chappell, ASCAP))
6	11	8	ALL THESE THINGS—Joe Stampley (N. Neville, ABC/Dot 17624 (Tune-Ket, BMI))	39	53	3	SOLITARY MAN—T.G. Shepard (N. Diamond, Hitsville 6032 (Tallyrand, BMI))	74	NEW ENTRY	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson, ABC/Dot 17630 (Chappell, ASCAP))	
7	9	7	SUSPICIOUS MIND—Waylon & Jessi (M. James, RCA 10653 (Screen Gems-Columbia Music Inc., BMI))	40	50	5	HEART DON'T FAIL ME NOW—Randy Cornor (L. Jones, ABC/Dot 17625 (Publicare, ASCAP))	75	78	3	TRA-LA-LA-LA-SUZ—Price Mitchell (B. Jones, W. Young) GRT 050 (Just, BMI)
8	7	11	WALK SOFTLY—Billy "Crash" Craddock (V. McCoy, ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI))	41	51	4	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Putnam, M. Kossler, S. Pippin, Epic 8-50227 (Columbia) (Tree, BMI))	76	87	2	BRIDGE FOR CRAWLING BACK—Roy Head (R. Porter, B.E. Jones, ABC/Dot 17629 (Ma-Ree/Porter Jones, ASCAP))
9	6	10	HURT/FOR THE HEART—Elvis Presley (J. Crane, A. Jacobs/D. Linde, RCA 10061 (Miller, ASCAP/Combine, BMI))	42	52	5	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Cox, United Artist 793 (Unart/Pon In Hand, BMI))	77	NEW ENTRY	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson, MCA 40566 (Stallion, BMI))	
10	12	9	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee, RCA 10625 (Jack, BMI))	43	47	5	ANGEL ON MY SHOULDER—Joni Lee (S. Flint, MCA 40553 (Warner-Tamerlane, BMI))	78	90	2	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield, Casino 185-053 (GRT) (Don Kirshner, BMI))
11	14	12	STRANGER—Johnny Duncan (K. Kristofferson, Columbia 3-10302 (Resaca, BMI))	44	19	14	THE WINNER—Bobby Bare (S. Silverstein, RCA 10556 (Evil Eye, BMI))	79	93	2	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrelly (D. Wolf, J. Green, Jr., GRT 054 (LaDebra, BMI))
12	13	10	SHE'LL THROW STONES AT YOU—Freddie Hart (Soule, Cartee, Dana, Capitol 4251 (Al Cartee, BMI))	45	29	16	WHAT I'VE GOT IN MIND—Billie Jo Spears (K. O'Dell, United Artists 764 (House Of Gold, BMI))	80	NEW ENTRY	BECAUSE YOU BELIEVED IN ME—Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)	
13	15	9	YOUR PICTURE IN THE PAPER—Statler Brothers (D. Reid, Mercury 73785 (Phonogram) (American Cowboy, BMI))	46	58	5	FLASH OF FIRE—Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	81	85	3	INDIAN NATION—Billy Thundercloud & The Chieftones (J.D. Loudermilk, Polydor 14321 (Acuff-Rose, BMI))
14	4	10	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI)	47	83	2	GOLDEN RING—George Jones & Tammy Wynette (B. Braddock, R. Van Hoy, Epic 8-50235 (Columbia) (Tree, BMI))	82	41	14	MY EYES CAN ONLY SEE AS FAR AS YOU—Charley Pride (J. Payne, N. Martin, RCA 10592 (Ensign, BMI))
15	16	7	I'D HAVE TO BE CRAZY—Willie Nelson (S. Fromholz, Lone Star 3-10327 (Columbia) (Prophecy, ASCAP))	48	71	2	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	83	86	4	C.B. WIDOW—Linda Cassidy (L. Cassidy, Cin-Kay 107 (Door Knob/Cin-Kay, BMI))
16	20	8	HOME MADE LOVE—Tom Bresh (R. Mainegra, Farr 004 (Unart, BMI))	49	49	6	GONE AT LAST—Johnny Paycheck (With Charnissa) (P. Simon, Epic 8-50215 (Columbia) (Paul Simon, BMI))	84	NEW ENTRY	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)	
17	5	11	AFTER ALL THE GOOD IS GONE—Conway Twitty (C. Twitty), MCA 40534 (Twitty Bird, BMI)	50	54	7	PLEASE TELL HIM THAT I SAID HELLO—Sue Richards (M. Shepstone, P. Dibbins, ABC/Dot 17622 (Chrysalis, ASCAP))	85	NEW ENTRY	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)	
18	28	5	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, I. Hayes), Columbia 3-10335 (Pending, BMI)	51	61	3	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengour, ASCAP)	86	56	7	IT'S ENOUGH—Ronnie Prophet (R. Bourke, RCA 50205 (Chappell, CAPAC))
19	25	7	CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI)	52	34	12	THAT'S WHAT MADE ME LOVE YOU—Bill Anderson & Mary Lou Turner (Lore), MCA 40533 (Stallion, BMI)	87	89	3	WHO'S BEEN HERE SINCE I'VE BEEN GONE—Hank Snow (H. Snow), RCA 10681 (Dreamtime, BMI)
20	26	4	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa-We, ASCAP)	53	63	4	THIS MAN AND WOMAN THING—Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)	88	92	3	THE SWEETEST THING I'VE EVER KNOWN—Dottie (O. Young), RCA 10666 (Sterling/Addison Street, ASCAP)
21	23	7	YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros. 8198 (Irving/Web, BMI/Almo/Preston, ASCAP)	54	64	4	I LOVE THE WAY THAT YOU LOVE ME—Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	89	NEW ENTRY	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)	
22	17	5	I.O.U.—Jimmy Dean (L. Markes, J. Dean), Casino 052 (GRT) (Plainview, BMI)	55	65	4	WAS IT WORTH IT—Joe Stampley (B. Wayne, M. Moore), Epic 8-50224 (Columbia) (Al Gallico, BMI)	90	NEW ENTRY	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Vehour, BMI)	
23	33	4	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. Jones), ABC/Dot 17627 (Morley, ASCAP)	56	45	9	(Here I Am) ALONE AGAIN—Billy Walker (R. Pennington), RCA 10613 (Show Biz, BMI)	91	NEW ENTRY	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)	
24	30	6	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	57	62	6	HAVE A DREAM ON ME—Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)	92	NEW ENTRY	FROG KISSIN'—Chet Atkins (K. Kalb), RCA 10614 (Ahab, BMI)	
25	35	5	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owepar, BMI)	58	67	5	GOODNIGHT MY LOVE—Randy Barlow (G. Montola, J. Marascalco), IRDA/Gazelle 217 (Quintet/Unichappell, BMI)	93	NEW ENTRY	FAMILY MAN—Al Bott (B. Martin), Cin-Kay 103 (September, ASCAP)	
26	32	6	I REALLY HAD A BALL LAST NIGHT—Carmol Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	59	69	3	DOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)	94	99	4	GETTING OVER YOU AGAIN—Dale McBride (E. Rabbitt), Con-Brio 109 (Brian Patch, BMI)
27	18	13	WHAT GOES ON WHEN THE SUN GOES DOWN—Ronnie Milsap (J. Schweers), RCA 10593 (Chess, ASCAP)	60	66	4	WOMAN—David Willis (J. Lennon, P. McCartney), Epic 8-50228 (Columbia) (Maclen, BMI)	95	NEW ENTRY	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scaife, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)	
28	22	8	AMERICA THE BEAUTIFUL (1976)—Charlie Rich (K. Goell, B. Sherrill), Epic 8-50222 (Columbia) (Julet, BMI/Mint Julep, ASCAP)	61	75	2	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acuff-Rose, BMI)	96	NEW ENTRY	SINGING A HAPPY SONG—Larry G. Hudson (K. Powell, D. Orender), Aquarian 605 (Acuff-Rose, BMI)	
29	44	3	LOVE REVIVAL—Mel Tillis (T.G. Meiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	62	72	3	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 672 (Pusskey, BMI)	97	NEW ENTRY	AIN'T IT GOOD TO BE IN LOVE AGAIN—Vicky Fletcher (D. Orender), Music Row/IRDA 213 (Court Of Kings, BMI)	
30	38	5	NEGATORY ROMANCE—Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Hallnote, BMI)	63	77	2	THINK SUMMER—Roy Clark (R. Clark), ABC/Dot 17626 (Otter Creek, BMI)	98	NEW ENTRY	LIVIN' ON LOVE STREET—Shylo (R. Scaife, D. Hogan), Columbia 3010343 (Partner/Julep, BMI)	
31	31	7	ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)	64	NEW ENTRY	NEW ENTRY	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	99	98	3	EVERYTHING YOU'D NEVER WANT TO BE—Joe Brock (C. Williams, F. Koller), Ronnie 7601 (Record Productions Of America) (ATV, BMI)
32	40	5	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins) Capitol 4264 (Leeds/Antique, ASCAP)	65	80	2	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Warner/Reprise 1353 (Allam, BMI)	100	97	3	IF YOU DON'T, SOMEBODY ELSE WILL—Carl Smith (J. Mathis, J. Fautheree, G. Hamilton), Hickory 371 (Polydor) (Acuff-Rose, BMI)
33	27	9	THE BIGGEST AIRPORT IN THE WORLD—Moe Bandy (S.D. Shafer), Columbia 3-10313 (Acuff-Rose, BMI)	66	39	10	I'D JUST BE FOOL ENOUGH—Faron Young (M. Endsley), Mercury 73782 (Phonogram) (Acuff-Rose, BMI)				
				67	81	2	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)				
				68	79	3	I'LL GET BETTER—Sammi Smith (E. Rabbitt, E. Stevens), Elektra 45320 (Deb Dave/Briarpatch, BMI)				

Country

Nashville Scene

By COLLEEN CLARK

Tex Williams and special guest, Roy Head, headline the Landmark Hotel's Jubilee Showroom May 31 through Sunday (13). . . . Farr recording artist Tom Bresh has made his fourth network television appearance in three months, taping the Merv Griffin and Dinah Shore Shows twice. . . . Jim Ed Brown ad fellow RCA artist, Helen Cornelius, recently recorded together. Look for a new duet soon. . . . Johnny Russell and the Heckles set for two weeks at the Fairmont Hotel in New Orleans following two weeks at Atlanta's Fairmont.

Larry Gatlin and wife, Janis, are the proud parents of a son, Joshua Cash, born May 31. Gatlin said he has liked the name Joshua for a long time and his son's middle name comes from Johnny Cash, who wrote the liner notes for Gatlin's first album. "He is the greatest human being I ever met that I'm not kin to," Gatlin said of Cash. "A lot of people have meant a great deal to me, but he has a very special place." Joshua Cash is the Gatlin's second child. They have a daughter, Kristin, who is three years old.

Recent guests on the Dolly Parton tv series "Dolly," include the Hues Corporation, Linda Ronstadt, Emmylou Harris, Karen Black and Captain Kangaroo. . . . Dottie was crowned "Miss Snake Charmer 1976" and officially opened the Bracketville Lions Club first annual "Rattlesnake Round-Up" in Bracketville, Tex., recently.

The recent Willie Nelson Concert at Austin Peay Univ. was broadcast live on Ralph Emery's "Emery 'Round The Country," WSM radio show, which has taken him to such places as Harrah's Club in Reno, Nev., for Merle Haggard's opening night and the Mill Run Theatre in Chicago for the Roy Clark Show. . . . There's another Allen recording now. Curt Allen, son of Rex and brother to Rex, Jr., will be heard on the upcoming Rex Allen Jr. album scheduled for a late June release.

Humorist Jerry Clower renewed his MCA recording contract in his hometown of Yazoo, Miss., right on Main St. Following a luncheon, Clower took visiting executives, various local officials and friends on a tour of a cotton compress plant and a catfish farm. Also present for the signing was Jim Richards of Simon & Shuster, who have purchased the paperback book rights to Clower's book "Ain't God Good!"

Loretta Lynn's autobiography, "Coal Miner's Daughter" achieved the unique distinction of having its third and fourth printing within the same week. B. Dalton, which is the largest book distributor in the country, reports that it is their number two best seller.

Seeks New Artists

• Continued from page 47

Another reason for Buddah's pop focus here is Conklin's contention that "blacks and teenagers are the big volume buyers of single records." Buddah is one of the few labels in Nashville that can sign pop acts without checking first with home offices in New York or Los Angeles.

Rather than waste time mulling the loss of Daniels, Conklin is enthused over the addition of Harvey to the label. "I'd like to see Alex take a pop-country direction, but I'd like to break him pop first."

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Independent Production Up In Country

Continued from page 1

amount of songs being independently produced.

Even the major labels with a reputation for almost exclusive in-house work—CBS, MCA and RCA—are now wide open for outside producers. Capitol is going completely with independents while Phonogram/Mercury, with six chart songs—all produced in-house, has just inked outside production deals with Buddy Killen and Pete Drake, the label's first independent venture in country product.

"We may have been responsible for the trend," comments Jim Foglesong,

president of ABC/Dot, a label with such independently produced acts as Freddy Fender (Huey Meaux, producer), Narvel Felts (Johnny Morris), Barbara Mandrell (Tom Collins), Roy Head (Bud Logan), Don Williams (self-produced), and Eddy Raven, Jim Mundy and Carl Mann (Don Gant).

Foglesong explains, "When we started, most of the majors were almost completely in-house. Because of that reason, they weren't as open to master purchases and production agreements.

"This enabled us to pick up songs like Donna Fargo's 'Happiest Girl In The Whole U.S.A.' Some of our best acts have been picked up through master purchases."

Foglesong cites the intimate producer-artist relationship and notes independents are beneficial for "certain acts where the understanding and personal relationship is really good."

The value of in-house production, according to Foglesong, is that "it gives you some good ears in the company—salaried and loyal to the company."

Since Owen Bradley left MCA for independent production, the label has only two company producers—Walter Haynes and Snuffy Miller—for its large roster. Consequently, the largest number of MCA acts in history are being produced independently.

Jerry Crutchfield is producing Tanya Tucker; Killen producing Bill Anderson; Bradley producing Loretta Lynn, David Wilkins and Brenda Lee; Merle Haggard producing Leona Williams and Ronnie Reno; Mel Tillis producing himself; and Chip Young producing MCA's newest signee, Ronnie Sessions.

MCA's country direction follows the label's pop emphasis on independent producers. MCA president Mike Maitland at Billboard's IMIC-6 (Billboard, May 29) noted that his firm relies to a large extent on outside producers to build the right route for new acts to take.

Bradley, a member of the Country Music Hall of Fame and the man who has produced more hits than any other producer in Nashville's history, recalls those days when he was responsible for about 40 acts at MCA (then Decca), while Don Law at Columbia and Chet Atkins at RCA were also riding herd on huge in-house rosters. "The day of having a large stable is gone," comments Bradley, who had the largest stable of all.

Enjoying his new-found freedom as an independent, Bradley says he's happy with his new situation "because I don't have to be bothered with phones or company policy or anything else. You just worry about listening to the songs and recording music. You forget about the clock

because you're doing what you want to do." Bradley, who also produces Conway Twitty and Lenny Dee, is lining up some new acts for production.

"Everybody says we've always been closed, but that's not right," says Jerry Bradley, RCA vice president. "We've had Bobby Bare, Waylon Jennings, Dottie West, Chet Atkins, Jerry Reed, Floyd Cramer and Charley Pride—all independently produced."

As RCA continues to increase its percentage of outside production, the latest deal involves Bradley's father, Owen, whose first non-MCA act as an independent is Eddy Arnold for RCA.

"It makes no difference to me whether it's in-house or independent," opines RCA's Bradley. "If it's a hit, you can work with anybody. I buy what I hear or I buy a combination of people working together."

The growing CBS roster has brought the addition of a new staff producer along with more assignments for outside producers. Bruce Lundvall, new CBS Records Division president, remarks "We'll make further moves to strengthen our in-house a&r department—and we'll be using outside producers as well, because our roster is so large."

Ironically, CBS's hottest record is by Johnny Cash, its hottest act is Willie Nelson, and its biggest new signing is Charlie Daniels—all are independently produced.

United Artists uses six outside producers to bolster the in-house efforts of vice president Larry Butler and Milton Blackford.

"Record production has gotten more competitive," notes Butler who once was an independent producer himself. "You have to rely on independent production now—and I think that's very good. It's been going on in Top 40 and r&b for a long time, and it's high time it was done in country music."

Butler cites Jack Clement as a pioneer in country independent production with Charley Pride. "He showed what could be done."

"Here at the moment, I'm not looking for any independents because I'm trying to get what we got going," reports Norro Wilson, the new director of Nashville a&r for Warner Bros. "Once we get clicking, I'll be perfectly willing to pick up on some dude who walks in with a good idea, good artist and good song."

Personal knowledge of outside producers and their track records helps Jim Malloy, head of Elektra/Asylum's country division, make his deals with independents. "I made a deal with Snuffy Garrett to do Jerry Inman on the West Coast strictly because I know Snuffy and he's cut a lot of hits."

Malloy produces Sammi Smith, Even Stevens and Archie Campbell, and farms out the remaining acts. "I let independent producers do whatever they want. If they bring me a whole bunch of stiffs and nothing happens, then I ask them to bring me the material next time so we can all listen to it."

Jerry Kennedy, Phonogram/Mercury vice president, has always been strong on in-house product, citing as an advantage a better line of communication between the artist and the record company. But Kennedy also notes, "Usually an independent producer is not working with as many acts, so he can devote a heck of a lot more time to them.

"We're always open," Kennedy adds. "If somebody brings us something and wants to continue producing them, it doesn't make sense to

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/12/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
2	2	9	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
3	3	10	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
4	4	7	BLOODLINE—Glen Campbell, Capitol ST 11516
5	6	6	HARMONY—Don Williams, ABC/Dot D0SD 2049
6	7	9	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
7	5	9	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
8	8	12	COME ON OVER—Olivia Newton-John, MCA 2186
★	13	5	LIVE—Willie Nelson, RCA APL1-1487
★	15	19	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
11	14	20	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
12	11	8	FOREVER LOVERS—Mac Davis, Columbia PC 34105
13	9	7	WILDERNESS—C.W. McCall, Polydor PD-1-6069
★	19	5	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
★	20	28	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
16	17	17	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
17	12	14	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
★	25	3	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
19	21	3	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
20	10	12	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
★	40	2	20-20 VISION—Ronnie Milsap, RCA APL1-1666
22	23	9	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
★	NEW ENTRY		ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
24	16	14	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
★	NEW ENTRY		FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
26	18	21	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
27	27	16	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot D0SD 2040
★	NEW ENTRY		NOW AND THEN—Conway Twitty, MCA 2206
29	30	4	MEL STREET'S GREATEST HITS, GRT 8010
30	29	4	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
31	35	10	MACKINTOSH & T.M.—Waylon Jennings, RCA APL1-1520
32	26	10	FEARLESS—Hoyt Axton, A&M SP 4571
33	36	16	NARVEL THE MARVEL—Narvel Felts, ABC/Dot D0SD 2033
34	34	5	JUST FOR THE RECORD—Ray Stevens, Warner Bros. BS 2914
35	28	17	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
36	22	17	ROCK N' COUNTRY—Freddy Fender, ABC/Dot D0SD-2050
★	NEW ENTRY		TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
38	24	15	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1 1072 (Phonogram)
★	NEW ENTRY		A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
★	NEW ENTRY		ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
41	33	18	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
42	32	8	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
43	47	2	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
44	44	3	AS LONG AS THERE'S A SUNDAY—Sammi Smith, Elektra 7E-1058
45	31	11	WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)
46	39	12	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091
47	48	2	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
48	49	2	HEAD FIRST—Roy Head, ABC/Dot D0SD 2051
49	38	7	THE SHEIK OF CHICAGO—Joe Stampley, Epic KE 34036 (Columbia)
50	50	2	CLASSICAL COUNTRY—Snuff Garrett's Texas Company, Ranwood 8158

break up a winning combination." Two recent combinations Mercury is going with are Buddy Killen producing Bobby Braddock, and Pete Drake producing Skeeter Davis.

Capitol Records is going strictly down the outside producer route now, according to Frank Jones, vice president and general manager of

Capitol's country division. "Many of the acts we sign today are self-contained with producers. The act comes to us along with the producer and the direction the act should go in. It's healthy when you have clever minds with fresh ideas bringing product to you. We're finding the situation is working very well."

WHY IS ?

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by

David Liska

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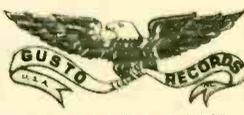
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Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons disco version)
- 3 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 4 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 5 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 6 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 7 **NICE & SLOW**—Jesse Green—Scepter (disco-disk)
- 8 **LOVE HANGOVER**—Diana Ross—Motown
- 9 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 10 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl (disco-version)
- 11 **LIPSTICK**—Michel Polnareff—Atlantic (disco version)
- 12 **DESPERATELY**—Barrabas—Atco (LP)
- 13 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 14 **GIVE A BROKEN HEART A BREAK/HAPPY MAN**—Damon Harris & Impact—Atco (LP)
- 15 **GET OFF YOUR AHH! AND DANCE**—Foxy—Dash

Colony Records (New York) Retail Sales

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 3 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
- 4 **SOUL MAN**—Calhoun—Warner/Spector
- 5 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 6 **RAIN FOREST**—Biddu Orch.—Epic (LP, English Import)
- 7 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown
- 8 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 9 **CALL ME/KEEP IT UP LONGER**—Andrea True Connection—Buddah (LP)
- 10 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 11 **NICE & SLOW**—Jesse Green—Scepter
- 12 **SUGAR BOOGIE**—Bobby Thomas & Hotline—MCA
- 13 **LOVE POWER**—Roberta Kelly—Oasis (LP)
- 14 **AMERICAN MUSIC**—Dooley Silverspoon & Jeanne Burton—Cotton
- 15 **BE MY BABY**—Frankie Gee—Lipstick

Downstairs Records (New York) Retail Sales

This Week

- 1 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 2 **NICE & SLOW**—Jesse Green—Scepter
- 3 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 4 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 5 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 6 **HOW'S YOUR LOVE LIFE**—Lee Eldridge—Mercury
- 7 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
- 8 **DON'T FIGHT THE FEELING**—Willie Collins—Mercury
- 9 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown
- 10 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 11 **NEW YORK CITY**—Miroslav Vitous—Warner Bros. (LP)
- 12 **LOU RAWLS**—Lou Rawls—PIR (LP)
- 13 **LIPSTICK**—Michel Polnareff—Atlantic
- 14 **MAKING LOVE**—Sammy Gordon—Greg
- 15 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)

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

This Week

- 1 **TROUBLE MAKER**—Roberta Kelly—Oasis (LP)
- 2 **CAN'T STOP GROOVIN'**—B.T. Express—Columbia
- 3 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 4 **PEOPLE OF TODAY**—Isley Bros.—T-Neck (LP)
- 5 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 6 **FIRST ROUND KNOCKOUT**—David Ruffin—Motown (LP)
- 7 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
- 8 **LOU RAWLS**—Lou Rawls—PIR (LP)
- 9 **DISCO CARNIVAL**—El Coco—AVI (LP)
- 10 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
- 11 **LOWDOWN/IT'S OVER**—Boz Scaggs—Columbia (LP)
- 12 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl
- 13 **I WANNA BE WITH YOU**—Doc Severinsen—Epic
- 14 **FOXY LADY**—Crown Heights Affair—De-lite
- 15 **A TIME FOR CELEBRATION**—Faith Hope & Charity/Choice Four—RCA

Top Audience Response Records In Houston Discos

This Week

- 1 **SAN FRANCISCO HUSTLE/NO, NO, JOE**—Silver Convention—Midland Intl (LP)
- 2 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 3 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 4 **NICE & SLOW (instrumental)**—Jesse Green—Scepter
- 5 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
- 6 **LOVE HANGOVER**—Diana Ross—Motown
- 7 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 8 **TUBULAR BELLS**—Champs Boys Orch.—Philips
- 9 **RAIN FOREST**—Biddu Orch.—Epic
- 10 **NIGHT WALK PARTY**—Van McCoy—H&L (LP)
- 11 **SOUL MAN**—Calhoun—Warner/Spector
- 12 **TEN PER CENT**—Double Exposure—Salsoul
- 13 **IT'S BETTER THAN WALKING OUT**—Marlena Shaw—UA
- 14 **GOTTA GET AWAY**—First Choice—Philly Groove
- 15 **FANTASY**—Cilla Black—Private Stock

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

This Week

- 1 **TEN PER CENT**—Double Exposure—Salsoul
- 2 **TROUBLE MAKER**—Roberta Kelly—Oasis
- 3 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
- 4 **LIPSTICK**—Michel Polnareff—Atlantic
- 5 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 6 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 7 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 8 **LOW DOWN**—Boz Scaggs—Columbia (LP)
- 9 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 10 **A LOVE TRILOGY**—Donna Summer—Oasis (LP)
- 11 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
- 12 **PARTY LINE/FILL ME UP**—Andrea True Connection—Buddah (LP)
- 13 **GET UP & BOOGIE/SAN FRANCISCO HUSTLE/NO NO JOE**—Silver Convention—Midland International (LP)
- 14 **PARTY**—Van McCoy—H&L (LP)
- 15 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James—Pye

Disco Mix

By TOM MOULTON

NEW YORK—CTI has been giving out advance test pressings of a cut off the Lalo Schifrin new "Black Widow" LP. The song is "Theme From Jaws," and for those DJs who have it the response has been excellent. The sound is something different and it could be called military marching disco music. The test pressings are 12-inch disco-disk; the length is 8:15. The LP will be available later this month.

Curtis Mayfield's new "Give, Get, Take And Have" LP has a strong disco cut in "Party Night." Its the most commercial sounding disco song he has had in a long time.

The new Muscle Shoals Horns LP on Bang has a strong cut called "Breakdown." It is an instrumental version of one of the top disco hits of all times, "Black Skin Blue Eyed Boys."

Oasis has picked up the rights for Atlantic's (Germany) recording artist Roberta Kelly. The single "Love Power" which was released last fall in Germany and started getting play here in April (primarily by Bobby DJ Guttadapo) is included in her "Trouble Maker" LP.

Disco Texas (Texas record Pool) is getting strong response to Cilla Black's "Fantasy" (Private Stock). The record will be released in the New York area soon.

The Mary Ann Farra & Satin Soul LP will be available next week on Brunswick. The LP contains "Never Gonna Leave You" and "Do Those Little Things," plus a remake of their hit "Forget That Girl" which they had originally recorded on Vigor as De-Lite-Ful. "Just A Little Timing" is the strongest cut. They have recorded two Chilites' hits in "You Got To Be The One" and "Stoned Out Of My Mind."

"Because Of You" by AC Soulful Symphony (Right On!, Dist. by Buddah) is being rush released. Quality of Canada sent the New York Record Pool the Canadian 12-inch disco-disk which is 6:06 in length and Buddah is also making up the 12-inch disk to service discos. The sound is very much like the DCA sound with some classical overtones in the strings.

Discos Philly's Windjammer Like An 18th Century Sailboat

PHILADELPHIA—Philadelphia Marriott Motor Hotel, with the addition of a new sophisticated sound system, has turned its Windjammer Room, an authentic re-creation of the hold of an 18th century sailing vessel, into a modern disco featuring the sights and sounds of the '70s.

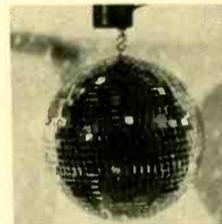
Bud R. Davis, general manager of the 750-room in-city resort complex, says that in addition to the new amplification system, the Windjammer now features a new disk jockey console complete with the most modern turntables and tape deck to assure the utmost in quality sound.

As a full-fledged disco, the Wind-

jammer Room also installed an enlarged mirrored dance floor surrounded by a wall of light.

(Continued on page 62)

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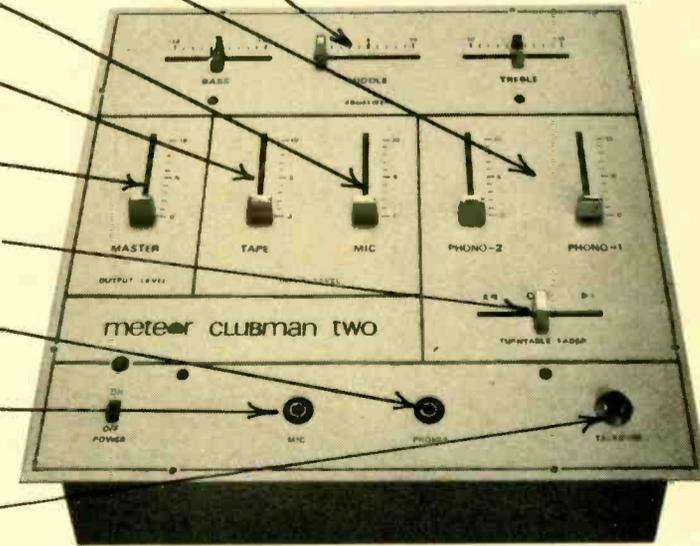
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Promo Firm Eyes Turning DJs Into Promotion Reps

By JEAN WILLIAMS

LOS ANGELES—Disco coordinator and promotion man Marc Kreiner plans to transform disco deejays into record promotion representatives.

"I feel that disco deejays are being shortchanged by the record industry. They are looked on as often being gay and capable of only spinning records. They have more to offer than that," says Kreiner.

He feels that disco deejays are natural promotion persons because they know disco product better than anyone else.

He is in the process of rounding up two disco deejays in each major market across country. "I am offer-

ing them a situation where they can make extra money and at the same time learn the inside of the record industry."

Kreiner, who says he was national disco promotion representative for Ariola Records for seven months, has resigned that position to re-activate his MK Productions firm, a disco service operation.

He notes that he has now secured Ariola, Warner Bros. and Sam Records as clients, and is negotiating with several other labels. Kreiner contends that his price structure is the biggest selling point with labels.

"With a major label, I offer a six-month retainer to work all product from Midwest to West at \$750 a month."

On an individual basis, with a six-month contract, he is charging \$1,000 per record on a national level and \$750 for the West Coast.

He claims that his competition is charging \$1,200 for a single record and \$1,500 for albums.

Atlantic Mailing

NEW YORK—Atlantic has mailed a list of collegiate broadcasting students to commercial stations offering them as job candidates. Dick Kline, label promotion vice president, coordinated the project.

Disco Forum Topics Set

• Continued from page 1

cialization In Advertising And Promotion Of Disco Product" and "Disco Music," a session for producers dealing with the evolution to multi-music sounds. Both meetings are set for Sept. 29.

Other concurrent sessions are "Organizing Disco D.J. Pools," and "Establishing Disco Printed Media Communications." A session for disco club owners only, discussing finance, location, selection, club staffing, attendance boosters, day-to-day and long-range planning will be countered by "Video Programming In The Discos."

Concurrent sessions for Sept. 30 will include "Sources And Expenditures For Disco Lighting And Sound Equipment" which includes professionalism in design and installation of disco systems and "Sources For Foreign Product," U.K., France, Italy, Holland, Australia, Japan.

"The Fine Art Of Programming" session is for disco DJs only and "Updating—Disco Franchising/Disco Chains" will include restaurants and hotel chains, Sept. 30.

A session of disco DJs feedback to manufacturers with label executives as panelists will be monitored by a disco deejay and "Disco Public Re-

lations—Promotion Of The Disco" will include artists, special parties, dancing contests, dancing lessons, charity functions and modeling promotions Sept. 30.

On Oct. 1, a hot seat meeting, with panelists from every element of the disco world engaging in a question and answer session with forum attendees, will close out the business half of the conference.

Noted DJs from around the world will be present to spin records nightly when the Americana's ballroom comes alive for disco dancing.

Live entertainment will again be a major part of the conference, as will the Disco II Awards dinner.

Registration fee includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, work materials, and special disco entertainment and events.

Register now for Billboard's Disco II by contacting Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Early Bird rate prior to Aug. 15 is \$200. Regular rate after Aug. 15 is \$225 and disco DJs/Disco II panelists/student/military/spouses \$125.

Information concerning hotel rooms will be sent immediately upon receipt of reservations.

Chi Party Blends Reggae With Disco In Experiment

By ALAN PENCHANSKY

CHICAGO—Reggae met disco here May 21, at a "Reggae Reunion" in the grand ballroom of the North Shore Hilton.

Between 300-400 persons paid \$4 to attend the disco party that promised "hits of Bob Marley and the Wailers, Jimmy Cliff, Toots and the Maypals, 3rd World Band, Burning Spear and the Rolling Stones."

If the programming was unfamiliar, the production was not, with Avmar Productions in its first public venture providing deejay, lights and sound and the hotel furnishing drinks at \$1.25 a gulp.

Marty Rose of Avmar says he and partner Avron Fagel conceived the event as a follow-up to the sold-out

appearance here last month of Bob Marley and the Wailers.

Previously the two had specialized in disco at private functions: weddings, bar mitzvahs, conventions.

Their sound system consists of JBL Studio monitor speakers, SAE amps, Technics turntables, Soundcraftsmen equalizers and a Meteor mixer.

Just how well did reggae and disco get along? At one point in the evening there was concern that the reggae groove had proven too laid back for terpsichorean souls, after a certain number exited. But the promoters stuck to their guns, allowing only about 25% non-reggae in the programming mix.

Free Listing In the 1976 Billboard International Disco Sourcebook

Major categories to be included are:

- Audio Equipment
- Games
- Lighting Equipment
- Dance Floors/Walls/Ceilings
- Visual Materials
- Discotheque Planning/Construction (including Consultants, Designers, Installers, Builders)
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BB-2

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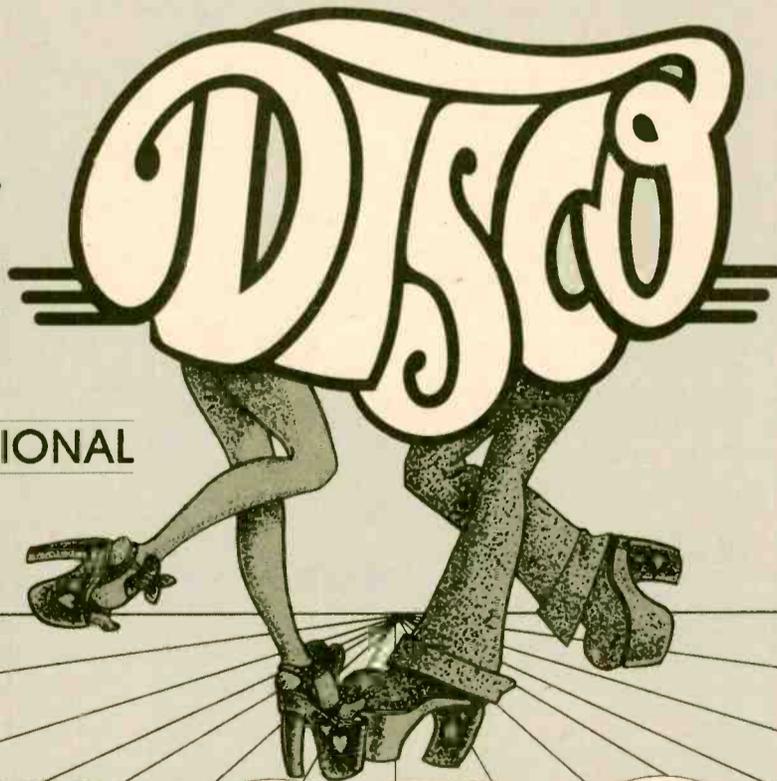
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Soul Sauce

Conference Pulls 200 To Detroit

By JEAN WILLIAMS

LOS ANGELES—Forever Inc., an organization dedicated to minority broadcasters and record promotion persons, set up to handle their problems within the industry, held its first conference in Detroit, May 27-29.

According to Lucille Watts, attorney for the organization, the purpose of the group "is to pool the resources of the minority entertainment industry, and to increase professionalism and enhance job security in the industry."

More than 200 persons attended the three-day conference which dealt heavily with the technical aspect of the music industry.

She cites "Anatomy Of The Sound Studio," as an example of the type of workshops held. She notes that emphasis is being placed on educating black broadcasters in the field of music technology.

E. Rodney Jones, program director of WVON, Chicago, has resigned as president of the organization, but will remain as consultant.

Al Dixon, former president of NATRA, has been elected Forever's new president and Chuck Young, independent promotion man, has been elected to the board of directors.

Watts says most of Forever's members are also members of NATRA. Ben Holman of the Justice Dept.; Art Teltz of the FCC; Jim Ingram, Detroit columnist; and Earl Clanton, editor of KAPPA were speakers at the conference.

The Dramatics are campaigning in high schools to lure young persons into the music industry, but not necessarily as recording artists.

Between engagements, the ABC group featuring Ron Banks, Larry Demps, Willie Ford, Lenny Mayes and E.J. Reynolds, are visiting schools to interest graduating students in marketing, engineering, en-

(Continued on page 55)

JUNE 12, 1976. BILLBOARD

eugene McDaniels
Writer-Producer

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Goulgris, BMI)	34	44	4	CAUGHT IN THE ACT (Of Gettin' It On)—Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	68	68	8	IF HE HADN'T SLIPPED & GOT CAUGHT—Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)
2	4	7	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole Arama, BMI)	35	35	8	WANNA MAKE LOVE—Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	69	55	16	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)
3	6	6	WHO LOVES YOU BETTER (Part 1)—Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 8 2260 (Columbia/Epic) (Bovina, ASCAP)	36	53	3	THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	70	67	6	(What A) WONDERFUL WORLD—Johnny Nash (H. Alpert, L. Adler, S. Cooke), Epic 8-50219 (Columbia) (Kags, BMI)
4	1	12	YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	37	43	6	SUNSHINE—Impressions (B. Sigler, P. Hurtt), Curton 0116 (Warner Bros.) (Blackwood, BMI)	71	73	3	GOTTA GET AWAY (From You Baby)—First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Gloceanis, BMI)
5	5	11	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	38	38	13	EASY LOVIN'—Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)	72	82	2	KEEP THAT SAME OLD FEELING—Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)
6	8	8	TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	39	29	18	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	73	NEW ENTRY		I'M GONNA LET MY HEART DO THE WALKING—Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)
7	3	8	I WANT YOU—Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)	40	34	11	DO YOU WANNA DO A THING—Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)	74	74	6	IT'S BETTER THAN WALKIN' OUT/BE FOR REAL—marlena Shaw (L. Garrett, R. Taylor, F. Knight), Blue Note 790 (United Artists) (Island, BMI/East/Memphis/Two-Knight, BMI)
8	20	4	SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	41	39	8	GET OFF YOUR AHH! AND DANCE (Part 1)—Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)	75	47	12	ALL IN THE FAMILY—General Johnson (General Johnson), Arista 0177 (Music In General, BMI)
9	7	11	LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	42	45	9	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	76	79	4	LOVER'S HOLIDAY—Leroy Hutson (L. Hutson, M. Hawkins), Curton 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
10	10	9	OPEN—Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamla 54267 (Motown) (Jobete/Bertram, ASCAP)	43	11	14	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	77	95	2	STRETCHIN' OUT (In A Rubber Band)—William Boots Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)
11	14	7	YES, YES, YES—Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	44	18	11	THIS IS IT—Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)	78	88	2	STEAL AWAY—Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)
12	12	10	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	45	31	12	CAN'T HIDE LOVE—Earth, Wind & Fire. (S. Scarborough), Columbia 3-10309 (Afoxcar, ASCAP/Unichappell, BMI)	79	72	6	FROM MY HEART TO YOURS—Charles Earland (C. Earland, Mercury 73793 (Phonogram) (Betty Earland, BMI)
13	9	9	DANCE WIT ME—Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Acker/Mocrip, ASCAP)	46	65	2	GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14325 (Dynatone/Belinda/Unichappell/BMI)	80	94	2	YOU DON'T HAVE TO GO—Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)
14	13	13	GET UP AND BOOGIE—Silver Convention. (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)	47	32	20	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	81	81	5	SOUL DOG (Pt. 1)—Soul Dog (W. Johnson), Amherst 711 (Halwill/Annikim, ASCAP)
15	15	8	FRIEND OF MINE—Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	48	46	9	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)	82	NEW ENTRY		SUPER DISCO—Rimshots (T. Keith), Stang 3067 (All Platinum) (Gambi, BMI)
16	17	7	LET IT SHINE—Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	49	24	17	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	83	86	3	TURN THE BEAT AROUND—Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury-Dunbar, BMI)
17	23	8	FOXY LADY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	50	50	6	NINE TIMES—Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	84	87	4	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Grabshaw, ASCAP)
18	33	4	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	51	62	3	UP THE CREEK (Without A Paddle)—Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	85	78	5	LET IT SHINE—Santana (D. Brown, R. Gardner), Columbia 3-10336 (Eight, BMI)
19	25	5	STROKIN' (Pt. II)—Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	52	30	14	LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	86	NEW ENTRY		ALWAYS THERE—Side Effect (Aiken, R. Laws, Jeffery), Fantasy 769 (Fizz/Al Home, ASCAP)
20	26	7	THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	53	48	16	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	87	75	9	SING A HAPPY FUNKY SONG—Miz Davis (P. Politi), Now 10 (Original Sound) (Drive-In, BMI)
21	27	6	SO GOOD (To Be Home With You)—Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	54	59	6	WHOLE NEW THING—Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)	88	NEW ENTRY		PARTY—Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)
22	21	8	COULD IT BE MAGIC—Donna Summer (B. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)	55	66	4	HAPPY MAN (Part 1)—Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)	89	93	4	TAKIN' IT TO THE STREETS—Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, BMI)
23	19	10	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)	56	49	15	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	90	90	2	THIS MAGIC MOMENT—Richard Roundtree (D. Pomus, M. Shuman), Artists Of America 115 (Hill & Range/Quintel/Freddy Bienstock/Treadless, BMI)
24	36	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)	57	69	3	CAN'T HELP FALLING IN LOVE—Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4669 (Gladdy, ASCAP)	91	89	15	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
25	16	12	MARRIED, BUT NOT TO EACH OTHER—Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordana/Bridgeport, BMI)	58	NEW ENTRY		EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	92	92	4	TEN PERCENT—Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
26	22	13	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)	59	71	2	TREAT ME LIKE A MAN—Dramatics (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP)	93	96	2	WAITING AT THE BUS STOP—Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)
27	37	4	LOVE—Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty-Five, BMI)	60	60	4	NIGHT LIFE—Miracles (W.P. Moore, W.B. Griffith), Tamla 54268 (Motown) (Jobete/Grimora, ASCAP)	94	100	2	MOVE ME—Jim Gilstrap (D. Ervin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)
28	28	6	IT'S GOOD FOR THE SOUL (Part 1)—Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-DeeKay, ASCAP)	61	61	7	MOVIN' LIKE A SUPER STAR—Jackie Robinson (Dion, Dondor), Ariola America 7618 (Capitol) (Orny, BMI)	95	NEW ENTRY		IT'S HARDER TO LEAVE—Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
29	41	3	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	62	57	9	DON'T STOP IT NOW—Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finchley, ASCAP)	96	85	4	YOU'RE MY EVERYTHING—Lee Garrett (L. Garrett, R. Taylor), Chrysalis 2112 (Warner Bros.) (Island, BMI)
30	42	4	HEAR THE WORDS, FEEL THE FEELING—Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	63	63	5	L.A. SUNSHINE—Sylvia (M. Burton, P. Terry), Vibration 567 (All Platinum) (Mighty Three, BMI)	97	99	2	PARTY TIME IS HERE TO STAY—Olympic Runners (J. Jammer, P. Wingfield, D. Harper, G. LaFleur, G. Chandler, M. Vernon), London 233 (Burlington/Ackee/Uncle Doris, ASCAP)
31	40	11	SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	64	80	2	HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	98	91	9	I GET LIFTED—Sweet Music (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sherlyn, BMI)
32	58	2	SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	65	83	2	BLT—Lee Oskar (G. Errico, L. Oskar), United Artists 807 (Far Out/like-Bad, ASCAP)	99	NEW ENTRY		BOUT TO MAKE ME LEAVE HOME—Syl Johnson (E. Randle), Hi 2308 (London) (Jec, BMI)
33	56	4	IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	66	64	9	I'M NOT IN LOVE—Dee Dee Sharp (G. Gouldman, E. Stewart), Tsoz 4778 (Columbia/Epic) (Man-Ken, BMI)	100	NEW ENTRY		SUNSHINE (When I Got You)—Stirling Siver (R. Dee), Columbia 3-10329 (ATV, BMI)

General News

Broadway Producer Taps Plays

Nemiroff Bows Dried Grape Label To Cut Music Acts

By JEAN WILLIAMS

LOS ANGELES—The record industry does not have the imagination to see potential major record acts in Broadway shows, charges Bob Nemiroff, noted Broadway producer. Therefore, he has formed Dried Grape Records in New York as a vehicle for such acts.

"The music industry is not taking a close look at what's happening on Broadway as a source for material," he says.

Nemiroff, producer of the Grammy and Tony award winning musical "Raisin," has signed the show's co-star Darren Green to the label, with a release "Sidewalk Tree" from the play.

Simultaneously, Dried Grape is releasing the ZBW Explosion performing "Raisin" backed with "Runnin' To Meet The Man," both from the play.

Nemiroff feels there is no excuse for a successful play not to have any singles released from it until the play becomes successful through another medium. He cites "Hair" and "West Side Story" as examples of plays which eventually had songs break through.

He claims that no single was released from "Hair" until 1½ years after the play performed on Broadway.

"There are singers and writers who move through the theatre who are not exploited by the music industry," he says.

He cites actor/singer Ralph Carter, who Green replaced in "Raisin," as a singer who could not get picked up by the record companies until he appeared on the television series "Good Times." Carter is now signed to Mercury Records.

Nemiroff points out that when recording tunes from musical shows

the tunes must be taken out of the Broadway show idiom, and given a contemporary marketable treatment.

He admits that show tunes do not appeal to today's market outside of the theatre. And he feels that's where the imagination of record executives should enter the picture.

Nemiroff will also work with writers from the theatre to writing tunes for his acts.

The theatre will be the prime

source for gaining acts and writers, but the label's doors are not closed to outside talent and he is in the process of scouting acts. He also has scouts across country eyeing acts for Dried Grape. Distribution is being set up.

Nemiroff wrote and produced the much heralded show "To Be Young Gifted And Black," which was adapted from the works of his late wife, playwright Lorraine Hansberry.

A Plan For Black Radio

• Continued from page 39

involvement because there is an FCC rule that says they must have a certain amount of public service.

"Initially black stations had more community involvement because of the problems that existed in the community. But there are a lot of programs that could be put on to deal with the community, such as children's shows," says Smith.

Bynum is currently touring the country listening to black stations. He is compiling information and tapes on the stations then critiquing their formats. His method of gaining clients is to inform the stations of his findings, then advise them of possible solutions.

Firm's first client is VIP Records, in Jackson, Miss., where Re-Organizers is programming a syndicated show.

"Music is important, but should not be the most important thing in black radio. The most important element of black radio is what the announcer has to say, and what the station represents. It's not a big

jukebox, it's a communications vehicle," says Bynum.

On the other hand, he declares that his firm is against the stereotyped black sounding stations. "They have no intrinsic value for the community.

"It's a matter of defining the value of the station in direct relation to the community. Clean up the station, research the market, and find out what the community wants and really needs, this is the answer."

Although the organization is placing emphasis on personality radio, it feels that in many cases, at least partial automation may be the answer. At the same time, the owners advise young announcers to take automation seriously.

"This is an awareness that young persons must learn about when they go to some of these slick broadcasting schools.

"In many cases, they learn how to back announce and introduce a record, how to almost edit a tape, and they may get a chance to produce a commercial.

"When these students go into stations, their longevity, with the way computers are taking over, is short-lived," notes Bynum.

"It goes back to where the announcer's values are," he continues. "Do they want to get behind a microphone, snap their fingers, and yell 'hey baby, baby baby,' or do they want to find out what the broadcasting industry is really all about?"

"That's why the selection of a good broadcasting school is so important to young black announcers, so that they can protect the black industry and keep it alive."

Radio Re-Organizers has tied into the Los Angeles School of Broadcasting, owned by Don Tracy, with graduating students coming into the firm.

Alphabetical Billing For 4 Top Acts

CHICAGO—La Belle, the Ohio Players, Rufus featuring Chaka Khan, and War, are being billed in alphabetical order for their July 4 appearance in Michigan's 80,000-seat Pontiac Stadium, domed home of the NFL Detroit Lions.

The four acts never before have shared the same stage, though each has headlined in the Detroit area, according to Nancy DeLong of Quality Theatrical Productions, promoters for the show.

DeLong says the difficult matter of order of appearance has not yet been resolved.

Tickets are scaled at \$15, \$10 and \$7.50. Seating is reserved by section.

Soul Sauce

• Continued from page 54

entertainment law, management and recording.

The group feels it is qualified to discuss the business side of the industry because it is totally involved with management of its own career. The group also points out to students the importance of learning how to read contracts.

The Dramatics were recently invited by the city of Los Angeles to visit Fremont, Jordan, Crenshaw and Manual Arts high schools to speak to junior and senior classes.

The group has chosen the themes "Directions And Goals" for the senior classes, and "What To Do After Summer Break" for juniors.

Bessie Haymes of the Forest Hamilton management firm, which represents the Dramatics, points out that the group realizes that most black teens are aware of the Dramatics, and this market tends to relate personally to recording acts.

She says these acts are "ideal" to talk to young people about career advantages in the record industry, while demonstrating that being recording artists is not all there is to the industry. "They will listen to the groups because they feel that these acts know what they are talking about."

sponsored by John Medley of Second Coming Concerts in Los Angeles, was the first of its kind to be held at the fairgrounds.

Sixty non-professional gospel groups and approximately 20 professional groups from Andrae Crouch to Pat Boone and the Boone Family participated in the all-day affair.

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The etc. nightclub in Los Angeles recently switched its entertainment policy from long-term acts to no more than four-day engagements. It has had to rescind its policy for singer Al Wilson.

According to Mike Carraza, co-owner of the nightclub, "With all the people we turned away during Al's engagement, encore shows became a necessity."

Wilson is riding high on his latest release on Playboy Records, "I've Got A Feeling."

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As part of Philadelphia's bicentennial celebration, a concert of religious jazz featuring Ella Fitzgerald and a show titled "Gates Of Justice," which brings together Dave Brubeck and the Jerrold Fisher ensemble, will be held at the Robin Hood Dell West, Aug. 3.

A showcase of choirs from the U.S. and Europe will be held in the grand court of Wannamaker's department store Aug. 2-6.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	14	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	32	NEW ENTRY	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	
2	2	10	I WANT YOU Marvin Gaye, Tamia T6-342 S1 (Motown)	33	44	2	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530
3	3	9	BREEZIN' George Benson, Warner Bros. BS 2919	34	41	3	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1
4	5	18	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	35	34	5	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
5	10	3	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	36	36	4	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
6	4	13	EARGASM Johnnie Taylor, Columbia PC 33951	37	48	2	COMIN' AT YA Coke Escovedo, Mercury SRM-1-1085 (Phonogram)
7	8	6	THE MANHATTANS Columbia PC 33820	38	40	3	SHOWCASE Sylvers, Capitol ST 11465
8	7	18	BRASS CONSTRUCTION United Artists UA-LA545-G	39	50	2	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)
9	6	15	DIANA ROSS Motown M6-861 S1	40	NEW ENTRY	SKY HIGH! Tavares, Capitol ST 11533	
10	11	8	LEE OSKAR United Artists UA-LA594-G	41	33	8	THIS IS IT Melba Moore, Buddah BDS 5657
11	19	4	NATALIE Natalie Cole, Capitol ST 11517	42	NEW ENTRY	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	
12	16	4	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	43	47	2	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
13	17	4	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	44	14	28	GRATITUDE Earth, Wind & Fire, Columbia PG 33694
14	18	10	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	45	NEW ENTRY	FABULOUS Stylistics, H&L HL 69013	
15	21	3	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	46	22	9	AMIGOS Santana, Columbia PC 33576
16	28	2	ENERGY TO BURN B.T. Express, Columbia PC 34178	47	38	6	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
17	20	6	FREE AND IN LOVE Millie Jackson, Spring SP 1-6709 (Polydor)	48	NEW ENTRY	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists UA-LA525-G	
18	23	4	SALONGO Ramsey Lewis, Columbia PC 34173	49	49	45	INSEPARABLE Natalie Cole, Capitol ST 11429
19	30	3	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb. BTSD 6024	50	NEW ENTRY	NO WAY BACK The Dells, Mercury SRM-1-1084 (Phonogram)	
20	9	29	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	51	46	13	FULL OF FIRE Al Green, Hi HSL 32097 (London)
21	15	11	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)	52	37	13	ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
22	26	5	THE REAL McCOY Van McCoy, H&L HL 69012	53	57	29	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)
23	NEW ENTRY		CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	54	43	10	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
24	25	5	HIGH ENERGY Supremes, Motown M6-863 S1	55	51	3	NEVER GONNA LET YOU GO Vicki Sue Robinson, RCA APL1-1256
25	39	4	HARD WORK John Handy, ABC/Impulse ASD 9314	56	53	30	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
26	29	11	A LOVE TRIOLOGY Donna Summer, Oasis OCLP 5004 (Casablanca)	57	42	14	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)
27	24	12	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)	58	27	28	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)
28	12	10	SILVER CONVENTION Midland International BKL1-1369 (RCA)	59	32	7	BLACK MARKET Weather Report, Columbia PC 34099
29	13	29	CITY LIFE Blackbyrds, Fantasy F 9490	60	NEW ENTRY	LIVE ON, DREAM ON Sun, Capitol ST 11461	
30	35	3	LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924				
31	31	20	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057				



Soprano Mady Mesple, conductor Jean Doussard, center, and tenor Bernard Sinclair listen to playback at recording of Johann Strauss' "Vienna Waltzes" operetta, first in new series acquired under license by Connoisseur Society.

FOR CONNOISSEUR

Operetta Rarities On Disk

NEW YORK — Connoisseur Society marks its entry into the operetta field this month with the release of two rare stage works acquired under license, as part of its continuing agreement with the French EMI affiliate, Pathe-Marconi.

The company plans to dip further into this repertory area, says Rosana Silver, Connoisseur marketing director, and more operettas will be issued later in the year.

First to appear are the Johann Strauss "Vienna Waltzes," a three-act work arranged and adapted by Erich-Wolfgang Korngold, Eugene

Cools and Julius Bittner; and Planquette's "The Chimes of Normandy." Both feature soprano Mady Mesple and tenor Bernard Sinclair.

With the current release, Connoisseur has also adopted poly-lined inner sleeves as standard for all disk product.

Also issued this month are titles by pianists Gyorgy Cziffra and Gonzalo Barlano, and the Parrenin String Quartet.

Silver says national advertising, both on radio and in print, is slated for marketing support.

Pa. Music Groups Abroad

PHILADELPHIA—The city became a prime exporter of the old musical forms as two local performing groups left for overseas tours. The Mostovoy Soloists, a 16-member group of instrumentalists featuring baroque and 18th and 19th-century concertos, left for a two-week stay in Israel. The Pennsylvania Pro Musica, instrumental and singing group that specializes in Bach and Handel, left for a tour of East Germany with performances in many of the sites where those two composers worked.

The Mostovoy Soloists began their concerts May 29 in Tel Aviv,

with others scheduled in a factory, on a kibbutz, along with concert halls in Jerusalem, Acco, Haifa, Beersheva and Rehovot. Marc Mostovoy directs the chamber group.

The Pro Musica, with Franklin Zimmerman the founder and conductor of the ensemble of 16 singers and instrumentalists, opened its tour June 5 in Halle at the annual Handel Festival. After two concerts there, the ensemble moves on to Leipzig where the performance will be in the Thomaskirche, Bach's church. Other dates are Halle, Karl Marxstadt (Chemnitz), Plauen, Gera, Erfurt, Potsdam, East Berlin, winding up June 16 in Frankfurt/Oder.

Classical Notes

The entire population of Round Top, Tex., was expected to attend the Dallas Symphony Orchestra in that festival site June 4. That would be 97 persons. . . . Violin prodigy **Dylana Jensen**—she's 14 years old—given a diplomatic passport by the president of Costa Rica. She has appeared regularly in that country since 1972.

The Lincoln Center "Mostly Mozart Festival," a New York perennial event, celebrates its 10th season with 60 performances over a nine-week span this summer. . . . Violinist **James Buswell** now a permanent member of the Chamber Music Society of Lincoln Center. . . . Eight conductors and seven composers participated in the Buffalo Philharmonic's conductor/composer workshop May 17-28. The orchestra's music director, **Michael Tilson Thomas**, and his associate, **Robert Cole**, worked with the conductors, while assistant conductor **Frank Colura** sat in with the composers.

The Cleveland Orchestra, Atlanta Symphony and the New York Phil-

harmonic are winners of \$2,000 prizes from ASCAP for service to contemporary music. Presentation of \$11,900 to 15 groups in total to be in Boston June 11 during the national conference of the American Symphony Orchestra League. . . . The New York Philharmonic's tour this summer will take it to five countries in Europe. Only works of American composers are to be performed. **Leonard Bernstein** will conduct.

San Francisco Symphony, directed by **Seiji Ozawa**, spent May 24 recording Gershwin's "An American In Paris" and William Russo's "Street Music—A Blues Concerto," for DG at De Anza College in Cupertino, Calif. Soloist **Corky Siegel** is featured on harmonica and piano. . . . At the **Metropolitan Opera**, **Eva Popper** named director of development, succeeding **Floyd Landis** who leaves to become a free-lance fund raising consultant. **Wendy Hanson** joins the press department as deputy to **Francis Robinson**, whom she will succeed when he retires as department head after the coming season.

Orch. Confab: Recording & Broadcasting

NEW YORK—Recording and broadcasting—two major areas of development to keep symphonies healthy in the immediate future—are among major topics for an expected 1,000 representatives at the American Symphony Orchestra League's 31st national conference which opens its five-day "run" Monday (7) at Boston's Statler Hilton.

More than 600 orchestras are expected to have representatives at the meeting, themed in the bicentennial mood to "The Next 200 Years," according to **Ralph Black**, executive director of the Vienna, Va.-based association.

"Recording and broadcasting our orchestras" is a featured talk at the special "The Arts In Canada" session Thursday (10) by **John Roberts**, special advisor on music and radio for the CBC and president of the Canadian Music Council. Also participating are **Leonard Stone**, president of the Assn. of Canadian Orchestras, and the Hon. **J. Hugh Faulkner**, Dominion Secretary of State.

At another session on broadcasting Wednesday (9), **Thomas Morris**, Boston Symphony manager, will chair "symphony orchestras and the media." Panelists are **William Cosel**, producer of "Evening at Pops"; **Jordan Whitelaw**, producer of "Evening at Symphony," both originating in Boston, and **Ernest Fleischmann**, Los Angeles Philharmonic executive director.

As previously noted (Billboard, May 22), a full schedule of special sessions, seminars and meetings are set, running the gamut of topics vital to the future of the symphony orchestra in the U.S. and elsewhere.

Everest Bows First Cassettes

By **DAVE DEXTER JR.**

LOS ANGELES—The first cassettes ever to be issued by the Everest label here, and its Olympic subsidiary label, are being marketed on an international basis this week.

Strictly classical, Everest is merchandising 33 cassettes. An additional 18 are being released on the Olympic label.

"All will list at \$2.98," says **Bernie Solomon**, Everest president. "That's the same price of our LPs. The profit margin is a bit less on the cassettes but it keeps everything uniform as to price structure."

GRT owns a license to issue Everest-Olympic product on 8-track tape, **Solomon** advises.

"We propose," **Solomon** declares, "to follow the June release with another next October comprising about 20 additional cassettes. For the time being we will plan releases about every six months, 20 at a time."

Highlight of the first cassette venture for the firm is a five-cassette set of the nine Beethoven symphonies featuring the London Symphony Orchestra conducted by **Josef Krips**. Also prominent in the line are works by **Tchaikovsky**, **Mozart**, **Khachaturian**, **Brahms**, **Bartok** and **Berlioz**.

Solomon says his chain of independent distributors remains the same, and that a "surprising" number of sales are made outside the U.S. In smaller towns Everest sells directly to dealers.

(Continued on page 60)

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
2	2	8	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
3	1	6	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
4	4	6	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.U.S.A., BMI)
5	5	6	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
6	17	5	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
7	12	10	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
8	10	5	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
9	11	4	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
10	20	3	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
11	21	8	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
12	7	8	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
13	9	7	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
14	6	7	ONE PIECE AT A TIME Johnny Cash, Columbia 3-10321 (Tree, BMI)
15	16	6	MIDNIGHT LOVE AFFAIR Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)
16	18	8	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
17	19	6	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
18	22	4	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
19	23	7	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
20	15	6	LOOKIN' OUT FOR #1 Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)
21	28	7	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
22	25	5	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
23	26	7	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
24	35	3	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
25	27	7	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
26	8	9	WELCOME BACK John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)
27	34	4	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
28	33	4	I WOULD LIKE TO DANCE Janis Ian, Columbia 3-10331 (Mine/April, ASCAP)
29	13	9	LOVE IN THE SHADOWS Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
30	14	10	HURT Elvis Presley, RCA 10601 (Miller, ASCAP)
31	38	5	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
32	42	2	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
33	24	9	SARA SMILE Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)
34	36	4	(What A) WONDERFUL WORLD Johnny Nash, Epic 8-50219 (Kaga, BMI)
35	48	2	SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
36	37	3	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
37	NEW ENTRY		YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
38	39	6	THE MORE I SEE YOU Peter Allen, A&M 1813 (Bregman/Vocco & Conn, ASCAP)
39	NEW ENTRY		I WANT TO STAY WITH YOU Gallagher & Lyle, A&M 1778 (Irving, BMI)
40	NEW ENTRY		I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP)
41	45	2	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette, Epic 8-50196 (Columbia) (Algee/Altam, BMI)
42	47	2	HIGH OUT OF TIME Carole King, Ode 66123 (A&M) (Screen Gems-Columbia, BMI/Colgems, ASCAP)
43	NEW ENTRY		I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
44	44	3	AMERICA THE BEAUTIFUL (1976) Charlie Rich, Epic 8-50222 (Columbia) (Juliet, BMI/Mint Julep, ASCAP)
45	46	5	YES, I'M READY Tom Sullivan, ABC 12174 (Dandelion/Stillran, BMI)
46	NEW ENTRY		DAYDREAMER Gino Cunico, Arista 0181 (Warner Bros., ASCAP)
47	50	2	TUBULAR BELLS Champs Boys Orchestra, Janus 259 (Almo, ASCAP)
48	49	2	GOLDEN OLDIE Anne Murray, Capitol 4265 (Kengorus, ASCAP)
49	NEW ENTRY		THINK I FEEL A HITCHHIKE COMING ON Larry Jon Wilson, Monument 8692 (Columbia/Epic) (Low-Twi, BMI)
50	NEW ENTRY		I'LL GET OVER YOU Susan George, Chelsea 3044 (Pulleybone, ASCAP)

Tape/Audio/Video

Audio Sales To Dealers Mixed, But Exports Up

NEW YORK—U.S. market sales to dealers for auto radios, including car stereo, and compact audio systems showed mixed results for the first four months of 1975. But import/export figures for consumer electronics products in the first quarter were on the plus side, according to the EIA marketing services department.

Auto radio sales continued the steady 1976 gains in April, with more than 3.9 million sales to dealers the first four months, up 46.5% from a year ago. Portable phonographs, including compact and component systems, continued their 1976 decline, with only 705,000 sales to dealers, a 25% drop from January-April 1975.

International outlook was much better, particularly the first quarter export figures that show 91,580 auto radios (including tape combinations) shipped, a 5.8% gain, valued at \$5.7 million, a 26% increase reflecting higher combination prices.

On tape equipment, 47,275 audio units shipped, a 12% increase, while value dipped 15.6% to \$7.4 million, reflecting more low-end models; 1,895 video tape units almost doubled the year-ago figure, with a value of nearly \$15 million for a 31.5% gain.

At the same time, auto radio im-
(Continued on page 59)

PA., DEL. ACT

CB Owners Losing Insurance

PHILADELPHIA—The increase in theft of CB units has led to exclusion of mobile radio equipment from comprehensive auto insurance policies in Delaware, and exclusion from all policies by Nationwide, Pennsylvania's second largest car insurance firm.

In Delaware, CB set owners start paying extra premiums this month—from \$20 to \$190 for units costing up to \$200 and more than \$2,501, respectively—to insure their sets from theft. Extra premium went into effect June 1 for new policies, and on Aug. 1 for renewals.

The state's Insurance Commissioner's Office reached an agreement with the Insurance Services Office, representing about 320 small

New CB Units From Audiovox

NEW YORK—Audiovox will introduce its first portable CB speaker at the upcoming CES. The unit is designed for use anywhere in the car, including being hung from an ashtray, window or sunvisor by means of a special clip. The unit, model CBS-1, can handle up to 10 watts of power, and comes with an 8-foot cord and phono plug.

Also being prepared for introduction at the show, is a tiny, new FM antenna booster, about the size of a regular pack of cigarettes. This unit, model AB-50, is said to boost weak FM signals from as far away as 20 miles. It is part of Audiovox's new Pico line of products, and is designed for use in cars, boats, trucks and campers.

The booster, an under-dash unit, is packaged with a special bracket, and simple instructions for mounting. It lists for \$24.95.

B.I.C. VENTURI UNITS New Speaker 'Thinks For Itself'

NEW YORK—British Industries Co. (B.I.C.) has developed two new speaker systems in the Venturi line which company officials claim can virtually think for themselves, aimed at the growing "semi-pro" audio and the disco markets. Both will be shown at CES.

The units, Formulas 5 and 7, feature B.I.C.'s patented Venturi principle for bass reproduction, as well as a newly-developed "T-Slot" horn assembly that uses a new heavy-duty dynamic compression driver for the midrange and lower treble. A new piezo-electric driver is used for the upper treble range.

According to B.I.C.'s Arthur Gassman, the new components used extend the speakers' range to beyond 30,000hz. He adds that sound dispersion is so effective that the full musical range can be heard even when standing alongside the units.

The units priced at \$219.95 each for the Formula 5 (100 watts/channel RMS), and \$445 each for the Formula 7 (125 watts/channel RMS), incorporate an amplifier clipping indicator which glows red whenever the amplifier is distorting either through program material or volume control setting.

Says Gassman: "The listener is thus 'told' by the speaker to reduce volume." A set level control adjusts the threshold or sensitivity of the indicator light to the specific characteristics and power rating of the am-



B.I.C. photo

plifier being used. In cases where the amplifier power rating exceeds the speaker's power handling capacity, the indicator can be set to light when the power rating of the speaker itself has been reached, says Gassman.

The B.I.C. executive continues, "Because of the great amount of power produced when an amplifier reaches the point of clipping, the B.I.C. Venturi clipping indicator is also valuable in preventing damage to the speakers."

Gassman adds that if this warning

goes unnoticed, then the woofers and treble/midrange transducers in the Formulas 5 and 7 are further protected by circuit breakers that trigger speaker-overload indicator lights to show which of the components is receiving more power than it can handle.

He continues, "Use of the individual indicators also helps the user to
(Continued on page 59)

Four Clarion Car Stereo & CB Combos

By JIM McCULLAUGH

LOS ANGELES—Clarion Corp. of America has confirmed that it will enter the burgeoning CB/car stereo combination market with four models—all to be shown at CES.

Calling its product lineup CB component systems, the new units are an in-dash AM/FM stereo with CB, an in-dash AM/FM stereo with 8-track; an AM/FM stereo with cassette; and an underdash CB mount.

"They all work in combination with the transceiver or what we call head mount," says Murry Merson, sales executive, "and the transceiver is adaptable for inconspicuous mounting in various parts of the car."

Deliveries on the new product line
(Continued on page 58)

FTC Proposes Warranty 'Depreciation Allowance'

By MILDRED HALL

WASHINGTON—The FTC has proposed a rule to let manufacturers of products with "full warranty" deduct a depreciation percentage equal to the length of customer use, when an item is returned for refund.

CES FEAST

NEW YORK—Roast hippopotamus and roast suckling pig are "trophies of the hunt" at the most unique press gathering announced during the Summer CES in Chicago. Epicure Products, Massachusetts-based speaker manufacturer, is holding "A Midday Repast Of Epicurean Proportions" Monday (14) at the McCormick Inn, with Mercer Ellington conducting the Duke Ellington Orchestra for entertainment. Ham, spareribs, roast beef and teriyaki are available for those unaccustomed to hippo or hog at the "brunch."



PRO & SEMI-PRO—Two sides of recent AES in Los Angeles are seen in views of Technics by Panasonic's Tony Martin, left, demonstrating stability of new SP-10MKII quartz-controlled direct-drive turntable, and Yamaha's Bob Sandell, Joe Green, Bob French and Roger Balmer with new PM1000-32 pro sound reinforcement mixer console.



Billboard photos by Jim McCullaugh

Record Summer CES Set

NEW YORK—A record 350-plus exhibitors and 350,000 square feet of space, anticipated attendance of more than 40,000 and a series of seminars on a new national audio retailer group, CB, audio and video systems highlight the 10th anniversary Summer CES, June 13-16 at Chicago's McCormick Place.

A special contingent of British companies, increased by 50% from last year, as well as groups from Hong Kong and Korea, both important audio/video sourcing centers, are among the firms that will be focusing to a large degree on the still-growing CB equipment and accessory market, and the expanding semi-pro audio field involving both high-end components and disco units.

Special features include the first annual CES design and engineering exhibition, featuring some 100 items in all consumer electronic categories chosen by a panel of judges as the "representative best" in the industry; a CES bicentennial exhibit with free merchandising kits themed to
(Continued on page 59)

In order to take advantage of the saving, the manufacturer would have to reveal the projected "useful life" of the stereo or component, or other household item sold under the "full" warranty (one which meets new federal standards).

Rather than get into the thicket of a provable estimate of "useful life," some manufacturers will prefer to send the full refund in all cases, bypassing the proposed depreciation allowance on refunded items the customer has used.

The formula for the deduction is amount of use, divided by useful-life estimate, multiplied by actual purchase price. The manufacturer must warn the customer of the deduction, and explain the formula in "simple and readily understood language."

The FTC gives an example of a refrigerator costing \$303.30 with a life-span of 15 years, under full two-year warranty, returned for refund after six months' use by the customer. The formula shows six months divided by 15 years (180 months), times the purchase price of \$303.30, giving a depreciation deduction of \$10.10 to the manufacturer.

Requiring that manufacturers come up with "useful life" estimate is a sensitive subject. The FTC is aware that estimates can vary considerably, depending on the source. The commission wants comment from all interested parties by Aug. 2, and will hold oral hearings on the proposed rule.

Maxell Winners Due

CHICAGO—Maxell Corp. of America will announce the six winners of its first annual Dealer Advertising Contest at its exhibit floor booth opening Sunday afternoon of the June 13-16 Summer CES at McCormick Place here.

'High End Group' Exhibits

NEW YORK—"The High End Group," an informal "band" of smaller manufacturers and importers of 17 brands of basically audiophile and disco hi fi equipment, will be exhibiting at the Bismarck Hotel in Chicago at the June 13-16 CES.

Assembled by Dr. Ronald Dunlap, president of Dunlap Clarke Electronics, Boston-area manufacturer, and Sharon Sindell, of Roth & Sindell, importer/distributor of several top component lines, the group is comprised of basically small firms without the resources in manpower or money to go the full CES exhibitor floor route.

Dr. Dunlap also notes that the product lines are designed to sell primarily to the "informed gung-ho audiophile," and as a result the individual firms are basically looking for the high-end component dealer.

He acknowledges, however, that his firm and several others, also offer top-end sound reinforcement monitor speakers and heavy-duty high power amps that are finding growing acceptance in the disco market.

Included in the group at the Bismarck are Armstrong, amplifiers; Audio Engineering, speakers; Audionics, speakers; Audire, amps; C/B Laboratories, pre and power amps, speakers; Dayton Wright, pre and power amps; Gale, turntables, speakers; Innotech, transmission line speakers; Lecson, pre and power amps, speakers; Loudspeaker Design; Mark Levinson, audio sys-

tems; Quintessence, pre and power amps, equalizers; Radford, speakers, and R/B, sound room furniture. Discwasher, record care products, and Stax, pre and power amps and headphones, are at the Pick-Congress.

Four Clarion Car Stereo/CB Combos Ready For Debut

• Continued from page 57

are slated for late summer. Pricing will range from \$300 to \$400.

"Downsteam," adds Merson, "combination units should be taking 25%-30% of the market."

At the same time, Clarion is also

entering the home entertainment field with two series of separates including amplifier, tuner, cassette deck, turntable and speakers. Retail pricing for the lines are at \$1,500 for the model 7400 series and \$1,900 for the 7600 series.

In addition, the firm plans to show

11 new or upgraded car stereo products including new short chassis models.

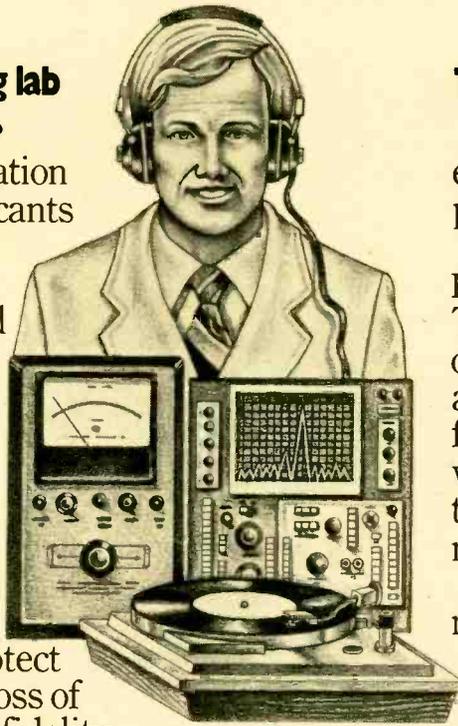
Clarion, notes Merson, will beef up its trade and consumer advertising highlighted by a new radio "Great Moments in Guts" advertising campaign.

Everyone is sold Now we need soon

An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. Sound Guard* record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.



The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound Guard preservative with raves.

Like that of RADIO-ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

Or as Len Feldman reports in ROLLING STONE: "...if anything, they (Sound Guard treated records) sounded even better in 4-channel reproduction at the end of the tests than the untreated records did."

Or B.V. Pisha's review in AUDIO: "...we found Sound Guard to be without peer, the best thing for records since vinyl."

Or B.V. Pisha's review in AUDIO: "...we found Sound Guard to be without peer, the best thing for records since vinyl."



Without Sound Guard

You can actually see vinyl wearing away.



With Sound Guard

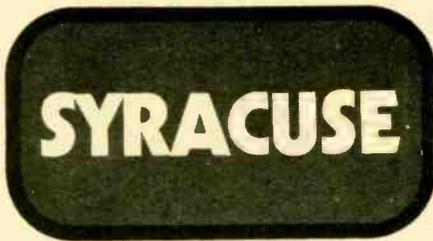
No visible wear can be detected.

The photos to the left are magnified 200 times to tell the Sound Guard story, dramatically.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:
1. Sound Guard preservative increases the life of records by significantly reducing record wear.

2. It does not in any way degrade audible frequency response. 3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings. 4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

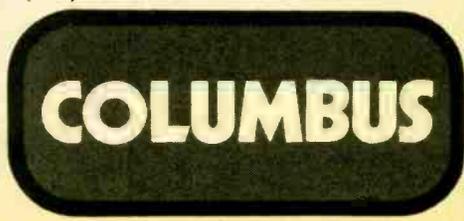


Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but

would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a *preservative*, went from 0% to 34% share of the *total* record-care market in both cities. (That includes record cleaners, anti-stats, etc.)



BASF Staying With TV; Sets Cassette Promo

NEW YORK—BASF will aggressively pursue its multimillion-dollar network tv advertising campaign, according to Robert Blanck, vice president, marketing and sales. He claims that through the use of network tv ads, BASF has wooed many new accounts, and is also enjoying an increasing number of reorders.

"TV has worked very well for us," says Blanck, "and we have a long-term commitment to the medium." This commitment is reflected in the fact that the firm is now busy buying time on a number of network shows for the second half of this year.

The firm is also sponsoring a special CES offer which will be a variation of its successful "Buy One and get the second at half price" two-pack polybag promotion. The offer runs from June 9 through July 9, and will feature BASF's 60-minute high-density Studio series cassettes and the 90-minute Performance cassettes.

During the same period BASF will increase its co-op advertising rate to its dealers, and expand the list of products eligible for co-op funding. Says Blanck, "It is our feeling that the CES promotion will offer the trade the kind of double-barreled incentive necessary to ensure that BASF's audio products move rapidly into the consumer's hands."

Wall to Wall Chain Expanding To N.J.

PHILADELPHIA—Wall to Wall Sound, one of the largest audio chains on the area, headed by Kenny Dion with eight stores in Pennsylvania and two in Delaware, expands to an even dozen stores.

Newest two stores include its first entry in the center city Philadelphia market, in the heart of a sector already loaded with record and stereo shops, and the first store in New Jersey, in Echelon at the Echelon Mall.

Audio Sales Mixed

Continued from page 57

ports were up nearly 90%, reflecting the growing number of tape and CB combos from the Far East; phonograph tape equipment increased 123%, but phonograph imports alone were down 41%.

CES Program Set For Record 10th Chi Run

Continued from page 57

the industry's "Join the Home Entertainment Revolution," and a new 30-foot exhibit describing CES industry development programs for 1976-77, according to Jack Way-

man, senior vice president, EIA/CEG.

Opening Sunday morning (13) CES audio retailer conference—an open discussion on a national organization—will feature Bernie Mitch-

ell, president of U.S. Pioneer and the IHF, on "the need;" Ray Hall, ERA executive director, "the challenge;" Jules Steinberg, NARDA executive director, "the organization;" Jack Carter, ERA national vice presi-

dent/consumer products, "the action," with John Kearney, Sony Corp., and chairman of the EIA/CEG audio division, as moderator.

The CB radio conference Monday morning (14) will have keynoter Richard Wiley, FCC chairman, plus remarks from Ray Spence, FCC chief engineer. CB manufacturers' panel includes Ted Andros, Hy-Cain; Joe Haskins, Pathcom; Jack Lose, Royce; Travis Marshall, Motorola; Jon Passini, Dynascan; David Thompson, SBE, and moderator Richard Ekstract, Consumer Electronics magazine; CB retailers' seminar features Carl Cook, Montgomery Ward; Lee Hollingsworth, Interstate 2-Way Radio; Jack Silverman, Comtron; Jim Politis, CB Center of America; Joe Sugarman, JS&A National Sales Group; Dick Torgerud, Team Central, and moderator Larry Steckler, Merchandising 2-Way Radio.

CES government and consumer affairs conference, following the two CB panels, has talks by keynoter Chris White, FTC Bureau of Consumer Protection, on implementation of the new warranty law; J. Edward Day, EIA/CEG special counsel, on legislation affecting consumer electronics, and Sally Browns, EIA/CEG consumer affairs director, on consumer electronics and the consumer, with moderator W. Thomas Collins, RCA, chairman, EIA/CEG consumer affairs council.

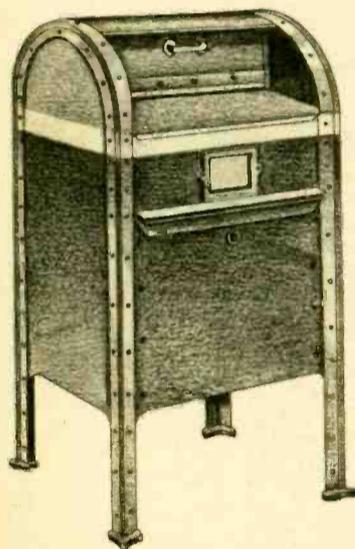
Tuesday morning (15) CEG audio conference, co-sponsored by the EIA audio division and the IHF, will have IHF president Bernie Mitchell as keynoter, introducing the multimedia presentation of 1976-1977 promotional programs for the audio components industry. Panelists also include John Kearney, Sony; Jerry Kalov, Jensen Sound Labs, and Jay Schwab, United Audio Products.

The future of projection tv, home videocassette and videodisk systems will highlight the Wednesday morning (16) video conference. TV and video systems panel includes Walter Fisher, Zenith; Joseph Hull, Advent; Jack Sauter, RCA Sales; Alex Stone, Quasar/Matsushita; Ken Thompson, GTE Sylvania; Fred Wellner, GE, and moderator David Lachenburch, TV Digest.

Other CES conferences include separate sessions on calculators and digital watches Tuesday, following the audio session, and tv games on Wednesday, after the video systems discussion.

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In June, Sound Guard representatives will be calling on shops and stores wherever records and audio equipment are sold. If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302. Or see us at Booth #9130 at the Consumer Electronics Show.



Sound Guard is Ball Corporation's trademark for its record preservative. Copyright © Ball Corporation, 1976.

Two panels showing a record player before and after using Sound Guard. Text: 'This is what happens every time you play a record.' and 'Introducing Sound Guard.' and 'This is what happens after you apply Sound Guard.'

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B.I.C. 'Thinkers'

Continued from page 57

determine whether the problem may be sub-sonic or ultra-sonic oscillations requiring corrective servicing, or whether it is being caused by the fast rewind of magnetic tape which causes excessive levels of high frequency signals."

Also incorporated in these super speakers is B.I.C.'s exclusive dynamic tonal balance compensation circuit which automatically changes the frequency response relative to the midrange, to compensate for hearing loss of bass and treble tones at low listening levels. The circuit can also be used manually to set the desired type of sound.

Gassman explains that a mid-range/treble level control is used in the systems for boosting the sound level in rooms with high absorption, or where recorded treble response is low, or in cases where the program material contains audible noise or hiss.

A series of indicators and associated circuitry is used in the Formula

(Continued on page 60)



Sony photo

HAPPY 30TH!—Blowing out candles on Sony Corp. 30th anniversary cake (in shape of first tape recorder) at recent San Diego sales convention, from left, are Norio Ohga, deputy president, and Akio Morita, chairman and co-founder, both of parent Japanese firm; Ray Steiner, executive vice president, and Harvey Schein, president, both of Sony Corp. of America.

Automatic & Direct-Drive Turntables From Garrard

NEW YORK—Garrard has developed an automatic turntable system that features a computer-designed tonearm for eliminating tracking error, according to Murray Rosenberg, head of Garrard operations in this country. It will also bow its first direct-drive turntable at CES.

According to Rosenberg, the ability to overcome harmonic distortion has been the goal of turntable engineers since the first flat disk was introduced. "Garrard engineers have solved this problem by producing an articulated arm," he says.

The unit, model GT55, is manufactured of lightweight magnesium alloy, and achieves a low tracking

mass of about 14 grams to diminish inertial drag. This, according to Rosenberg, was achieved through a computer-designed arm that constantly adjusts its tangent to the groove, thereby maintaining it at a 90-degree relationship from rim to center.

Rosenberg discloses that an earlier application of the articulated head principle had been offered in some previous Garrard models. "However, the new True Tangent Tonearm used on the GT55 is the ultimate realization of this engineering breakthrough."

The unit, listed at \$249.95, is available in both single and multiple-play modes, and according to Rosenberg utilizes fewer moving parts than conventional automatic turntables. The belt-driven system with its servo-controlled motor also features an electronic variable speed control with illuminated stroboscope, magnetic anti-skate control and a record safety system with two-point support at rim and center.

Garrard is also introducing its first ever direct drive turntable at the CES. The unit, model DD75, is a

Everest First

• Continued from page 56

Everest was one of the first American labels to enter into the budget-priced market and has operated for many years as a low profile organization which consistently turns annual profits. Although most prominent for its classical repertoire, Everest also moves substantial quantities of folk and jazz product annually.

Solomon says he studied the cassette market "for about a year" before making the move which brings 51 additional cassettes into the highly competitive classical mart.

single play system with automatic lift-off and shut-off at the end of the record. The S-shaped tonearm rides off of jewel bearings and features low mass tracking. It is priced at \$229.95.

Also new from the British-based firm is the model 775M. Rosenberg calls this a redesigned version of the model 770M. It is fully automatic in both single and multiple play modes, and incorporates a synchrolab motor for fast starts and constant speeds. The price on this is \$119.95.

All the units will be demonstrated at the upcoming CES, and their sales are expected to play an important role in Garrard's expected 15% sales increase this year.

Index System For Maxell AV Line

NEW YORK—The Maxell Corp. of America has developed an extensive system of indexing, labeling and storage aimed at facilitating retrieval and storage of its new "AV" cassette line.

According to Gene LaBrie, Maxell national sales manager, the firm is making individual pressure-sensitive labels on convenient size sheets available for the A and B sides of the cassette, as well as for the spine. Replacement index cards for the Philips-type cassette box are also available.

Maxell is also offering 3- by 5-inch catalog cards for cross-reference systems, and according to LaBrie, precise identification and visibility are assured since all replacement labels and index cards are designed for typewriter use.

Maxell's A/V push also includes a library pack consisting of a two-drawer file filled with 50 "AV" cassettes. The two slide-out trays are designed to provide what LaBrie calls a high degree of visibility of titles along with compact storage.

LaBrie discloses that the side surfaces of the storage trays are specially treated to permit write-on titling. The trays themselves are designed to store the cassettes working side down to minimize dust collection.

The Maxell AV system consists of five different cassettes ranging in length from 30 minutes to 120 minutes, and in suggested list prices from \$1.40 to \$3.45. The library pack with 50 cassettes is priced at \$79 for the 30-minute lengths, \$85 for the 45-minute, \$94 for the 60-minute, \$125 for the 90-minute, and \$189 for the 120.

B.I.C. 'Thinkers'

• Continued from page 59

7 speakers to measure the output sound level of the system in response to the program material and/or amplifier power driving the speaker.

The information is interpreted by means of a reference chart on the speaker-control panel. The indicators can also be used in the home to balance a stereo amplifier to the acoustical properties of the room; as well as to reveal imbalanced output levels of phonograph cartridges, tape heads and amplifier channels and uneven recorded program material.

Honor Sony's Ibuka

WASHINGTON—Masaru Ibuka, co-founder and honorary chairman of Sony Corp., Tokyo, is among 21 foreign engineers elected a foreign associate of the prestigious National Academy of Engineering.

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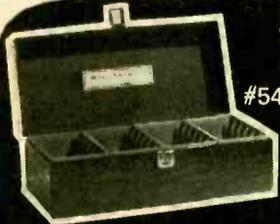
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General News

Philly's Windjammer

• Continued from page 51

Headlining the Windjammer's record-spinning personalities is Ken Garland, of WIP Radio, every Monday night; and WWDB's Sid Mark with a "Sunday With Frank Sinatra" on Sunday nights.

Local deejays are brought in for the other nights of the week. The room can now accommodate 130

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Bastille Opens

• Continued from page 46

(June 29-July 4), David "Fathead" Newman (July 6-11), the Brecker Brothers (13-15); Horace Silver (Aug. 3-8), Yusef Lateef (9-11) Stan Kenton (Sept. 6-7), Dizzy Gillespie (9-14), and the Great Guitars, consisting of Herb Ellis, Charlie Byrd and Barney Kessel (27-29).

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International

RCA Establishing Indie W. German Distribution

By WOLFGANG SPAHR

HAMBURG—From July 1, RCA is to have its own independent distribution system in West Germany.

Four regional sales managers with offices in Hamburg, Cologne, Frankfurt and Berlin, together with 19 field-service representatives, will market RCA product.

To ensure fast and accurate delivery, RCA Schallplatten has finalized a deal with Record Service Schallplatten Vertriebsgesellschaft in Alsdorf, near Aachen, covering storage and delivery by Record Service. It means that records will be pressed

by Teldec in Nortorf and taken each day to the delivery depot and then centrally delivered to the trade.

Hans Georg Baum, RCA director, says: "Record Service, a wholly owned subsidiary of WEA, operates as an independent undertaking and as far as RCA is concerned it is only, as the name suggests, a service company. By using the most modern technical methods it guarantees that the customer will receive rapid and reliable delivery."

All distribution activities are run by RCA, distribution manager being Harald Heilmann. To introduce this distribution systems, RCA is putting on the market a batch of 75 new LPs, comprising a wide repertoire of pop, folk, jazz, rock and classics.

RCA Schallplatten, headquartered in Hamburg, was founded in May 1973. Baum says: "The purpose of setting up the firm was to expand RCA's market share in Germany and to build up the company's own German repertoire. This has been achieved by setting up a repertoire of folk music and children's records and by clinching some interesting contracts, such as with the Vienna Boys' Choir, Gitte and Lolita, to mention just a few."

When a company was established, the RCA Schallplatten repertoire was distributed by AEG-Telefunken. Baum says: "The logical development in the further progress of the German RCA subsidiary was, inevitably, that it should have its own distribution system aimed exclusively and purposefully at marketing the RCA repertoire."

Producer Bullish On Italian Music

By SYLVIA MANASSE

MILAN—The conception of the contemporary Italian popular song as a permutation of the "O Sole Mio"/"Volare" formula is as outdated as cylinder recordings, according to Gianni Dal Dello, CBS-Sugar production director.

Says Dal Dello, currently in his 10th year with CBS-Sugar: "In the immediate postwar era, Italians involved in popular music were like students, listening to Anglo-American music, copying the masters and importing the know-how. Today the situation is entirely different. Italy's creative people now compete with the best in the world on equal terms, both in the artistic and in the technical spheres. Our studios have bang-up-to-date equipment, manufactured in Italy, and our production techniques are on a par with those of all other major producing countries.

"Italian music has kept up with the times, catering to all segments of the population from the more mature lovers of romantic ballads (which Italy still does better than any other country) to the discotheque set—and our top artists are all polished and thoroughly professional performers.

"As an industry, we are relatively young and extremely vigorous; as musicians we have a long, long tradition and a rich heritage. The combination of these two elements invariably produces product with high sales potential."

One of Dal Dello's most successful productions recently is a new version of the Domenico Modugno classic "Resta Cu'mme," arranged by Franco Monaldi and sung by Marcella. The record has been a big



Music Labo photo

BONNE'S GOLD—Larry Page (right), president of Penny Farthing Records, accepts a gold disk from Takayasu Yoshioka, president of Discomate Records, for Daniel Boone's hit "Beautiful Sunday" which has sold over a million copies in Japan and has topped the Japanese charts for 10 weeks.

success in Italy, particularly in the discotheques, and Dal Dello has plans to launch Marcella in the United States and Canada later this year.

Dal Dello has also masterminded the latest release by one of Italy's most highly acclaimed international artists, Gigliola Cinquetti. Called "La Spagnola," it was recorded with an invited audience in order to inject atmosphere.

"Records must be alive," says Dal

Dello. "We have all the technical facilities to capture all the excitement of the creative peaks of music—but they are wasted unless we generate that excitement, that freshness and vitality, to start with."

The effectiveness of this approach can be seen currently in the success of Gianni Bella's "Non Si Puo Rire Dentro" and Loredana Berté's "Meglio Libera" and "Indocina," arranged by Vince Tempera.

Polydor Beats Japan Sales Goal

TOKYO—Polydor K.K. recorded total sales of \$31,520,000 during the first half of its 45th fiscal year (Sept. 21, 1975—March 20, 1976). The total sales surpassed the company's objective, which was set for \$31,000,000, by 6%.

The ratio between record and prerecorded tape sales was 85 to 15 and record sales increased by 14.8% when compared with the first half of the previous fiscal year.

Prerecorded tapes showed an increase of 26.1% again when compared with the first half of the previous fiscal year.

An important factor is that 67% of the total sales were achieved by domestic repertoire contributed to 32% of the total sales. When restricted to the record sales, domestic repertoire (Continued on page 64)

Growth Is Assured If Industry Deals With Problems

International Potential Is Still Great—Asher

• Continued from page 3

and that we can supply that music at a relatively inexpensive price," Asher notes.

"But, if we become too expensive, if we don't get a handle on the piracy problem, our profits drop. And if we also have had economic times or raw material shortages and consequently raise our prices, we could price ourselves out of the market and be in real trouble."

Not wanting to sound like an alarmist, Asher notes there are positive aspects about the industry which outweigh the potential difficulties.

"We were pretty hot in our international markets which were most severely affected by the economic downturn," Asher notes. "We were swimming against the tide. Even now we are not below budget or below our 1975 figures but we have not been as successful as we should be considering how well we've been doing on the charts."

Asher sees a bottoming out of the economic recession in some markets but feels that in many of them it is still too early to tell. "It takes a long time for some of the improvement in economic conditions to be felt in some areas. For instance, Europe and the U.K. are usually four to six months behind.

"That's probably the cause for some of the problems experienced by our U.K. subsidiary. The company did well through the year but Christmas just didn't come for dealers. I mean that the usually improved Christmas sales just didn't materialize as could be expected, given our strength during the balance of the year."

Returning to some of the problems facing the industry, Asher believes that the industry itself must deal with the matter of piracy if it is to generate the support for its efforts needed to resolve the issue.

"Our problems with the governments in terms of piracy is that there is no uniform enforcement of the copyright laws throughout the world," Asher says.

"And, of course, it can be a very profitable business when you don't have to pay anything but the material and manufacturing costs. But our problem is double pronged.

"First we must get the industry fully aware of what piracy means in terms of our long-range profit picture. Then, once that's done, we have the problem of getting the governments to treat it seriously.

"You know, the most disturbing aspect of the piracy situation is that it is destroying—in the long run—the creative process of the industry. As the profit picture gets eaten away by the pirates there is less available to invest in new artists, new creators."

Of course, how to deal with the pirates is a matter subject to varied opinion. Asher sees it as an industry problem and believes it must be dealt with through the existing industry organizations. "The fact of the matter is that all of the record societies are imperfect. But we've got to use them because they're all we've got," he says.

Despite the problems noted, Asher feels that there is still enormous growth potential for the recording industry in many major international markets.

"If you look at many of the individual countries which have relatively progressive industrial growth, you can see that there is still a long way to go before they reach a saturation point in terms of record sales. The best way to

determine this is to check the per capita expenditures on recorded product in proportion to their disposable income and compare what that proportion is to the figure in the U.S. which is probably the most highly developed market.

"Don't get me wrong. I don't subscribe to the theory expressed by some that records have become an absolute essential like food and housing. However, it is an important part of life and in some cases it has become more important than some of the other things we consider basics," Asher says. "We've got to be able to meet this need if we are going to reach our potential in the international market."

Asher is a great believer in breaking major local acts on the international scene. "I believe there is no substantial artist in any market in the world who does not sell reasonably well in some other countries too. That's why we place so much emphasis on breaking our acts internationally. If we're more successful than most it's because we've been at it longer than most."

Asher also believes that for a major international record company to continue to be successful it is necessary for its subsidiaries to devote much time, effort, talent and other resources to developing local artists.

He says that in most individual country markets local or domestic sales account for an average of two-thirds of the product sold so that a subsidiary must be able to deal competitively in that market.

This brought up the question of local content laws and their effect on the development of international artists.

"The motivation behind the local content laws is good but it just doesn't work, so obviously it's not the way to do what they hope to accomplish," Asher says. "I believe it's vital for our overseas CBS companies to be involved in local a&r. Those companies are not unsuccessful unless they're developing things of their own.

"But local content laws just don't do the job. Maybe the way to do it is through direct subsidies of the artists or the producers. Or maybe eliminating the tax on overseas royalty earn-

ings. What is needed is encouragement of the development of artists and not force. After all, the record business is a business of creativity; taste overrides economic and geographic consideration."

Asher's "overview" of the international record industry picture is that it is heading back towards "a more normal" situation where there is a chance for "fantastic" growth. He feels that there will be a need for good administrators in the industry but does not believe that it is necessary to recruit these managers from outside the industry.

"We've gone through a cycle," he says. "At one time the companies were almost all run by a&r men who knew nothing of administration. Then the professional administrators were recruited, many of whom had no real 'feel' for the creative aspects of the business. Now we've begun to develop in the more normal way with our own people coming up through the ranks."

Asher admits that the battle between financing and creativity happens in some cases but denies that it is a factor at CBS. "We make more money if we find our own hits so it's just good business to encourage creativity," Asher says.

"The good independents, of course, perform the function also of keeping us on our toes, but we lead the way in developing the best marketing and distribution skills."

On other matters, Asher does not feel that language is an unsurmountable barrier believing that some songs will make it despite the language and others can't no matter in what language they're recorded. He also feels it is too early to "herald the arrival of the millennium" in terms of opening up trade in recorded product with the Eastern European or Soviet bloc saying they have a greater inclination to barter than to sell.

In summary, Asher, who heads up a worldwide organization which produces about half of the income of the CBS records and music group, is optimistic about the future with some caution concerning the need to deal with its problems now before they become too difficult to resolve.

Japan Disk Volume Fluctuates

By ALEX ABRAMOFF

TOKYO—The Japan Phonograph Record Association released statistics on the production of records and pre-recorded tapes for March 1976.

According to the statistics, the total production of records for the month reached 16,311,000 units (\$40.54 million worth) of which 5,005,000 units (\$16.72 million) had foreign repertoire. This figure represents an increase of 15% when compared with the same period in 1975. However, this is a decrease when compared with February 1976, when the total of 18,544,000 units (\$42.49 million) were produced.

The report also disclosed that 9,052,000 singles (\$10.64 million) were produced during March. This is an increase of 12% when com-

pared with the same period in 1975, but is a decrease when compared with the previous month when 11,264,000 singles (\$13.11 million) were produced.

As for EPs, 13,000 units (\$30,000) were produced in March which is a decrease of 7% when compared with the same period in 1975, but is an increase over the previous month when 8,000 units (\$20,000) were produced.

The production of LPs reached 7,246,000 units (\$29.87 million) which is an increase of 18% when compared with the same month in 1976. However, it is a slight decrease when compared with the previous month when 7,272,000 LPs (\$29.87 million) were produced.

The total production of prerecorded tapes in March 1976 reached 2,372,000 units (\$12.67 million) of which 585,000 units (\$1.95 million) had foreign repertoire. This is an increase of 8% when compared with the same period in 1975 and again is an increase over the previous month when 3,484,000 units (\$11.61 million) were produced.

The production of cassettes reached 1,467,000 units (\$7.18 million) in March. This is an increase of 29% when compared with the same period in 1975. This is also an increase when compared with the previous month when 1,285,000 units (\$6.53 million) of cassettes were produced. Also, 903,000 units (\$5.48 million) of cartridges were produced in March. This is a decrease of 5% when compared with March, 1975, but is an increase over the previous month when 809,000 cartridges (\$5.06 million) were produced.

The production of reel-to-reels had a drastic decrease of 64% when compared with March 1975, reaching 1,600 units (\$10,000). This is also a decrease when compared with the previous month when 2,000 units (\$20,000) were produced.

Schacht Music Growing Fast

HAMBURG—Alfred Schacht, owner of SMV Schacht Music, started his own publishing companies after he left the Aberbach/Hill and Range organization in

1963, having been actively concerned in the foreign side of the company as European director of co-ordination.

Now there are several important companies within the Schacht organization. Beco is 50%-owned by the largest German motion picture distributor Constantin Films; Tonika, is owned 25% by Intersong and 50% by Bert Kaempfert; Allegro, wholly owned by Schacht and mainly holding standard copyrights; and Oktave, also wholly owned by SMV Schacht.

Among the world-known standards are Kaempfert compositions such as "Swinging Safari," "Afrikaan Beat," "Danke Schoen" and "Happy Trumpeter." And among the contemporary hits are Abba group songs "Waterloo," "Honey, Honey," "I Do, I Do, I Do," "SOS," and the latest, "Fernando."

Other songs published by SMV Schacht and just out in Germany include the Australian No. 1 "Yesterday's Hero," which has made the U.S. chart, and "Get It Together," a hit in the U.K.

SMV has its own 8-track studio for cutting demo disks and is specially geared to the promotion of foreign and local songs.

Schacht operates under his boast: "If you need co-operation, contact us; if you need contacts, co-operate with us."

Decca-BASF In Dispute

• Continued from page 4

an early termination of the contract."

The contract, signed from Jan. 1, 1974, is due to run through March 31, 1977.

News of this development comes just a few weeks after BUK Records, the independent company contracted to produce pop repertoire for BASF in the U.K., ended its deal with Decca and handed over its production to CBS. However it left three acts—the Million Airs orchestra, German singer Freddy Breck and U.K. group Candlewick Green—with Decca.

Decca's "stop-pressing" decision means that June product currently being advertised will not be available. Product affected is a three-album boxed set of Handel's "Concerti Grossi Opus No. 1" by the Collegium Aureum, on Harmonia Mundi, and five MPS label jazz albums by the Chicago Blues All-Stars, Oscar Peterson, Stuff Smith, Albert Mangelsdorff and Jimmy Raney. **PETER JONES**

Tokyo Fest Finalists Are Named

TOKYO—Names of the finalists who will be appearing at the 5th Tokyo Music Festival International Contest, which will be held on June 27 at the Imperial Theater in Tokyo, were announced by the Tokyo Music Festival Foundation.

The names of artists and songs they will perform at the contest are as follows: From the U.S.A.: Natalie Cole (song: "Mr. Melody"), Tanya Tucker ("You've Got Me To Hold On To"), Rufus ("Have A Good Time"), Bellamy Brothers ("Let Your Love Flow"), The Pointer Sisters ("Bring Your Sweet Stuff Home To Me"); from France: Isabelle Aubret ("Aimer"), Veronique Sanson ("Une Maison Apres La Mienne"); from England: Daniel Boone ("Running Around With The Boys Again"), Su Shifrin ("For You"); from Italy: Valentina Greco ("Piangerai"), Lara Saint Paul ("Dove Volano I Gabbiani"); from Netherlands: Dave ("Hurlevent"); from Korea: Kim Sang-Hee ("Joyful Arirang").

This year, the foundation received 266 applications from 25 countries. In addition to the above 13 names, three winners of the National Contest which will be held on June 20 at the Nakano Sun Plaza Hall in Tokyo will represent Japan at the International Contest.

A Grand Prix winner of the International Contest will receive a trophy and \$10,000. A winner of the Golden Award will receive a trophy and \$3,333, each of two Silver Award winners will receive a trophy and \$2,000 and each of three Bronze Award winners will receive a trophy and \$1,000.

Both National and International contests will be broadcast live on TBS radio and JNN television networks. **ALEX ABRAMOFF**

International Turntable

Phil Holmes has joined Magnet as sales and marketing manager. Previously label manager of Black Magic, he is known through his twice-weekly show "Extravaganza" on Radio Nottingham.



RCA photo

CREATIVE COSTUMES—RCA's International Division recently formed a Creative Services Unit designed to provide a series of visual and promotional aides for their international artists. Most of the members of the new unit are at least bilingual and some speak several languages. To inspire them and to remind them that the materials they prepare must not only be prepared in English but also in the language of the target country, the Unit occasionally dresses up in the costumes typifying the area of the world each member is responsible for. Here we have shown the costumed unit, from left, Rica Fuji-hira, Administrator, Japan; Sharyn Waters, Group Coordinator; Janice Daidone, Administrator, Sales Promotion; Stan Levine, Manager, International Creative Services; Sabine von Rogalla, Administrator, Europe; and Ileana Ordonez, Administrator, Latin America.

U.K. Firms Look To TV For Help

• Continued from page 1

dently high level the amount of television time being bought simultaneously by the majors during this traditionally low sales period.

And the campaigns will be watched by the established tv merchandisers into whose territory the majors are increasingly encroaching—by using repertoire which might previously have been automatically licensed to them.

In recent months, the merchandisers have already seen chart success build from television promotion by Anchor (Pat Boone), RCA (John Denver), CBS (Abba) and United Artists (Slim Whitman).

EMI's new campaign features the Beach Boys and is the first project to be handled by the company's recently created commercial development division. The album involved is "The Beach Boys' 20 Golden Greats," and includes hits like "I Get Around," "Sloop John B," "Surfin' U.S.A." and "Good Vibrations."

Dealer margin will be reduced but sale-or-return deals will operate until September when normal trading terms will apply.

EMI's commercial development division was created by EMI in February to exploit, among other things, the records-on-tv side of promotion and marketing. Paul Braithwaite has said that the budget is at least \$1 million.

Now the Beach Boys blitz will come under close scrutiny at EMI and its effectiveness studied against the future plans, especially is a Beatles' tv campaign is considered.

Phonogram's decision to promote the new Nana Mouskouri album "Passport" with 100,000 pounds (about \$175,000) of television advertising comes despite managing director Tony Morris' declaration earlier that no such national efforts were envisaged.

But consumer research showed that the Greek-born singer has a marketplace acceptance of 95% and, more significantly, that 75% of those questioned were prepared to buy the album. Brian Baird says it was the first time he had experienced such a positive response towards a recording artist.

"Passport" is a 21-track "best of" collection, featuring Mouskouri's better-known material and including "White Rose Of Athens," "Never On Sunday," "Turn On The Sun" and "Amazing Grace."

Polydor's big push is on "Laughter And Tears," subtitled "The Best Of Neil Sedaka Today," an 18-track compilation of the artist's post-1972 recordings, and featuring none of his original 1950s and 1960s hits. Ti-

bles include "Love Will Keep Us Together," "Laughter In The Rain," "Solitaire," "Our Last Song Together," and his recent single "Breaking Up Is Hard To Do." Dealer margin from Polydor will be 25%.

And RCA's television plans spotlight David Bowie in a 12-track package of his hits, "Changes One Bowie," also backed by extensive use of paid screen time.

International Briefs

MOSCOW—Melodiya Records here has released a two-record set, with one hour's playing time, featuring recorded conversations and narrations by the Russian writer Leo Tolstoy. Thomas Alva Edison presented Tolstoy with a phonograph recording device in 1908. Edison's men made about 80 recordings of the writer's voice at his estate Yasnaya Poliana in January 1908. Some 38 of these recordings have been well preserved for eventual use on records by Melodiya. Now a search is going on for other old recordings from nearly 70 years ago.

★ ★ ★

MILAN—CBS-Sugar has set up an unusual traveling show, "Onda Verdi," featuring young artists to tour Italy—notably Turin, Milan, Bologna, Florence, Rome, Naples and Bari. Show covers local television and radio programs and includes promotions with dealers, representatives, disk jockeys, commercial radio stations and press interviews. Artists featured in what is sub-titled "a wave of fresh young talent" include Loredana Berté, Sandro Giacobbe, Cico, Riccardo Fogli and Umberto Tozzi, not unknown to the general public but without personal contact with the fans who buy their CBS records.

★ ★ ★

PARIS—Michel Bonnet, general director of Pathe-EMI, France, has announced a far-reaching shake-up in the company to meet changes in various areas of production. It entails a reorganization of marketing by the commercial section. The com-

mercial division has been broken up and the services previously offered by it now go over to the general direction. Peter V. de Jongh is to direct the creative classical department, not including exporting. Michel Poulain is the new pop creative director, covering all aspects of that area. Yves Creveiser is to handle sales, and Roger Deviot distribution. Bonnet has appointed Alain Lanoeiron attache to the general direction division and Jacques Chazeau is made responsible for prerecorded tape and sleeves and publicity. The idea is to have all divisions completely integrated under Bonnet's direction.

Polydor Japan

• Continued from page 63

held a share of 63% while 37% of the total record sales were achieved by records with foreign repertoire. As for prerecorded tape sales, 91% of the sales were achieved by prerecorded tapes having domestic repertoire. Foreign repertoire contributed to a mere 9% of the total sales of prerecorded tapes.

Domestic artists who contributed to the healthy sales growth are Kei Ogura, Kenji Sawada, Goro Noguchi and a group, Signa.

Among the foreign artists who contributed to the sales are Ritchie Blackmore and Eric Clapton.

Christmas records also contributed to the increased sales. The company's sales objective for the second half of the current fiscal year is set for \$28.7 million.

From The Music Capitals Of The World

LONDON

Power Exchange has signed a worldwide management deal with Jamaica-based Sound Tracs Productions, acting as handlers of Tropical, Sound Tracs and 2nd. Trac labels. ... London songwriters **Arnold, Martin and Morrow** spending \$17,500 to launch new all-girl group **Glamour Puss**, five girls and signed to Bus Stop Records.

South-east of England being used for test-marketing of a new range of blank tape from HCL, which claims to be the largest manufacturers of compact cassettes in the U.K. but which over the past 10 years has supplied product exclusively to the music industry. ... **Pete King**, who books many U.S. artists for the **Ronnie Scott** jazz club in London, says he is currently working on an exchange rate of \$1.50 to the pound sterling as a realistic policy.

Main attractions in the summer schedule of the Scott club include **Stan Getz, Dizzy Gillespie and Horace Silver**. ... **Charley Pride** back for a third tour in November, emphasizing country interest in the U.K. ... And **Dolly Parton** set for her first-ever tour of the U.K. May next year, following successes at the Wembley Country Music Festival here. ... **Brian Oliver**, formerly creative manager, now general manager of April Music, following the departure of managing director **Brian Hutch**.

The album "Stingray" is Joe Cocker's first on A&M in Britain since "Mad Dogs And Englishmen" in 1970, guest musicians on it including **Eric Clapton and Albert Lee**. ... Chappell here boosting efforts to improve trade in its Bond Street, London, music store with commercial radio plugs and deal of buying five records for price of four. ... **Katie, of Mac and Katie Kisson**, chart duo with three top 10 singles last year, to take a three-month break from the business.

Alan Price, with small group including **Theodore Thunder** on drums, touring and featuring songs from his fall album "Shouts Across The Street." ... **Billy Connolly**, Scottish comedian,

starts his first feature film in the fall, all shot on location in London. ... Following seven encores which lasted 45 minutes at the Albert Hall here, **Leonard Cohen** tacking on two extra concerts at the New Victoria Theatre.

London-born **Maxine Nightingale** only British act booked for four-day U.S. bicentennial festival at JFK Memorial Stadium in Philadelphia next month. ... New press chief of New York Metropolitan Opera from September is **Wendy Hanson**, former personal assistant to Beatles' manager **Brian Epstein**. ... **Elton John's** first EMI single to be a duet with protégée **Kiki Dee**. ... Ever-strengthening efforts to persuade **Gary Glitter** to come back to pop business. ... Much-enlarged press guest list for journalists anxious to see **Julie Andrews** in her London Palladium season.

First hit for Pinnacle Records, subsidiary of the electronics company, is "Dawn" by **Flintlock**, a teenybop band. ... And the label now has licensing deals overseas, notably with **Ariola** in Germany, **Phonogram** in Scandinavia, **Carrere** in France and **Basart** in the Netherlands. ... Entertainer **Max Bygraves** presented by Reader's Digest with an award to mark sales of more than \$1.2 million of his six-album box set "Singalong With Max" since February.

Shirley Bassey ordered to rest after ricking her back during a dance-routine rehearsal for television. ... London Daily Mirror hails **Cleo Laine** as "almost certainly the best singer in the world today." ... Despite car-smash injury to one of the band, **Slik** able to re-arrange U.K. tour. **PETER JONES**

TOKYO

Thomas Bonetti, executive vice president of GRT Corporation was in Japan to sign a 3-year licensing deal with Victor Musical Industries. ... **Roddy Shashoua** had a brief stay in Tokyo to promote **Musexp** '76 to the Japanese music industry. ... **Supertramp** was in Japan for their first concert tour and gave two concerts in Tokyo. The act was promoted by Udo Artists, Inc.

... A Polydor artist, **Goro Noguchi**, is back from Los Angeles where he recorded his new album. "Goro in Los Angeles, U.S.A." at the Larrabee Sound Studio. The album will be released on July 21.

Tokuma Music Industries concluded a master deal for its rock group, **West Road Blues Band**, with Island Records whereby Island will be releasing products of the band on its newly established label, Antilles. The territories excluded from the contract are Australia, New Zealand, South Africa, Far East and Japan. According to **Daniel Nenishkis**, chief director of international division of Tokuma Music Industries, the group's Canadian and U.S. tours have been finalized for this year. In addition, negotiations are taking place with an Australian agent on the group's Australian tour for next year and Nenishkis hopes to finalize the negotiations in very near future. The group's European tour is also planned for the next year. Tokuma is also aiming at breaking another rock group, "**Murasaki**" worldwide.

Ex-Victor man, **Jumbo Mochizuki** was in Tokyo on business for his new firm, JYM Associates, Inc. ... Canyon Records launched a new rock label, See Saw. The first releases from the label are scheduled for June 26 with singles, "Navy Blue" by a male vocalist, **Char**, and "Riverside Honkey-Tonk" by a group, **Inakashibai**. The first LP from the label, "The Riverside Honkey-Tonk" by Inakashibai is scheduled for July 25. ... The 20th Congress of International Publishers Assn. opened on May 25 at the Kyoto International Conference Hall. The eight-day Convention, which is being held under the auspices of the Japan Book Publishers Assn., is discussing various publishing problems including those in print business of music industry. It is the first of its kind ever held in Asia. ... Toshiba-EMI is releasing a new single, "Rock And Roll Love Letter" by **Bay City Rollers** on June 20 in Japan.

FM Tokyo will broadcast a series of two-hour programs, "The Beatles Super Special" every Saturday in June and July. There are 233 songs

which **The Beatles** recorded as a group and all these will be featured in the first seven programs of the series. The last two programs of the series will feature **John Lennon and Paul McCartney** individually for their achievements after the break-up of the group.

Kenji Sawada of Polydor left for Europe to promote his latest album, "When the Light Went Out" which was released in England on May 21.

... **Hiroshi Itsuki** of Tokuma Music Industries will be the first Japanese artist to perform as a headliner in a main showroom in Las Vegas when he opens at the Las Vegas Hilton on Aug. 1. Itsuki, one of the top male vocalists in Japan, will have four shows at the Las Vegas Hilton, two shows each on Aug. 1 and 2. According to **Osamu Noguchi** of Noguchi Production, an agency which manages Itsuki, an official contract with the Las Vegas Hilton has already been signed and there is no problem with the local musicians' union. He also hinted at the possibility of doing a live recording of one of the shows. "We have no limit on the budget for this project. Our only objective is to create an international star from Japan. And I am sure Itsuki has all the necessary capabilities," says Noguchi. Itsuki will sing over 20 songs in Japanese and English at his 1 hour and 40 minute show on a stage which will change from spring to summer, from summer to autumn and from autumn to winter as his show proceeds. The audience will be able to enjoy beautiful Japanese sceneries on the \$500,000 stage set. There are about 1,000 fans who will be going to Las Vegas from Japan to see Itsuki's shows.

America will be coming to Japan for the first time in July. The group will have two concerts in Tokyo, one in Osaka and also one in Fukuoka. ... **Dante Pugliese**, president of Springboard International, a licensee of the jazz catalogue of Victor Musical Industries, was in Japan with his vice president in charge of manufacturing, **Herb Bregman**, to present the first pressings of five jazz LPs, which their JJ Records released on Catalyst label, to **Toshio Yagisawa**, president of

Victor Musical Industries. Included in these first releases are: "Fuji" by **Terumasa Hino**, "Kimiko Kasai & Mai Waldron," **Carmen McRae's** "Live at Dug," "Helen Merrill & Teddy Wilson" and "Art Blakey & Jazz Messengers '70." All records from this Japanese catalog will be released in the U.S. on Catalyst label. **ALEX ABRAMOFF**

PARIS

An audio-visual history of Paris has been produced and will run for three months here at the Palais Royal. Called "Paris Story," it provides a complete history of the French capital and the show features a 100-musician orchestra, with pop singers **Miraille Mathieu and Daniel Guichard** chosen to sing in performance to classical artists.

Martin Hall, who wrote lyrics for the group **Genesis**, is to write words for the **Christophe** group (Anglo-French Fuse Music team). ... A 1910-recorded disk has been issued by EMI, featuring the voice of chansonnier **Aristide Bruant**, who ran a Montmartre cabaret club and whose posters, showing him wearing a wide-brim black hat and flaming red scarf, are collectors' items. Songs were re-recorded electronically from the original in stereo and by the same process early songs by **Maurice Chevalier** are being released.

Jean Jacques Dejoue and Yves Moreau have set up a company **Maclow Music**, first disk "Amin Dada," about the President of Uganda, being written and recorded by themselves. The duo live in St. Malo and are represented in Paris by **Essex Music**. ... **Louis Hazan**, president of Phonogram, presented Turkish-born singer **Ajda Pekkan** to the press at a George V Hotel luncheon. Born in Istanbul, she studied music in France and made films here. Her first record was in 1967, and now **Mort Schuman** is to write songs for her with lyricist **Etienne Roda-Gill**. At the function, Hazan produced other new recordings, too. **HENRY KAHN**



GEORGE HAMILTON THE *FIRST!*

- ★ 1st American Country Singer to perform in Russia and Czechoslovakia (March 1974)—seven months before Tennessee Ernie Ford and 2 years before the Roy Clark Show.
- ★ 1st American Country Singer to give a "one man lecture-concert" at Moscow University (March 1974).
- ★ Appeared at 1st "International Festival of Country Music"—1969—(London) and every year but one since—more than any other American country artist.
- ★ 1st American country singer to have his own British television series—(just completed his Fifth BBC TV series "the Great American Railroad")
- ★ 1st American country singer to have his own TV series in South Africa—(now running in "Prime Time" on Saturday nights).
- ★ Performed and acted as "Master of Ceremonies" at "1st International Festival of Country Music in Scandinavia" (Sweden—April 1976)

So—in actual fact, George IV is indeed the First
 "International ambassador of Country Music"—
 Jolly Good Show, George!

Management—Mervyn Conn (London)
 Chandos House,
 45/46 Chandos Place,
 London WC2.

"RCA-RECORDS OF CANADA, LTD."
 "GRAND OLE OPRY"

HELP FOR OLYMPIC TEAM

Lightfoot To Host Benefit

By MARTIN MELHUISE

TORONTO—Gordon Lightfoot, who has kept a pretty low profile the last few months, has hit the news again in a big way with the announcement of his re-signing to Warner Brothers, June 8 being declared Gordon Lightfoot Day in Toronto by Mayor David Crombie, a special tribute to Lightfoot by the Broadcast Executives Society as well as his coming up with the idea of a benefit concert for the Canadian Olympic Track & Field Team and the Olympic Trust For Canadian Athletes.

The benefit concert, which will also feature Murray McLachlan, Sylvia Tyson and Liona Boyd, takes place on Friday (11) at Toronto's Maple Leaf Gardens Concert Bowl. Tickets for the event are set at \$10 and \$12. Lightfoot hosted an informal press reception at his home on May 25 to announce the details of the benefit show.

The idea for putting the Olympic Team benefit together came to me while watching the Bob Hope television special from Montreal last month," says Lightfoot. "This was a tv benefit for American use in aid of the U.S. Olympic Team, which might have been taped in New York or Los Angeles, but through some quirk of public relations ended up being taped at the Montreal Forum. I felt a response was necessary on behalf of Canadian athletes and that I might be, perhaps, best qualified to set the project in motion."

Lightfoot immediately approached McLachlan, Tyson and Boyd who all agreed to do the show. Bill Ballard assented to furnishing the Maple Leaf Gardens Concert Bowl free of charge, in addition to much of his staff.

Subsequently, meetings were held with Kenneth Twig of the Canadian Track and Field Association and Donald Simpson of the Olympic Trust of Canada and it was decided that the money would be split between the two organizations.

Carling O'Keefe Breweries was approached and agreed to furnish a sponsor's fee of \$100,000 for a one and a half hour CBC television special of the concert to be aired a few days after the taping. The CBC waived its production fee and it too will be donated directly to the CTFA and the COA on the same 50-50 basis as the money raised by ticket

sales from the concert itself. The television special will be a condensed version of the performance.

Of the gross revenue generated by the project, only the basic costs of production such as television and sound equipment, production personnel and so on will be deducted.

Continues Lightfoot, "As everyone knows, the optimism and excitement of the Olympic Games has been overshadowed by the monumental problems which have arisen out of the construction of the Olympic site in Montreal. Be that as it is, the concert we've planned to give is for the direct benefit at ground level, of all of our Canadian athletes, and we expect our net proceeds to be considerable, perhaps in the neighborhood of \$200,000. We also hope that the publicity generated by the show will help Canadians get behind their Olympic program and try not to let the immense problems of being host country overshadow the enthusiasm of their own athletes."

The Canadian Track and Field Association headed up by Executive Director Ken Twigg and President Diane Clement indicated their enthusiasm for Lightfoot's project in a letter.

"Proceeds from the benefit will enable the Canadian Track and Field Association to carry out projects that would otherwise have to be abandoned and we are deeply grateful to Gordon Lightfoot and everyone involved for being deeply concerned and assisting us to provide the support that our athletes justly deserve," read the letter in part.

Toronto Mayor David Crombie has announced June 8 as Gordon Lightfoot Day to coincide with the Broadcast Executives Society's third annual Canadian Music Day "designed to acknowledge Canadians who, through talent, and dedicated enterprise, have elevated Canadian music to an unparalleled height of recognition in our country."

At the end of May Lightfoot was re-signed to a long-term exclusive worldwide recording contract with Warner Brothers. His future recordings will continue to be released on the Reprise label both in Canada and abroad.

"Summertime Dream," Lightfoot's new album produced by Lenny Waronker, is set for a June release.

From The Music Capitals Of The World

TORONTO

Murray Kash of the London-based Mervyn Conn Promotions Limited was in Canada recently exploring the possibilities of promoting country shows in this country. . . . May 7 was declared Anne Murray Day in Moose Jaw, Alberta. Among the parades and speeches in her honor was the presentation of a citation for Murray's five-year involvement as a volunteer with the Canadian Association For the Mentally Retarded of which she is currently honorary president. Senator Buckwold made the presentation. . . . Chorus Line, the prize winning musical, has been held over for an additional four weeks—June 12 through July 10—at the Royal Alexandra Theatre in Toronto due to heavy ticket demand. . . . Major Hoople's Boarding House currently finishing a western Canada tour with a date at the Body Shoppe in Vancouver. . . . Gail Dahms, an Axe Records artist, debuted her new show at the Barn in London, Ontario the week of May 24.

MONTREAL

Michel Pagliaro packed them in during his week at L'Eveshe in the Hotel Nelson. People were turned away at the door. Pagliaro's new band includes Montreal musicians Wally Rossi, Jack August, Marty Simon and Billy Workman. . . . April Wine has completed the western leg of its cross Canada tour and set out on its tour of Ontario, Quebec and the Maritimes on Friday (11). The band's single "The Whole World's Going Crazy" is top 20 on most charts across Canada. . . . London Records has just completed a tape merchandising program which was launched at the beginning of May. The program, called 76 For '76 featured 76 of London's best-selling tapes and included a customer incentive and mobile for in-store display. . . . Bob Segarini of the Dudes left for three weeks of business on the west coast on May 30. . . . Dave Coult's of Smile Records was in Montreal for a few days of meetings before heading up to Ottawa and then back to Toronto. Along the way he presented the company's "Incredible Canadian" awards to the music directors of CFGO, Ottawa; CFRA, Ottawa; and CKWS-FM, Kingston. . . . Cathy Hahn, the national promotion representative for Mel Shaw's Cornerstone Records, was back in her home town of Montreal for a few days promoting a new single by the Puppies. . . . Tim Harrold, president of Polydor Ltd. is currently in Europe on business.

MARTIN MELHUISE

Canada Executive Turntable

Sandy Graham, music director for FM 96 (CJFM, Montreal) for the last four years, has left the station to join RCA (Canada) in the capacity of eastern Canada promotion representative. Graham will be responsible for the promotion of English product in the Maritimes and Quebec. Bob Wood, formerly with CHAM in Hamilton, Ontario, has been hired to replace Graham at FM 96.

Marck Morell has been appointed to the position of eastern region promotion representative for Capitol Records—EMI of Canada Ltd. In his new capacity, Morell will be responsible for the promotion of Capitol's English language product throughout Quebec and the east and will work out of Capitol's Montreal offices. Morell joined Capitol (Canada) in the summer of 1975 as Arista promotion representative in the eastern provinces. An announcement will be forthcoming from Bill Bannon, the national promotion manager of Capitol (Canada) as to the person filling the position vacated by Morell.

Billboard

Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Last
Week Week

- | | | |
|----|----|--|
| 1 | 2 | NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury) |
| 2 | 3 | COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett) |
| 3 | 4 | MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer) |
| 4 | 1 | FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus) |
| 5 | 7 | SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney) |
| 6 | 8 | FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins) |
| 7 | 9 | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti) |
| 8 | 6 | ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber) |
| 9 | 11 | DEVIL WOMAN—*Cliff Richard (EMI)—Chappell/Robinson/Sparkle (Bruce Welch) |
| 10 | 18 | MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo) |
| 11 | 10 | LOVE HANGOVER—Diana Ross (Tamlam Motown)—Jobete London (Hal Davis) |
| 12 | 23 | SHAKE IT DOWN—*Mud (Private Stock)—Evolution/Island (Pip Williams) |
| 13 | 12 | I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery Connection (Buddah)—Buddah (Gregg Diamond) |
| 14 | 5 | MORE MORE MORE—Andrea True Connection (Buddah)—Buddah (Gregg Diamond) |
| 15 | 22 | SHOW ME THE WAY—*Peter Frampton (A&M)—Rondon (Peter Frampton) |
| 16 | 21 | SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio) |
| 17 | 14 | CAN'T HELP FALLING IN LOVE—Stylistics (Avco)—Carlin (Hugo/Luigi) |
| 18 | 28 | JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson) |
| 19 | 25 | HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershbaum) |
| 20 | 16 | SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller) |
| 21 | 20 | THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy) |
| 22 | — | YOU TO ME ARE EVERYTHING—*Real Thing (Pye)—Screen Gems (Ken Gold) |
| 23 | 13 | JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell) |
| 24 | 30 | SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin |
| 25 | 19 | GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Merridian/Siegel (Butterfly Prod.) |
| 26 | 29 | THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.) |
| 27 | 15 | S'S'S SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kenny Young) |
| 28 | 31 | LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu) |
| 29 | 44 | YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers) |
| 30 | 35 | LET'S MAKE A BABY—Billy Paul (Philadelphia)—Gamble-Huff/Carlin (K. Gamble/L. Huff) |
| 31 | 39 | THE WANDERER—Dion (Phillips)—Schwartz (Glen Stuart) |
| 32 | 49 | TROCADERO—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst) |
| 33 | 37 | TVC 15—*David Bowie (RCA)—Bewlay Bros./Chrysalis/Mainman (David Bowie/Harry Maslin) |
| 34 | 47 | YOUNG HEARTS RUN FREE—Candi Station (Warner Bros.)—Warner Bros. (Dave Crawford) |
| 35 | 24 | REQUIEM—*Siik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter) |
| 36 | 26 | I'LL GO WHERE YOUR MUSIC TAKES ME—*Jimmy James & The Vagabonds (Pye)—Subbidu/Chappell (Biddu) |
| 37 | 48 | THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin Lizzy Friendly Ranger (John Alcock) |
| 38 | 41 | YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud/Tom Sellers) |
| 39 | 17 | REGGAE LIKE IT USED TO BE—*Paul Nichols (RSO)—April/Rio Cartel (C. Neil) |
| 40 | 33 | DISCO LADY—Johnny Taylor (CBS)—Screen Gems/Columbia (Don Davis) |
| 41 | 34 | FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Capricorn)—Carlin (Alan Blazek/Bill Szymczyk) |

- | | | |
|----|----|---|
| 42 | — | TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd) |
| 43 | 42 | DAWN—*Flintlock (Pinnacle)—Areeta (Mike Holoway Senior) |
| 44 | 45 | COULD IT BE MAGIC—Donna Summer (GTO)—Kamiazzi (Pete Bellotte/Giorgio Moroder) |
| 45 | — | THE CONTINENTAL—Maureen McGovern (20th Century)—Warner Bros. (Carl Maduri) |
| 46 | 50 | PARTY TIME—Fatback Band (Polydor)—Clita/Intersong (Fatback Band) |
| 47 | 46 | THE TWO OF US—*Mac & Katie Kissoon (Slate)—Ladysmith Music (Bickerton/Waddington) |
| 48 | — | LEADER OF THE PACK—Shangri Las (Charly)—Redbird (Robert Mellin) |
| 49 | — | DANCE THE BODY MUSIC—Osibisa (Bronze)—Osibisounds (Gerry Bron) |
| 50 | — | SOLD MY SOUL FOR ROCK 'N' ROLL—Linda & The Funky Boys (Spark)—Southern/MCPS (Detlef Petersen) |

BRITAIN

(Courtesy: Music Week)

LPs

This Last
Week Week

- | | | |
|----|----|--|
| 1 | 1 | GREATEST HITS—Abba (Epic) |
| 2 | 2 | LIVE IN LONDON—John Denver (RCA) |
| 3 | 3 | INSTRUMENTAL GOLD—Various Artists (Warwick) |
| 4 | 4 | HIT MACHINE—Various Artists (K-Tel) |
| 5 | 5 | WINGS AT THE SPEED OF SOUND (Parlophone) |
| 6 | 6 | BLACK & BLUE—Rolling Stones (Rolling Stones) |
| 7 | 8 | A TOUCH OF COUNTRY—Various Artists (Topaz) |
| 8 | 24 | I'M NEARLY FAMOUS—Cliff Richard (EMI) |
| 9 | 9 | THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah) |
| 10 | 14 | DIANA ROSS (Tamlam Motown) |
| 11 | 7 | JUKE BOX JIVE—Various Artists (K-Tel) |
| 12 | 20 | GREATEST HITS—Eagles (Asylum) |
| 13 | 31 | FRAMPTON COMES ALIVE—Peter Frampton (A&M) |
| 14 | 19 | HERE & THERE: LIVE IN LONDON & NEW YORK—Elton John (DJM) |
| 15 | 13 | PRESENCE—Led Zeppelin (Swan Song) |
| 16 | 11 | ROYAL SCAN—Steeley Dan (ABC) |
| 17 | 10 | ROCK FOLLIES (Island) |
| 18 | — | 40 GREATEST HITS—Perry Como (K-Tel) |
| 19 | 12 | WHO LOVES YOU—Four Seasons (Warner Bros.) |
| 20 | 23 | BREAKAWAY—Gallagher & Lyle (A&M) |
| 21 | 18 | SIMON & GARFUNKEL'S GREATEST HITS (CBS) |
| 22 | 37 | DESTROYER—Kiss (Casablanca) |
| 23 | 15 | HOW DARE YOU—100.C. (Mercury) |
| 24 | 16 | SOME OF MY POEMS & SONGS—Pam Ayres (Galaxy) |
| 25 | 17 | LOVE, LIFE & FEELINGS—Shirley Bassey (United Artists) |
| 26 | 45 | THE BEST OF JOHN DENVER (RCA) |
| 27 | 43 | ROLLED GOLD—Rolling Stones (Decca) |
| 28 | 26 | REACH FOR THE SKY—Sutherland Bros. & Quiver (CBS) |
| 29 | 47 | ALL AMERICAN ALIEN BOY—Ian Hunter (CBS) |
| 30 | 46 | JAIL BREAK—Thin Lizzy (Vertigo) |
| 31 | 33 | LOVE & KISSES FROM BROTHERHOOD OF MAN (Pye) |
| 32 | 29 | DESIRE—Bob Dylan (CBS) |
| 33 | — | 40 GOLDEN GREATS—Jim Reeves (Arcade) |
| 34 | 28 | TUBULAR BELLS—Mike Oldfield (Virgin) |
| 35 | 25 | TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE—Jethro Tull (Chrysalis) |
| 36 | 27 | A TRICK OF THE TAIL—Genesis (Charisma) |
| 37 | 22 | PAT BOONE ORIGINALS (ABC) |
| 38 | — | THE VERY BEST OF ROGER WHITTAKER—(Columbia) |
| 39 | — | WINDSONG—John Denver (RCA) |
| 40 | — | MAKE THE PARTY LAST—James Last (Polydor) |
| 41 | 34 | THE SECOND ALBUM OF THE VERY BEST OF ROGER WHITTAKER (EMI) |
| 42 | — | MOTOWN GOLD—Various Artists (Tamlam/Motown) |
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| 45 | 30 | RASTAMAN VIBRATION—Bob Marley & the Wailers (Island) |
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| 47 | 32 | I WANT YOU—Marvin Gaye (Tamlam Motown) |
| 48 | — | DEEP PURPLE—Donny & Marie Osmond (Polydor) |
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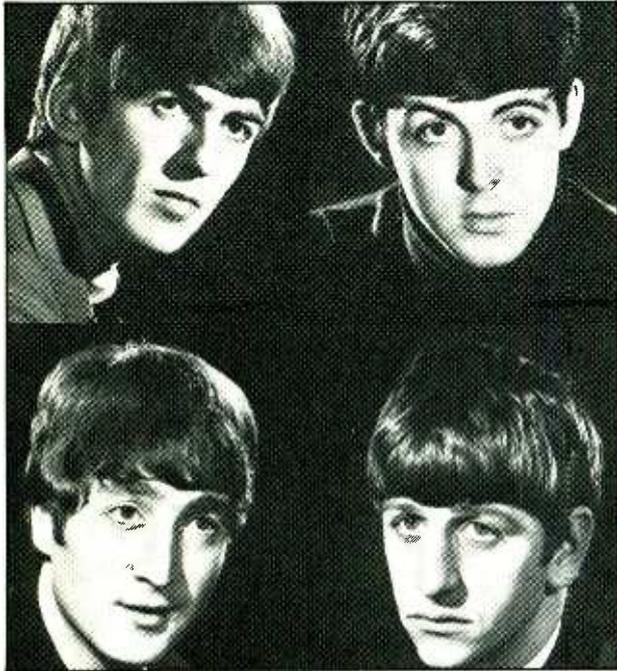
British Rockers In The Early 1960s Dramatically Altered Completely The Sound Of Popular Music In The U.S.

By **BOB KIRSCH**

Rock music in the U.S. was in deep trouble in 1963. The new, exciting sounds and trends that had resulted from the creative boom of the '50s were now replaced by a kind of non-rock rock. Radio was filled with songs and singers that were pleasant enough but were also almost totally forgettable and in the end contributed little if anything to the development of rock.

What happened to the innovators of the '50s? Elvis Presley, the biggest star of them all, the man who combined country and r&b at the Sun Studios in Memphis and popularized sounds that had never reached the masses, was out of the Army, churning out movies and singing safe songs.

Chuck Berry was trying a comeback after a prison sentence. Buddy Holly and Eddie Cochran were dead. Jerry Lee Lewis, having been removed from the rock ranks in disgrace following his marriage to a 13-year cousin, was making it as a country singer. Little Richard was a minister.



The Beatles 1963: clockwise: Paul McCartney, Ringo Starr, John Lennon, George Harrison.

There were others. Fats Domino was not cutting hits anymore. Nor were the Everly Brothers, Johnny Cash, Clyde McPhatter, or other Sun stars like Charlie Rich and Carl Perkins.

Of the major talents that had surfaced during rock's golden age, only Dion, Ray Charles, Sam Cooke, the Drifters and Roy Orbison continued to have steady chart success. And the hit string was almost ready to run out for Orbison, Dion and the Drifters.

So who was controlling the charts in the '60s and particularly in 1963? Steve Lawrence, a fine MOR artist but most definitely not a rocker, had a No. 1 single with "Go Away Little Girl." Bobby Vinton, another MOR star, hit the top with "Blue Velvet," another in a long string of ballad hits for Vinton. Safe soul from groups like Ruby & The Romantics and the Tymes and innocuous duets from Paul & Paula and Dale & Grace were also hits.

Bobby Vee was having hits, though not as big as he once had, and Kyu Sakamoto had a freak hit from Japan. Chubby Checker, king of the twist, continued to reach the charts, right along with the Singing Nun.

The list could go on and on, but the fact remains that the music of 1963 and the few years immediately prior was not leaving much in the way of creative bases for the future.

There were, of course, exceptions. Del Shannon, probably 10 years ahead of his time, was hitting. The Beach Boys and the Four Seasons were major factors and Stevie Wonder reached the charts for the first time in 1963. Lesley Gore and the Angels cut classic rock singles, as did the Shirelles and Ernie K. Doe. But on the whole, the first four years of the '60s were a washout for rock.

Again, there was nothing wrong with the artists controlling the pop charts. They simply weren't rock artists for the most part, and many, like Vinton and Lawrence have gone on to become major names in entertainment. It was not the fault of these people that they were thrust into the rock role. But, as we have said, rock was in deep trouble.

What was happening in England in the '60s? Not much, at least up until 1963. British pop music was made up of a rather strange group of categories. Lots of American hits were big in England. There were a great many British artists enjoying hits with covers of American songs, covers not heard in this country. Ever hear of Kenny Lynch, Mark Wynter, Maureen Evans, Craig Douglas, Danny Williams, the Viscounts, Karl Denver or Mike & Griff? Well, they all had huge hits that were simply covers of American charters.

Then there were stars like Billy Fury, Eden Kane, Marty Wilde, Adam Faith and the biggest of them all, Cliff Richard, stars that became long-term successes in England but were basically unknown in America.

And there was trad (dixielandish) jazz, a consistently important factor in British pop. Kenny Ball had huge hits, as did Acker Bilk, Chris Barber and a number of others.

In short, there wasn't much new on the British charts either. But changes were coming. Many young people in England were more than a little dissatisfied with the standard of contemporary music and were in the process of doing something about the situation.

In London, Liverpool, Manchester, Newcastle and other British cities, young musicians were listening to American black music and American rock of the '50s. Many of these musicians had come out of Britain's skiffle craze, skiffle being a music that was a kind of an odd mix of American folk and other styles using washboards and other homemade acoustic instruments.

But skiffle was pretty much a thing of the past by the time 1963 rolled around, and the younger British who were about to take part in the upcoming musical revolution were playing and singing their music in public now.

It might be mentioned that blues was an important part of the new British rock along with r&b and classic American rock. Artists like Cyril Davies, Alexis Korner, Long John Baldry and Graham Bond deserve much credit for influencing and encouraging the new rockers, even though these artists never saw much themselves in the way of mass popularity.

In any case, the English, in listening to and in most cases emulating elements of American rock, soul and blues, were paying attention to music that seemed to have been largely forgotten in its own country. To be sure, British groups added ingredients of their own. They played their own instruments, for one. But the base was coming from America and was about to be fed back to us with several important differences that we will look into later on.

There is obviously not the space here to trace the total de-

Bicentennial Series

velopment of British rock. Suffice it to say that it began to reach the masses in 1962. The Beatles hit 17 on the British charts with "Love Me Do," and as 1963 moved along artists such as the Beatles, Rolling Stones, Gerry & The Pacemakers, the Bachelors, Billy J. Kramer & The Dakotas, Freddy & the Dreamers, Brian Poole & the Tremeloes, the Searchers, the Hollies and the Dave Clark five entered the charts. All played their own instruments, mainly guitars, bass, drums, keyboards and harmonica. The sound of pop was changing in England.

The Beatles and Gerry & the Pacemakers hit with original material while Freddy & the Dreamers, the Searchers and the Hollies covered American r&b hits. The Stones were given a song by the Beatles, as were Billy J. Kramer & the Dakotas.

So the music was changing in England. And so was the lifestyle of the young. British groups wore their hair long and wore what was considered outlandish clothing. They offered new opinions on music and life in general and became general news as well as musical news. It was only natural that someone would think of importing the whole thing to the U.S.

Now, the U.S. had seen British artists before and the British had enjoyed hits here before. But the hits were almost always of a gimmicky nature and never amounted to much more than a one shot for the artist.

Laurie London, a percocious 12-year old, had a huge hit with "He's Got The Whole World In His Hands," an old gospel song. Kenny Ball and Acker Bilk had big instrumental hits in the trad jazz vein and the Tornados had a gimmicky instrumental called "Telestar." Australians Rolf Harris and Frank



Herman's Hermits 1963: center: Peter Noone, a.k.a. Herman.

Ifield hit, Harris with a novelty item called "Tie Me Kangaroo Down, Sport," and Ifield with a song called "I Remember You" in which he moved his voice from high to low and back. Lonnie Donegan had skiffle hits.

In short, there was not exactly a tradition of great music coming to these shores from Britain.

It might be mentioned that Murray Kaufman a.k.a. "Murray The K," a New York deejay who was instrumental in popularizing British rock in this country, had played the Beatles'

"Please Please Me" on his record review show in 1963 and the song had finished in a dismal last place in a field of five. And that was our exposure to British rock.

In any case, Capitol released the Beatles' "I Want To Hold Your Hand" in this country at the end of 1963 and the single was an instant success. When the group visited the country for three Ed Sullivan tv appearances at the beginning of 1964, there were scenes that had not been seen since the days of Presley. No fewer than 19 singles from the Beatles on seven different labels had hit the charts by the end of '64 and the British explosion was on.

Following the Beatles to this country came the Dave Clark Five, Rolling Stones, Searchers, Gerry & the Pacemakers, Freddy & the Dreamers, Kinks, Zombies, Billy J. Kramer & the Dakotas, Swinging Blue Jeans, Hollies, Moody Blues, Peter & Gordon, Nashville Teens (none of whom came from Nashville and all of whom had not seen their teens in several years),



The Rolling Stones 1963 from left: Charlie Watts, Bill Wyman, Mick Jagger, Brian Jones, Keith Richards.

Who, Animals, Unit Four Plus Two, Adam Faith, Dusty Springfield, Yardbirds, Bachelors, Herman's Hermits, Manfred Mann and a number of others, all within a space of 18 months.

Of these, beyond the Beatles, the Stones, Who, Kinks, Hollies, Moody Blues, Zombies, Animals and Yardbirds were the best musically, though the Dave Clark Five, Herman's Hermits, Gerry & the Pacemakers, Dusty Springfield and a few others had tremendous hits, with the Clark and Herman contingents enjoying particularly long runs.

Why did these artists hit so suddenly and to such a large extent? What did they contribute to the overall rock picture?

For one thing, British artists were new and exciting. They wore their hair long, they dressed differently than American performers, they talked differently and they played music in a style that was unfamiliar to most white listeners here. They used their instruments to try and reach the basic sound of American black music and rock coming closer than white in this country and getting the exposure blacks had never reaped.

Where the line could be drawn between music and image in discussing the successes of some Britishers is difficult to say, but the fact remains that a great many skilled musicians and writers came out of the so-called British invasion.

The "writer" mention deserves to be pursued. The best of the British artists wrote their own material, following an initial infatuation with black America. Rock artists in this country had traditionally depended on others for songs. Writing teams like Leiber & Stoller, Goffin & King, Mann & Weil, Barry & Greenwich and Sedaka & Greenfield provided hundreds of hits for some of the biggest artists of the '50s and early '60s and wrote some of rock's classic songs.

But the English rockers, though respecting American pop and r&b writers and often covering the best of their material, chose ultimately to do it themselves. So Lennon & McCartney, Mick Jagger & Keith Richards, Ray Davies, Pete Townshend and others became superb writers as well as singers and musicians. Rock was given back to the performers.

Rock also went back to the performers in the studio. Company a&r men and producers did not have so much influence as the performers and their friends. Andrew Loog Oldham, an ex-Beatles publicist, went into the studio with the Stones and became their producer. New names like George Martin (Beatles), Shel Talmy (Who, Kinks), John Burgess (Manfred Mann) and Denny Cordell appeared on LP jackets. And though some of these names were indeed company a&r men or staff producers, pop became their forte.

So singing, playing, producing, writing and a&r became the property of a small group—the musicians and their immediate "family."

It was inevitable that some of this philosophy should seep back to America. Many pop artists began to write, many began to choose their own material and most used one or two producers on a regular basis. Not all of the writing was good, not all of the playing was good and not all of the production was good. But the philosophy of rock was beginning to change.

British acts gained immediate exposure in this country, thanks largely to the support of Ed Sullivan. And thanks to

Continued

British Rockers Helped Change Sound Of U.S. Pop Music

Continued

several national tv shows devoted to rock and dozens of local ones, rock was an everyday (or at least every weekend) happening on television.

The Beatles were a phenomena, propelled initially as much by image as music. As time wore on, however, it became evident that the quartet contained at least two brilliant pop writers in John Lennon & Paul McCartney, that the four were better than average vocalists and that the musicianship was at least capable. And they had personality and showmanship.

The Rolling Stones also had personality. They had the longest hair of the big pop groups, refused to wear stage uniforms, took material from American blues and r&b artists and patterned their writing after such artists. Mick Jagger was the most exciting white performer in rock and later simply the most exciting. Keith Richard was a brilliant rock guitarist and Brian Jones, playing a dozen instruments, wearing suits and shoulder length blonde hair, was one of pop's more easily identifiable stars.

As for the rest of the groups, an incredible amount of genuine talent sprang up, either in 1964 and '65 or in later years.

Ray Davies of the Kinks became one of the finest writers in pop history. The Who, led by an equally fine writer named Pete Townshend, became superstars by the end of the '60s. The Hollies provided an inimitable style of harmony singing and ran up a long string of hits in England and America. Eric Clapton, Jeff Beck and later Jimmy Page all came from the Yardbirds. Rod Argent, Chris White and Colin Blunstone came out of the Zombies and Russ Ballard surfaced from the Unit Four Plus Two.

Manfred Mann is still a factor today, while original Moody Blues' lead voice Denny Laine is a member of Wings and the rest of the group became one of the giant acts of the late '60s and early '70s. Eric Burdon of the Animals was perhaps the finest white blues singer of the '60s and Animals' organist Alan Price became a major factor on the British pop scene.

All of these names mean something to pop today, with the Stones probably the biggest attraction in rock and the Who close by. The four ex-Beatles are still going. In other words, the British invasion provided more longevity than rock had in the past.

As we have said, the British injected some life into a rather morbid American rock scene. Two national tv shows devoted to pop music, "Shindig" and "Hullabaloo," appeared, showcasing established artists and breaking new ones. Virtually every major city offered a local tv show devoted to pop. And it wasn't only the British rock these shows presented. It was the Four Seasons, Beach Boys, Del Shannon, the Supremes, Byrds, McCoys, Jackie DeShannon, Four Tops, Temptations, Smokey Robinson & the Miracles and other top American acts that got their first truly national tv shots. Indeed, be it from a sense of competition or other factors, it might be said that the influx of British artists helped restore some creativity to the American rock scene in general.

As mentioned before, most of the British artists who hit it big in this country cut some r&b or blues material, and most paid tribute to the black writers they covered. Superb black singers and writers like Muddy Waters, Jimmy Reed, Slim

Harpo, Howling Wolf, John Lee Hooker, Clint Ballard, Jr. and Leadbelly got their first major taste of national acclaim. Chuck Berry, Bo Diddley and a few others who had never been given just due for their talents were suddenly "stars" again because the Beatles, Stones, Kinks and Animals mentioned their names in interviews. And most of these artists went on the road, to play before enthusiastic audiences. For the blues artists in particular, it was probably the first real money they had ever made from performing.

More important, America was reminded of the giant talents it had and had chosen to ignore or shrug off as music for fringe groups over the years.

Why was it preferable to the American musical audience to hear the Beatles and the Stones doing Chuck Berry, the Stones and Animals doing Bo Diddley and Jimmy Reed, the Animals doing John Lee Hooker and the Yardbirds doing Sonny Boy Williamson rather than actually hear the original artists?

To be blunt, because they were white. R&b in the '50s had not made a huge dent in the old prejudices, with the best black music still covered by whites. Black acts did not get national tv exposure. And as uncouth and unruly as the Stones might be, it was infinitely more acceptable to hear five British men singing "Baby Scratch My Back" than it was to hear it from Slim Harpo, a middle aged black man.

But where white acts in the '50s such as Pat Boone, Georgia Gibbs and Gale Storm covered r&b and blues artists without ever mentioning that they were covers, British artists not only said they were covering material but made it a point in interviews to stress the greatness of the original artists. The Stones even insisted that Howlin' Wolf appear with them on national television.

So it would not be far off base to say that the British invasion, which was basically American music reworked and handed back to us, broadened the scope of American music greatly.

A key point is that most of the big hits from England in the early days were "our music." The Beatles not only reached the charts with originals, but hit big with material from Chuck Berry, Little Richard, the Isley Brothers and Wilbert Harrison. The Stones were on the charts with material from Buddy Holly, the Valentinos (Bobby Womack) and Irma Thomas. The Animals covered Leadbelly, turning a classic folk/blues number called "House Of The Rising Sun" into a rock standard.

The American public was buying music that, for the most part, had been largely ignored by the masses. The singles may have been hits, but the songs the British put on their LPs were esoteric to say the least.

Black music and black artists became respectable, and it may be more than coincidence that the golden days of Motown arrived immediately after the British invasion.

American and British pop music really came together in 1964 and 1965. British acts certainly took a lot from the U.S. and, after they had whitened up some of the music and updated some more of the music, sent it back here for mass consumption.

But it was not a one way street. The British took sounds from contemporary American acts, just as our artists did from the British. Suddenly, everyone was playing their own instruments. The sound of all music was changing.

American had its own sounds, of course. The surf sounds of the Beach

Boys, the patented harmonies of the Four Seasons, the girl groups of the Red Bird label in New York and the masterful, wall of sound productions of Phil Spector remained at the forefront of U.S. rock.

But the British beat sound was certainly an influence throughout the world. The idea that a lead and rhythm guitar, bass and drum, with a harmonica added from time to time or an electric piano, could actually create a viable record had not been a factor in pop music in this country since the Sun days.

Yet we suddenly saw most major acts in the U.S. and most of the minor ones, as well going back to basic rock 'n' roll. The Four Seasons even took to playing instruments onstage.

A rougher, cruder sound began to filter onto the charts and the full, lush, MOR productions that had been having a field day before the British influx began to be replaced by straight rock or by funky sophisticated soul from Motown. Spector's productions were big, as were those of Shadow Morton at Red Bird, but they were distinctly un-MOR.

And while British rock was easily recognizable in the early days of the invasion (as it is again now with some of the British teen groups), British and American rock gradually came together so that it became impossible to tell in many cases which was which. Each country borrowed production techniques from the other, each borrowed styles of singing and writing and for the first time in the history of pop, rock music became almost universal.

And that perhaps was the greatest contribution the British made to rock. They changed the sound, both vocally and instrumentally. They changed the types of material that was used. They changed the methods of production and they became personalities. And the best of the U.K. artists, along with the best of the U.S. artists, made rock something that everyone could listen to.

The real story came after the mid '60s, of course, but those first acts from England, even if they only saw the charts once and then faded forever (as many of them did), contributed to the greatest fusion period rock has ever known.

Diablo College Has a Clinic

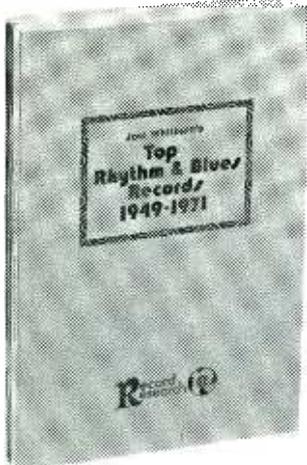
PLEASANT HILL, Calif.—Diablo Valley College and Concord Community Arts have affiliated with the Pleasant Hill Summer Jazz Clinic and more than 100 registrations have been received for this year's six-day event June 13-18.

Topping the faculty will be nationally known educators including, from the Univ. of Indiana, Jamey Aebersold and David Baker. Rufus Reid, bass; Dan Hearle, piano; Ed Soph, drums; Jim Nichols, guitar, and John McNeil, trumpet, are other prominent teachers who will participate.

With tuition pegged at \$80, the event will be held on the campus of Diablo Valley College here. The school's spacious Performing Arts Center will be used for nightly staff concerts and the Friday student concert. Assisting musician teachers who will be present include Tom Hart, saxophone; Terry Summa, reeds; Bennett Friedman, saxophone-piano; Bob Soder, piano, and Jerry Graneli, drums.

The clinic is under the direction of Chris Nelson and Gene Olson. High school and college musicians, in the main, dominate registrants.

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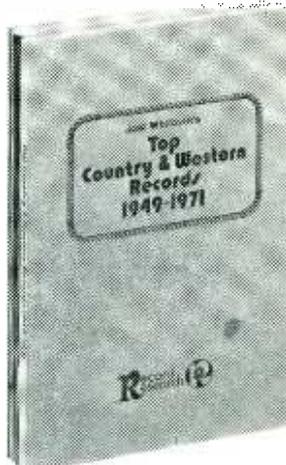
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Latin

WBMJ Fully Automated FM Station In Puerto Rico

By LORRAINE BLASOR

SAN JUAN—WBMJ recently became the "first fully automated" radio station in Puerto Rico, so says general manager Bob Bennet.

Although a couple of local FM stations are also automated, their system is "nowhere as complex as this," claims Bennet.

The computerized Carrousel system, purchased in the United States at a cost of approximately \$60,000, allows the station to be on the air 24 hours a day without one single disc jockey ever having to fiddle around with records or answer the phone. The entire format previously aired live is now taped and aired.

"The sound comes out so perfect that no one would ever notice the difference," says programming director Raymond Broussard. Moonshadow. Except for radio people, of course.

According to Bennet, the switch to automation, which took place two months ago and left the station with only four of the previously employed seven disc jocks, has two advantages.

One, "It allows you to put your best foot forward, 24 hours a day, seven days a week."

To do this the station has retained three of its best deejays: Marianito Artau, Johnny Vega and Moonshadow. (A fourth one stayed on as an operator.) Now, "there are no second rate announcers," says Bennet. "Your good announcers are on 24 hours a day," even when they're on vacation.

Two, the system has complete control. As Bennet points out, sometimes a jock had the tendency to put on some records more than others. With a machine, such a problem simply doesn't exist, he emphasizes. Hence, a more even rotation of records.

There is a third advantage for the station. As Bennet put it, in the long run automation will eliminate the need to hire a lot of new people.

"The problem in Puerto Rico is that there is a limited pool of disc jockeys, maybe 10, 15 with experience with this type of format," says Bennet in explaining his move towards automation. "Where do you get new people if they leave ... you're completely lost."

While there haven't been any great problems with the machine, it still needs some modifications. For example, one of its current limitations, says Bennet, is that "it can't give time as often as we'd like."

The arrival of Murphy the bad boy, as the machine has been dubbed by the station's staff, was not without some disapproval on the part of the remaining deejays.

Although automation means there will be more time to listen to and find new records as well as improve the programming, the jocks say they prefer being in contact with an audience.

"It's a very different concept ... we feel as if we're fooling people," says Moonshadow.

It may be different, all right, but certainly audiences may never tell. "The listener isn't aware of it," and besides "as long as they hear their

New 3-Year Pact

LOS ANGELES—Phonogram International of Holland will continue to distribute 20th Century Records for the next three years. Contracts were signed last week by Cees Wessels, a&r vice president of Phonogram International, and Russ Regan, 20th Century president.

songs and their disk jockeys it's the same," Moonshadow admits.

Although they would have preferred to stay live, WBMJ's remaining disc jocks acknowledge the system's advantages.

For one thing, the "sound comes out perfect," says Moonshadow. Too, since more than six presentations are taped for each song played, more variety is added within the programming. Furthermore, any foul up on the part of the jock can be corrected on time, whereas no such perfection was possible before.

The new automated system at WBMJ will not bring any changes to programming, says Moonshadow. Records, he says, will continue to be selected according to store sales and the regular day's programming will consist of 25 current hits and more than 400 oldies. Hopefully, however, they hope to have 1,000 oldies on tape. "It will make us one of the best stocked stations in Puerto Rico," according to Moonshadow.

Automated or not, WBMJ continues to vie for first place in audience listenership. "Competitors take heed ... we're going to be number one," warns Moonshadow.

WBMJ placed second in the latest Pulse poll taken on the island.



CBS photo

CARRA CANTA—Italian singer and dancer Raffaella Carrà is shown here with American pop singer Andy Williams while taping tv program in Spain. This was one of four shows Carrà did for a series on the Spanish national network called "La Hora De ..." all featuring CBS artists. Others included in the series which stirred a bit of controversy in local press which claimed more work should be given to national artists instead of foreign visitors, were Italian performers Fabio Testi, Gianni Nazza and Marcella. On the show with Williams were Albert Hammnd and People's Choice. Two other shows featured South American artists Roberto Carlos, Jorge Cafrune and Cuco Sanchez and a salute to Spain featuring Manolo Sanlucar, Las Grecas, Lolita, Juan Comacho and La Charanga del tio Honorio.

Latin Scene

NEW YORK

Young Latin group from Brooklyn, **La Fuerza Latina**, has been signed by Discolando and label set to rush release first album. ... Famed **Billo's Caracas Boys** orchestra will be in New York in October for personal appearances. ... **Ronato Caprilicos'** group, **Los Melodicos** will be in Los Angeles and San Francisco Nov. 5-7.

Ray Barretto's inaugural concert at the Beacon Theater last weekend was the most exciting event here since the **Eddie Palmieri** concert and the Latin N.Y. Magazine music awards show. Ray showcased new material and tight musical group which will probably form the nucleus of planned recording of modern Latin sounds. ... **Fajardo** has returned to Miami after extended stay here playing numerous club dates. He celebrated 25th anniversary in showbusiness with a gala night at the newly renovated salsa disco club, **Somos**, in the Bronx.

Los Terricolas, a West Coast group, set for dates in Mexico with contracts totalling nearly \$100,000. ... And **Teresita Velazquez** of Ecuador had a highly successful series of engagements in Miami according to **Orlando Bru** of Discolando who distributes Teresita's Ifesa label.

Jerry Masucci of Fania Records just returned from trips to Argentina and Europe discussing salsa's entry into the world market with various licensees. ... **Gilberto Monroig** back in the studio for Salsoul Salsa Series label after an extended absence from recording. New album will contain a couple of songs specially written for him by famed Puerto Rican composer **Myrta Silva** and arrangements by both **Joe Cain** and **Tito Puente**. One song by **Raul Marrero** sounds as if it might be a big hit. It's called "Te Comparo" and ends up with the man saying he gets teed off at the thought that he has to love the chick again.

Billboard SPECIAL SURVEY For Week Ending 6/12/76

Billboard Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Hijo del Pueblo, Caytronics Cys-1441	9	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480
2	LUCIA MENDEZ Siempre Estoy Pensando En Ti, DKL1 3333	10	GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400
3	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip 120	11	LOS BABYS Un Viejo Amor, Peerless 1849
4	LOS FELINOS Chicanismo, Musart 10570	12	PACHECO El Maestro, Fania JM00485
5	FREDDY'S Freddy's, Peerless 10027	13	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
6	LOS ALEGRES DE TERAN Los Contrabandistas, Clt 7161	14	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI 8014
7	CAMILO SESTO Amor Libre, Pronto Pts 1013	15	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020
8	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450		

IN TEXAS

1	LOS TIGRES DEL NORTE Randa Del Carro Rojo, Fama 536	8	WALLY GONZALES El Taco Kid En C.B. Bego 1128
2	JIMMY EDWARD Memories (Recuerdos), GC 119	9	CADETES DE LINARES Los Dos Amigo, RAM 1003
3	RIGO TOVAR Te Quiero Dijiste, NV 312	10	LATIN BREED Power Drive, GC 124
4	LOS TIGRES DEL NORTE Contrabando Y Traicion, Fama 528	11	CAMILO SESTO Amor Libre, Pronto 1013
5	COSTA AZUL Te Quiero Dijiste, Nova Vox 312	12	LOS TERRICOLAS En Mexico, Disco 8240
6	JUAN GABRIEL 10 De Los "Grandes", Arcano 3335	13	JUAN GABRIEL Juan Gabriel, Arcano 3283
7	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	14	MONSANTO In The Mood, CHI 5001
		15	LA FAMILIA Brown Stuff, Buena Suerte 1054

Musart-DILA Distrib Pact

By MARV FISHER

MEXICO CITY—Discos Musart makes a major switch this month in its distribution outlet in Central America when it changes from DIDECA (Discos De Central America) to DILA (Discos Latino Americana). Move was made to expose the label that much more in the market, something which it felt was never attained during the past 15 years.

Another factor which predicated the new deal, made between Musart's executive attorney Eduardo L. Baptista and DILA's Augusto Diaz Durango, is that Musart now will have a bigger concentration of product there. It can call the shots a lot easier, since they reportedly are part owners with DILA. Some of the immediate plans are to have simultaneous release and distribution with Mexico.

A spokesman for Musart predicts that the label's gross returns will now jump substantially because of the new setup. "They (DILA) will put more attention to the line, as they don't have other major product to worry about. With our former alignment, we were one of many in the warehouse along with such labels as WEA, MCA and ABC," he points out.

Although no financial figures were revealed, a part of the arrange-

ment is that Musart will do its own pressing. "Naturally, it will give us a jump in those countries, actually affording us an advantage when we have a hit going," the spokesman adds. "Before we lost precious time by shipping."

Some of the Musart artists who immediately will be released by DILA in the "still unexploited market" of Central America include Juan Torres, Ritchie Family, with whom Musart has a distribution deal via Can't Stop Productions, Lucha Villa and Fernando Valades, a proven hot singer in Central America via such his hit "Que Le Mata Pollo" ("To Kill The Chicken"). Latter is under the logo of DIV.

Apart from the Central American situation, Musart has strengthened its stock in South America with the hiring of Alvaro Arango in Medellin, Colombia. The former international manager for CODISCOS will act as producer and roving scout for Musart, hitting such neighboring countries as Ecuador, Peru and Venezuela in search of new talent. He also will oversee licensees for Musart in Chile, Argentina, and Brazil.

The arrangement with DILA, based in Guatemala, covers all of the Central American countries with the exception of Panama.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/12/76 Number of LPs reviewed this week **37** Last week **46**



THE MARSHALL TUCKER BAND—Long Hard Ride, Capricorn CP 0170 (Warner Bros.). Skillful, clever set from sextet who specializes in that loose field known as Southern rock but demonstrates here a strong capacity for the blues and even a touch of jazz. Equally important to the Tucker group is its country flavor, a flavor that dominates the first two cuts of the set with a country instrumental and a countryish vocal cut. From there, the band moves into a series of good rock numbers sometimes punctuated by strong sax and flute work from Jerry Eubanks. Doug Gray is a powerful lead vocalist. Toy Caldwell on steel and electric guitar and Tommy Caldwell on bass also contribute songs and singing, while George McCorkle and Paul T. Riddle round out the band. Good, adventuresome sound that should reach across several musical boundaries. Charlie Daniels helps out, and Paul Hornsby does usual good production.

Best cuts: "Property Line," "Walkin' The Streets Alone," "Windy City Blues," "Holding On To You," "You Don't Live Forever."

Dealers: Group tours a lot and has legions of fan.

CLIFF RICHARD—I'm Nearly Famous, Rocket PIG 2210 (MCA). Kind of a longshot as a pick, as Richard has been a major star in England for 20 years and has never really broken through here. But this is a set of catchy, hook filled songs, evenly balanced between easy rockers and ballads, and highlighted by excellent, commercial vocals from the artist. Love songs work best, especially the slower or mid tempo material, as Richard sounds a bit like Allan Clarke at times. Good production from Bruce Welch, who has been involved with Richard in the past. Far and away the most viable product the artist has offered this country.

Best cuts: "It's No Use Pretending," "Lovers," "Devil Woman," "I Wish You'd Change Your Mind," "Such Is The Mystery."

Dealers: Huge push coming on the LP, and Richard does have a big name.

PRATT & McLAIN—Happy Days, Reprise MS 2250 (Warner Bros.). Pair that is currently in the five slot on the Hot 100 with the tv theme title tune comes up with a goodtime mix of new and older material, with highlights including the duo's good harmony vocals the fine production of Steve Barri and Michael Omartian and the arrangements of Omartian. Pair takes material from Michael and Stormie Omartian, Truett Pratt, Neil Sedaka and Gimbel & Fox among others and come up with a summery set aimed directly at the AM market. Omartian, Ed Greene, Ben Benay, Lee Ritenour, Jay Graydon, and Victor Feldman among the cream of Los Angeles musicians lending a helping hand.

Best cuts: "Happy Days," "Tonight We're Gonna Fall In Love," "Raised On Rock," "Our Last Song Together," "Devil With A Blue Dress."

Dealers: Tie in merchandising with single.



GRAHAM CENTRAL STATION—Mirror, Warner Bros. BS 2937. Graham combines the funky, straight soul sound he demonstrated so well during his days as Sly Stone's bassist with a smooth, almost pop/MOR approach. Interesting vocal arrangements find several lead singers on some cuts, with up to four vocal parts on many of the others. Dance music, but music that can also be listened to, including a cut sounding a bit like most of the oldies of the '50s and a fine religious oriented cut. Expect soul play and sales first, followed by some crossover.

Best cuts: "Entrow," "Love (Cover A Multitude Of Sin)," "Save Me," "I Got A Reason," "Forever."

Dealers: Graham's unique vocal and instrumental arrangements (good use of synthesizers) moved last LP way past the goldmark.

CURTIS MAYFIELD—Give, Get, Take And Have, Curtom CU 5007 (Warner Bros.). Mayfield moves right back into the commercial mainstream with this combination of disco and the distinctive, funky sound he has perfected over the years. Artist's patented falsetto vocal immediately identifies him to listener in this mix of rock and soul backed by good orchestral arrangements. Songs range from the desire of one man to stay off welfare to a tribute to soul music to parties to just plain love songs. Generally more energy here than on recent Mayfield projects.

Best cuts: "In Your Arms Again (Shake It)," "Party Night," "Get A Little Bit (Give, Get, Take And Have)," "Soul Music," "Mr. Welfare Man."

Dealers: Mayfield has nearly two decades of fans and has been a major chart factor over most of that period.

CANDI STATON—Young Hearts Run Free, Warner Bros. BS 2948. Best overall LP yet for songstress who has always been considered one of soul's better artists but one who just wasn't quite able to break through. Easy disco tracks matched against her subtly powerful vocals and an occasional rap works. Title cut has been a No. 1 soul single and is currently at a starred 50 on the Hot 100, and the quality on the rest of the set more than matches the single. Production from Dave Crawford is excellent, as are the arrangements of Sylvester Rivers.

Spotlight



GORDON LIGHTFOOT—Summertime Dream, Reprise MS 2246 (Warner Bros.). Lightfoot remains one of the few able to match words and music with a flair for the kind of material demanded by contemporary AM and FM while at the same time retaining his strong base in folk. LP here is a series of soft love ballads, tales of missing ships and melodic songs covering a variety of areas. Acoustic/electric mix on the instrumentals works well on a set that features basically simple yet tasteful backing. Best of all, however, are the songs and singing—the songs showing that there are still writers who are more interested in good material than cashing in on immediate commercial trends, the singing as powerful as any other vocalist today. Peaceful slant to most of LP.

Best cuts: "Race Among The Ruins," "The Wreck Of The Edmund Fitzgerald," "I'll Do It Again," "The House You Live In," "Summertime Dream," "Too Many Clues In This Room."

Dealers: Artist has hit top 10 before and remains consistently popular.

Best cuts: "Run To Me," "What A Feeling," "You Bet Your Sweet, Sweet Love," "Young Hearts Run Free," "I Know."

Dealers: Artist has been a name for some time, and hit should bring in old and new fans.

LAMONT DOZIER—Right There, Warner Bros. BS 2929. Probably Dozier's best overall effort as a solo artist, with his production for the first time matching up with his usual good songs and his skills as a vocalist and stylist. Easy disco is captured on much of this set, with the material funky but still listenable if one is not a dancer. Musicians include some of the best Los Angeles has to offer. Dozier's vocals shift from funky to smooth and back in the same song and the material is the type that should receive some MOR and pop play as well as soul exposure.

Best cuts: "It's The Same Old Song," "Groovin' On A Natural High," "Can't Get Off Until The Feeling Stops," "Good Eye," "With A Little Bit Of Mending (We Could Be As Good As New)," "Ain't Never Loved Nobody (Like I Love You)."

Dealers: Dozier is a solid name with fans of several decades.

DEXTER WANSEL—Life On Mars, Philadelphia International PZ 34079 (CBS). Soul/Jazz/big band from keyboardist/synthesist/vocalist is a blend of melodic and funky music played by Wansel and a combo of drums, bass, guitar, sax, flute trumpet and flugelhorn. Very peaceful feel to LP, even on the uptempo cuts. LP fits in the soul/disco category easily, but should also receive substantial jazz response. Flowing string rather futuristic sound. Emphasis on instrumental rather than vocals.

Best cuts: Theme From The Planets," "Life On Mars," "One Million Miles From The Ground," "You Can Be What You Wanna Be."

Dealers: Gamble & Huff and company continue to move in new directions.

BILLIE JO SPEARS—What I've Got In Mind, United Artists UA-LA608-G. From concept to cover, this represents the strongest commercial assault in LP form yet for Billy Jo. UA's Artie Mogull and Larry Butler both would like to see her cross into the pop area, and such possibilities are strong with this album. Her strong, bell clear vocals assure country acceptance of this well-balanced set of songs. Much more sophisticated instrumentally than many of her previous efforts because of subtle production from Larry Butler and sensitive strings directed by Bill Justis. Good balance of uptempo material, such as "Sing Me An Old Fashioned Song," and slower numbers such as the Bob Montgomery gem "Misty Blue," already a hit in the pop and soul charts by Dorothy Moore and recently covered country as a single by Spears.

Best cuts: "What I've Got In Mind," "Like A Sunflower," "Misty Blue," "Sing Me An Old Fashioned Song," "Husbands And Wives."

Dealers: Billy Jo's string of hit singles assures hearty sales here.

KENNY ROGERS—Love Lifted Me, United Artists UA-LA607-G. Kenny's career returned to his country roots soon after he signed with UA and journeyed to Nashville to cut with his new producer Larry Butler. The album's title tune provided him with an immediate hit. Minus the First Edition that accompanied him to the pinnacle of pop success, Rogers is surrounded with some topflight musicians whose sensitive, controlled contributions to the album are significant. Butler's production takes advantage of the velvet strength of Rogers' voice and his innate feel for words and meanings. Classy string arrangements by Bill Justis give this country-flavored set a cosmopolitan aura—the pop/country thrust that Rogers is seeking. Now on his own, Rogers puts even more of his soul into the songs.

Best cuts: "Love Lifted Me," "Precious Memories," "I Would Like To See You Again," "You Gotta Be Tired," "While The Feeling's Good," "There's An Old Man In Our Town."

Dealers: Rogers has a consistent pop following as well as his new country fans. Can be displayed both ways.

ED BRUCE—Ed Bruce, United Artists UA-LA613-G. Bruce recently emerged from saloon engagements to hit record status, and these songs chronicle his rise. Included here is the song that spurred his success—"Mammas Don't Let Your Babies Grow Up To Be Cowboys." Bruce puts the western back into country and western with these songs flaunting a wild west theme. There's a relaxed, enjoyable mood, especially when he dives down to hit the low notes on "Streets Of Laredo"—a strong contender for a future single release. His range and control are impressively enhanced by the careful—sometimes sparse—instrumentation. Contains two of his past hits, plus his new single "Sleep All Mornin'" and a banner version of Tony Joe White's "The Migrant."

Best cuts: "Mammas Don't Let Your Babies Grow Up To Be Cowboys," "The Migrant," "Sleep All Mornin'," "The Little Cowboy Rides Again," "Streets Of Laredo."

Dealers: Bruce's first LP looks like a heavy item.

HANK WILLIAMS—Hank Williams Sr. Live At The Grand Ole Opry, MGM MG-1-5019. Thankfully, many of Hank Williams' Grand Ole Opry appearances were captured on tape. This LP might mean more to future history than to present sales and airplay. It's complete with Hank's performances of some of his best songs and fascinating stage repartee; the introductions of Hank, the audience's reaction to him and his songs, and the banter between Hank and the Opry emcee Red Foley, and some give-and-take with Minnie Pearl who gets in a few of her routines. All of the quality here is in the songs and performances, and not in the technical reproduction that often results in a tinny sound. The album is woefully lacking in the type of substantive background information and liner notes that any Williams LP deserves.

Best cuts: "Why Don't You Love Me," "Lovesick Blues," "Long Gone Lonesome Blues," "Hey, Good Lookin'."

Dealers: Should sell slowly—but surely—over a long period of time.



SYLVIA SYMS—Lovingly, Atlantic SD-18177. One of our finest singers and stylists takes a group of standards and makes them sound as fresh as if they were written yesterday. Wonderful, subtly tasteful Nesuhi Ertegun production, a small combo including pianist Ellis Larkins, trumpeter Joe Newman, bassist Jay Leonhart and drummer Joe Cocuzzo along with Syms make up a beautiful set. Syms has a pure, expressive voice that really requires no instruments around it as she runs through material from Fats Waller, Duke Ellington, Cy Coleman and Dorothy Fields, Hoagy Carmichael, Johnny Mercer, Paul Anka, Sammy Cahn and others. Musically and emotionally, this set of easy tunes can be chalked up as another Syms masterpiece.

Best cuts: "Skylark," "I Don't Know About You," "Honey-suckle Rose," "My Shining Hour," "Mountain Greenery," "Lonely Woman."

Dealers: One of the most respected names in music.



IMPACT—WMOT/Atco SD 36-135 (Atlantic). New group featuring onetime Temptation Damon Harris and produced by Bobby Eli focuses on a combination of goodtime disco and flowing, intricately arranged ballads. Several lead vocals touching various ends of the scale work well. Lead and backing voices also work well together, with variation of styles working well. Harmonies are one of the highspots of the set, and the typically good Bobby Eli production also helps.

Best cuts: "Happy Man," "Give A Broken Heart A Break," "Love Attack," "Winning Combination," "One Last Memory."

Dealers: With Harris as lead voice, radio should pick up on set.

THE CURTIS BROS.—Polydor PD-1-6076. Good country rock from quartet that concentrates on strong melody lines, good lead vocals and good harmonies. Best cuts come on the second side, with mix of uptempo and slower material working well. Possibility of straight country as well as rock play, but FM should be the primary initial outlet target.

Best cuts: "She Gives Me Her Love," "Blue Letter," "Fade Away," "By The River," "Win Your Love."

Dealers: Try in-store play to break new act.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.



pop

BAKER-GURVITZ ARMY—Hearts On Fire, Atco SD 36-137 (Atlantic). Good heavy metal from Ginger Baker, Adrian Gurvitz and company, with usually excellent Gurvitz guitar work. Material sometimes in the Bad Company vein, with singing from lead vocalist Snips holding up well against the boisterous instrumentals. **Best cuts:** "Neon Lights," "Hearts On Fire," "Thirsty For The Blues," "Mystery."

THE GUESS WHO—The Way They Were, RCA APL1-1778. One of the earlier versions of the since dismantled group, this one featuring Burton Cummings, Randy Bachman, Garry Peterson and Jim Kale. Unreleased recordings from 1970 are a good showcase for Burton Cummings, who has one of the finest voices in rock. Mix of rock, ballads and blues is fun for fans. **Best cuts:** "Runnin' Down The Street," "Silver Bird," "Take The Long Way Home."

ANDY PRATT—Resolution, Nemperor NE 438 (Atlantic). Singer moves through big production ballads and easy rockers on his third LP, sounding like Mick Jagger at times. Good production and arrangements and good songs help, as does the excellent Mark Doyle guitar. Pratt writes good, pretty songs and is a good stylist who gets a pop and jazz feel throughout. **Best cuts:** "Can't Stop My Love," "Some Things Go On Forever," "Treasure That Canary."

MARLENA SHAW—Just A Matter Of Time, Blue Note BN-LA-606-G (United Artists). As always with this artist, a good quality mix of pop, blues and soul, with even a touch of gospel added this time. Shaw's strong, expressive voice, the production of Bert deCoteaux and Tony Silvester and the use of top New York session people adds up to one of the lady's more commercial LP. Good mix between soft and uptempo material. **Best cuts:** "It's Better Than Walkin' Out," "Love Has Gone Away," "Take My Body," "Be For Real."

KEITH CARRADINE—I'm Not Easy, Asylum 7E-1066. Easy music features Oscar winning title cut. Good production from John Guerin on set of better than average songs. Most cuts in same vein as title. **Best cuts:** "I'm Easy," "I Will Never Forget Your Face."

BARRABAS—Watch Out, Atco SD 36-136 (Atlantic). Spanish disco, soul, rock and jazz is a good quality set with good vocals. Guitars, keyboards, bass, synthesizer, horns all blend well together, especially the sax work of Ernesto Duarte who comes up with a Latin and jazzy feel. Good chance across a number of fields. **Best cuts:** "It," "High Light," "Better Days," "Lay It Down On Me."

URIAH HEPP—High And Mighty, Bronze/Warner Bros. BS 2949. More heavy metal from group that has been one of the more successful in the genre. Some material a bit more melodic than on earlier LPs. **Best cuts:** "One Way Or Another," "Woman Of The World," "Confession."

THE BOTTOM LINE—Crazy Dancin', Greedy 1001. Way above average disco with good horn and guitar work and some vocals, generally repeating the title, chorus fashion. Excellent Jack Conrad production and good conducting from Eli Simple. **Best cuts:** "That's The Way To Go," "Funk You," "Crazy Dancin'," "Disco Dobro."

NORMA JENKINS—Patience Is A Virtue, Desert Moon, DM-3200 (Buddah). Powerful vocalist mixes soul, pop and even a touch of country on the instrumental end. Combination rapping and singing works well against a blend of funky and string instrumentation. Some of the best of the New York musicians, including Bob Babbitt, Jeff Mirnov, John Tropea and Barry Miles help, with good production from George Kerr. Singer floats from category to category, much like Joe Tex used to do. **Best cuts:** "Love Jones," "Reachin' Out In Darkness," "You've Been Here Since Then."

KEISA BROWN—Live, Little Star LSLP-1001. Good set from vocalist who combines elements of pop, soul and jazz. Material well mixed, from originals with good raps to pop to rock to blues to oldies. **Best cuts:** "L.A. Catcher," "Medley" (including some fine oldies). Usual good H.B. Barnum production.

LIPSTICK—Original Soundtrack, Atlantic SD 18178. Score from Michel Polnareff runs from disco to smooth, lush melodies to ominous sounding material to futuristic sounds. Movie is getting lots of publicity, which should help score. Jazzy feel!

(Continued on page 72)

Donna Summer

"Could It Be Magic" the first single from the "Love Trilogy" album sold 489,832* albums. How many albums will the new single "Try Me, I Know We Can Make It" sell?

*Effective May 26, 1976

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Summer Nights, Inc.
Direction: Joyce Biavitz

Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/12/76

Number of singles reviewed
this week **92** Last week **95**

Top Single Picks

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NEIL DIAMOND—If You Know What I Mean (3:41); producer: Robbie Robertson; writer: Neil Diamond; publisher: Stonebridge, ASCAP. Columbia 3-10366. First single in many months for Diamond is a powerful ballad with good words, stronger, more emotional vocals than the artist has shown in recent years and excellent, building, lush production from Robbie Robertson.

SYLVERS—Cotton Candy (2:57); producer: Freddie Perren; writers: St. Lewis-Perren-Yartan; publishers: Perren-Vibes/Bull Pen Music, ASCAP & BMI. Capitol 4255. Follow to the No. 1 pop and soul "Boogie Fever" is another bouncing disco cut with lead vocals in the Foster Sylvers falsetto style and the rest of the group handling backing vocals, generally repeating the title. Should get pop and soul play.

BELLAMY BROTHERS—Hell Cat (3:10); producers: Phil Fernard and Tony Scotti; writer: David Bellamy; publisher: Famous, ASCAP. Warner Bros. 8220.

SANTANA—Dance Sister Dance (3:11); producer: David Rubinson; writers: L.N. Chancler-T. Coster-D. Rubinson; publishers: Light/Polo Grounds, BMI. Columbia 3-10353.

CLIFF RICHARD—Devil Woman (3:21); producer: Bruce Welch; writers: Christine Hodgson-Terry Britten; publisher: Chappel & Co., ASCAP. Rocket 40574 (MCA).

DONNA SUMMER—TRY Me, I Know We Can Make It (4:14); producers: Giorgio Moroder & Pete Bellotte; writers: G. Moroder, P. Bellotte, D. Summer; publishers: Sunday, Rick's Music, BMI. Oasis 406 (Casablanca).

STEELY DAN—Kid Charlemagne (3:56); producer: Gary Katz; writers: Donald Fagan/Walter Becker; publisher: ABC/Dunhill, BMI. ABC 12195.

KGB—Sail On Sailor (3:13); producer: Jim Price; writers: B. Wilson-R. Kennedy; publisher: Brother, BMI, MCA 40573.

DEODATO—Theme From Star Trek (4:41); producer: Eurmir Deodato; writers: Alexander Courage-Gene Roddenberry; publisher: Bruin, BMI. MCA 40578.

MORRIS ALBERT—Memories (2:54); producer: Morris Albert and Antonio Carlos De Oliveira; writer: Morris Albert; publishers: International Melodies/Sunbury, ASCAP. RCA 10706.

BILL WITHERS—Hello Like Before (3:25); producers: Bill Withers and Larry Nash; writers: B. Withers-J. Collins; publisher: Golden Withers, BMI. Columbia 3-10357.

JOHNNY MATHIS—Yellow Roses On Her Gown (4:29); producer: Jack Gold; writer: M. Moore; publisher: American Broadcasting, ASCAP. Columbia 3-10350.

JIMMY BEAUMONT AND THE SKYLINERS—The Day The Clown Cried (3:10); producer: Steve Alaimo; writer: Clarence Reid; publisher: Sherlyn Pub. Co., BMI. Drive 6250 (T.K.).



LORETTA LYNN/CONWAY TWITTY—The Letter (2:53); producer: Owen Bradley; writers: Charles Haney-Conway Twitty; publisher: Twitty Bird, BMI. MCA 40572. A melodramatic offering from one of country music's favorite twosomes. This Twitty-Lynn recitation benefits from the simple and clean production of Owen Bradley, with effective use of steel and voices.

KENNY ROGERS—While The Feeling's Good (3:58); producer: Larry Butler; writers: Roger Bowling-Freddy Hart; publishers: Brougham Hall/Hartline, BMI. United Artists UA-XW812-Y. Rogers is battling .500 in his country-oriented releases. His "Love Lifted Me" was a smash while his version of "Home Made Love" failed to score. This is his countryest outing yet as Larry Butler goes heavy on the slide steel. Material, production and Rogers' sincere interpretation combine for a promising release.

recommended

JEAN SHEPARD—Ain't Love Good (2:02); producer: Larry Butler; writers: Larry Butler-Ben Peters; publishers: Unart/Ben Peters, BMI. United Artists UA-XW818-Y.

HANK LOCKLIN—Daytime Love Affair (2:47); producer: Shelby Singleton; writer: Paul L. Smith; publishers: Prize/Openwide, ASCAP. Plantation PL-142.

BUCK OWENS—Hollywood Waltz (3:16); producer: Norro Wilson; writers: Leodon Henley-Frey; publishers: WB Music Corp./Kicking Bear Music, ASCAP. Warner Bros. WBS-8223.

JOHN WESLEY RYLES—When A Man Loves A Woman (3:04); producer: Johnny Morris; writers: Calvin Lewis-Andrew Wright; publishers: Pronto/Quinvy, BMI. Music Mill IRDA-240-A.

JIM WEATHERLY—(Apples Won't Grow In) Colorado Snow (3:30); producers: Jim Weatherly-Larry Gordon; writer: Jim Weatherly; publisher: Keca, ASCAP. ABC 12193.

BILL BLACK'S COMBO—Jump Back Joe Joe (1:47); producer: Larry Rogers; writers: Larry Rogers, Bob Tucker, Gil Michael; publishers: Fi/Bill Black, ASCAP. Hi 5N-2311.

PAT DAISY—I'm Going Back (To The Country); producers: Ron Oates-Joe Osborne; writer: Patricia Deasy; publisher: Slither, BMI. Country Kingdom 504-A.

SANDY POSEY—Why Do We Carry On (The Way We Do); producer: Tommy Cogbill; writer: Sandy Posey; publisher: Music City Music, ASCAP. Monument ZS8-8698.

JIMMY LA SANE—Black Folks Love Country Music Too (2:59); producer: Bill Walker; writers: Jimmy La Sane-William S. Baker; publishers: Coral Rock/Keith, ASCAP. Chelsea CH-3046-DJ.



RONNIE DYSON—The More You Do It (The More I Like It Done To Me) (3:11); producers: Marvin Yancy and Chuck Jackson; writers: M. Yancy-C. Jackson; publishers: Jay's Ent./Chappell, ASCAP. Columbia 3-10356.

CHAIRMEN OF THE BOARD (featuring Prince Harold)—You've Got Extra Added Power In Your Love (3:27); producer: Brian Holland; writers: H. Beatty, E. Holland & B. Holland; publisher: Holland-Dozier-Holland Music, Inc., ASCAP. Invictus 1278 (Columbia/CBS, Inc.).

ZULEMA—I Love You Baby (3:05); producers: Ron Moseley and Zulema; writers: Zulema-Joe Gray; publishers: ZuGrace/Dunbar, BMI. RCA 10704.

BLOODSTONE—Just Like In The Movies (3:10); producers: Bert de Coteaux & Tony Silvester; writers: P. Adams-B. Carhee; publishers: Pap Music & Taya, ASCAP. London 5N-1067.

CAROL TOWNES AND FIFTH AVENUE—Bring Your Body (3:07); producer: Lou Courtney; writer: Lou Courtney; publisher: Alleycat, BMI. Sixth Avenue 10707 (RCA).

THE WHISPERS—One For The Money (Part I) (3:05); producers: "The Harris Machine" Norman Harris; writers: J. Ailens, J. Bellmon, V. Drayton, R. Turner; publisher: Golden Fleece/Hip Trip Music Writers Music Pub. Co., BMI. Soultrain 10700 (RCA).

FARAGHER BROTHERS—It's All Right (3:17); producer: Vini Poncia; writer: C. Mayfield; publisher: Warner-Tamerlane, BMI. ABC 12191.

LITTLE BEAVER—Little Girl Blue (3:17); producer: Willie Clarke; writers: B. Wright-W. Hale-W. Clarke; publisher: Sherlyn, BMI. Cat 2003 (T.K.).



FOUNDATION—Running Away (2:59); producer: H. Newman; writer: H.B. Sixman; publisher: Sixman, ASCAP. Era 119. Very pretty ballad with string filled background and smooth, almost MOR oriented lead singing.

DON HIGH AND MIGHTY—Black Cojack (3:42); producer: Gary S. Paxton; writer: E. Vanover; publisher: Lo City, BMI. Grit 45-110. Humorous soul cut detailing the adventures of a rather mild mannered man who becomes the "Black Cojack." Good, rough vocals and bouncing, semi disco backing.

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 70

to some cuts. Shorter sides should get MOR play. **Best cuts:** "Lipstick Theme," "Ballet."

jazz

FLIP NUNES—My Own Time And Space, Catalyst CAT-7603 (Springboard). Vocalist/keyboardist/synthesizer artist Nunes, has had experience in both pop and jazz groups and here he combines MOR vocals with what is basically a jazzy/Latin instrumental approach. Vocal cuts focus on the vocals, with instrumentals primarily well in the background. Latin/disco feel comes through on the instrumentals. Good keyboard work throughout and good congas and bongos from Willie Colon. **Best cuts:** "D'Ju Like Me," "See You Later."

HADLEY CALIMAN—Projecting, Catalyst CAT-7604 (Springboard). Tenorman cutting for a new label works through an involving program of seven cuts with his quartet. Fast time and hot temperature are in concert with each other. Caliman's horn is biting when necessary and romancing without any prodding. Pianist Hotep Cecil Barnard and bassist Kenny Jenkins lend admirably sympathetic and understanding support in this tightly knit small group setting. Modern music played with care and concern. **Best cuts:** "Projecting," "Smeazoo," "The Latin Thing."

GEORGE MURIBUS—Brazilian Tapestry, Catalyst CAT-7602 (Springboard). Mainstream jazz from pianist who handles electric piano on one side with group featuring bass, drums, guitar, congas and tenor sax on one cut and uses acoustic piano, bass and drums on second side. Material moves basically from ballad to mid-tempo format, with smooth, melodic piano lines dominant. **Best cuts:** "Alon," "I Won't Last A Day."

LUIS GASCA—Collage, Fantasy F-9504. Trumpet and flugelhorn artist with guests Bobby Hutcherson, Harvey Mason, Don Menza and Patrice Rushen, moves through a wide variety of styles, some sounding like big band, some filled with smooth strings, some filled with Latin influence. Work of Gasca stands above all without appearing dominant. Hutcherson's vibes, Rushen's piano and congas of Victor Pantoga stand out. **Best cuts:** "Patrice," "Kathy," "Sara," "Invitation To Love."

EARL "FATHA" HINES—Live At Buffalo, Improv????. Veteran jazz pianist sounds as satisfying as ever here with present combo of Harley White on bass, Eddie Graham on drums, Rudy Rutherford on reeds and Marva Josie on vocals (though only on two cuts). Unique piano style still prevails, with Hines seeming to use the piano as a lead and rhythm instrument at

the same time. **Best cuts:** "A Sunday Kind Of Love," "St. Louis Blues," "Black And Tan Fantasy," "Melodica Blues."

ART PEPPER—Living Legend, Contemporary S7633. Brilliant alto saxman works with combo consisting of Hampton Hawes, Charlie Haden and Shelly Manne for a set of Mainstream jazz. **Best cuts:** "What Laurie Likes," "Lost Life."

JIMMY PONDER—Illusions, ABC-Impulse ASD 9313 (ABC). Impressive combination of disco and small combo jazz from fine guitarist. Most interesting cuts are those that forsake the disco end of things and let Ponder's picking stand out. **Best cuts:** "Sabado Sombrero," "Jennifer."

ANTHONY BRAXTON—Creative Orchestra Music 1976, Arista AL 4080. The genius of Braxton is demonstrated one more time this go-around in a big-band setting. Besides his work on various instruments (alto sax, contrabass clarinet, clarinet, contrabass sax, flute), there is excellent playing from Karl Berger, Kenny Wheeler, Roscoe Mitchell, Cecil Bridgewater, Muhal Richard Abrams, Dave Holland and many others. **Best cuts:** Each selection is worth its weight in gold.

RED RODNEY—The Red Tornado, Muse MR 5088. At long last, an LP set by trumpet great Rodney that will establish him as the bop giant that he is. His playing continues to astonish and receives its greatest support in the accompaniment of Bill Wotrous, George Young, Roland Hanna, Sam Jones and Billy Higgins. **Best cuts:** "I Can't Get Started," "Red Bird," "The Red Tornado," "The Red Blues."

DAVE PIKE—Times Out Of Mind, Muse MR5092. After a U.S. recording lull of more than 10 years, Pike returns with some fresh new sounds from his electrified vibraphone. Assisting on this venture is Tom Ranier on keyboards and reeds and Kenny Burrell on several selections. Pike is still one of the vibes' greatest players. **Best cuts:** "Dance Of Grebes," "Djalma," "Morning In The Park," "I Love My Cigar."

original cast

ORIGINAL CAST—Tuscaloosa's Calling Me, Vanguard VSD 79376. This New York play is very entertaining on its recorded version. Featuring a cast of three, singing amusing songs about New York and the rest of the world should garner airplay. The LP was recorded before a live audience. **Best cuts:** Most of them are very amusing, so each should be given a quick listen.

classical

PALM COURT MUSIC—Morton Estrin, piano, Connoisseur CS 2095. A new title, but similar in content to the pianist's successful "Great Hits You Played When You Were Young" albums. Nine mostly short pieces, beautifully played and recorded, by such as Debussy, Anton Rubinstein, Schubert, Lange, Rachmaninoff (including the C Sharp Minor Prelude) and Liszt (his transcription of the Schubert "Serenade"). Has broad spectrum appeal.

BACH: COMPLETE CANTATAS (VOL. 14)—Soloists, Leonhardt Consort (Leonhardt), Telefunken 6.35304. This most important series continues to work its way toward a leisurely conclusion, with many collectors awaiting each new installment with some impatience. Offered here are Cantatas, Nos. 51, 52, 54, 55 and 56, again with full scores and scholarly notes. To the surprise of some, a few of these albums have figured on best-seller lists, despite their apparently specialized interest. It may happen again with this one, containing as it does the popular and florid "Jauchzet Gott," as well as "Falsche Welt," with its borrowing of the first movement of Brandenburg No. 1.

Vegas Aladdin Expansion Ties With Diamond Dates

LAS VEGAS—The \$60 million expansion at the Aladdin Hotel reached completion June 1, accompanying the sellout news of Neil Diamond's three-day engagement July 2-4.

Ceremonies were held at the hotel entrance to mark the opening of the 20-story Tower of Majesty which contains 700 new rooms and suites, but the big news was the mail-order reservations for Diamond's debut breaking all attendance marks.

According to Stuart Allen, executive producer for the 7,500-seat \$10 million Aladdin Theater for the Performing Arts, even when the 22,500 reservations were filled more than a dozen mail bags remained unopened.

Negotiations are already underway to add more performances by Diamond on a first come-first serve basis. Columbia supergroup Chicago is currently booked for two dates, July 8 and 9, with the next two nights waiting in the wings.

Heavy ticket sales are reported for the first two Chicago dates. The Diamond tickets began selling a month ago and brought a deluge of mail and 1,000 calls daily.

Ticket prices range high for Diamond, \$20-\$30 each, to offset his record salary while Chicago ducats are only \$10-\$12.50.

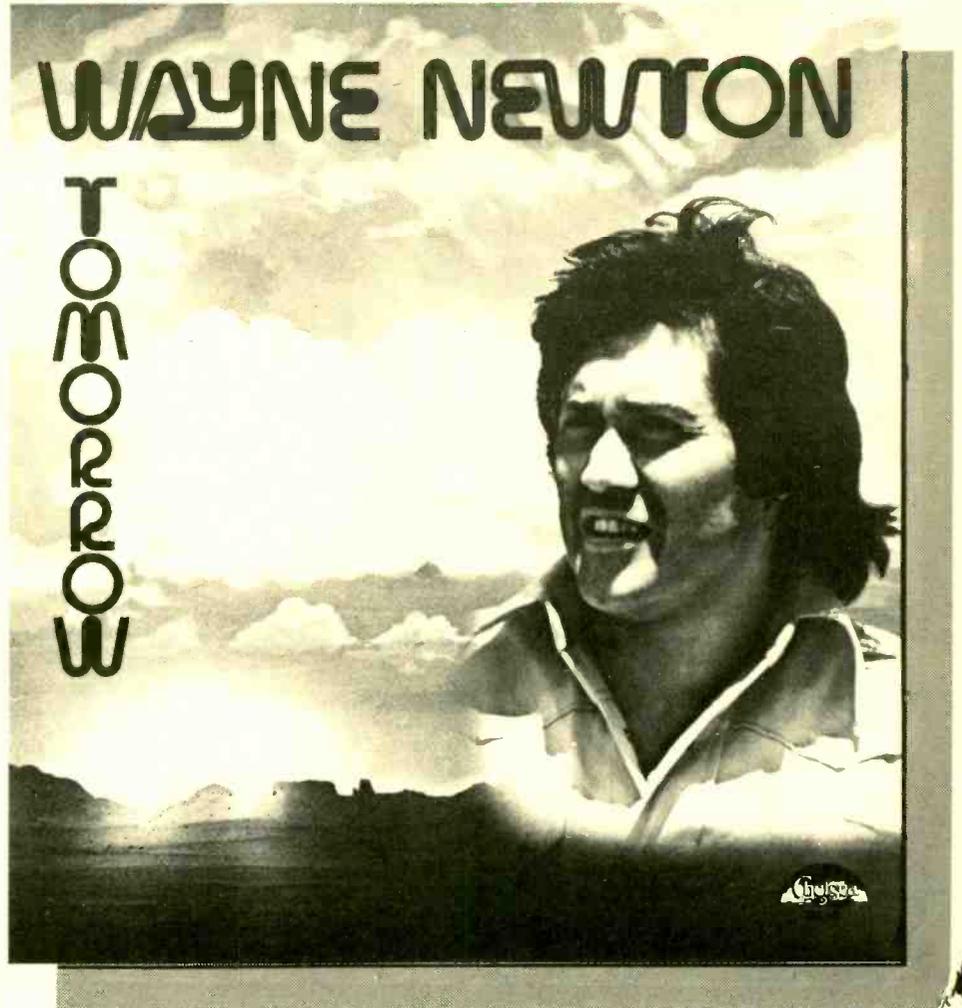
Local radio spots boast the new theater's acoustical uniqueness designed to distribute amplified rock concert music to the 5,500 floor and 2,000 balcony individual seats.

Meanwhile, Glenn Yarbrough & the Limelights opened the hotel's enlarged 600-seat, cocktail-only Bagdad Theater May 28 with Frank Sinatra Jr. at a \$12.50 minimum.

Entertainment director Mitch DeWood, in charge of the Bagdad bookings, notes the Irish Showband, featuring Brendan Boyer, is now playing the new casino lounge. Sam Butera and the Witnesses are set there for June 3-23.

Wayne Newton's New Album "Tomorrow" Is Today

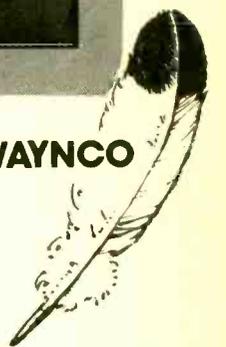
CHL 512



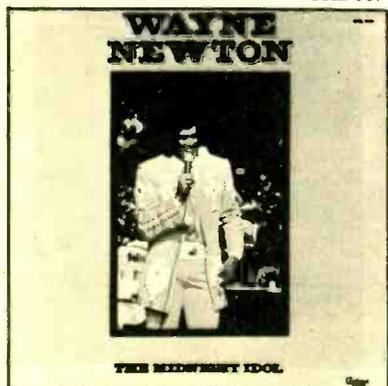
200 Stations
Can't Be
Wrong...

Produced by John Madara For WAYNCO

"The Hungry Years" - Wayne's
single from the LP is on the top
charts & moving up.

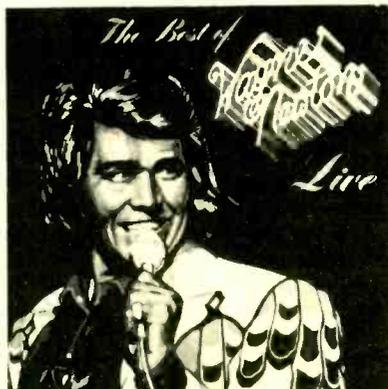


Other Albums: CHL 507



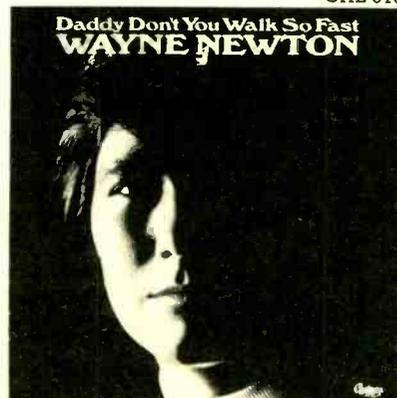
The Midnight Idol

CHL 504

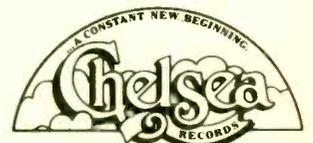


The Best of
Wayne Newton Live

CHL 513



Daddy Don't You
Walk So Fast



AVAILABLE ON ALBUM AND TAPES
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Billboard **HOT 100** * Chart Bound

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IF YOU KNOW WHAT I MEAN—Neil Diamond
(Columbia 3-10366)
COTTON CANDY—Sylvers (Capitol 4255)
SEE TOP SINGLE PICKS REVIEWS, page 72

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)		
★	2	10	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256	★	35	42	5	TODAY'S THE DAY—America (George Martin), D. Peek, Warner Bros. 8212	69	64	4	TVC 15—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10664	
★	3	14	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10571 (RCA)	★	36	43	7	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	70	74	4	FOXY LADY—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1581 (PIP)	
★	4	13	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)	★	37	45	5	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856	★	71	81	2	C'MON MARIANNE—Donny Osmond (Mike Curb), L. Russell Brown, R. Bloodworth, Kolob 14320 (Polydor) CPP
★	1	11	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392	★	38	44	6	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merlyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086	★	72	83	2	LIVIN' AIN'T LIVIN'—Firefall (Jim Mason), R. Roberts, Atlantic 3333
★	5	5	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351	★	39	41	7	DANCE WIT ME—Rufus Featuring Chaka Khan (Rufus), G. Christopher, ABC 12179	★	73	84	2	NUTBUSH CITY LIMITS—Bob Seger (Bob Seger, Punch Andrews), T. Turner, Capitol 4269
★	6	16	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002	★	40	50	6	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117	★	74	78	10	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778
★	8	20	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530	★	41	51	10	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	★	75	80	3	SAVE YOUR KISSES FOR ME—Bobby Vinton (Bob Morgan), T. Hiller, L. Sheridan, M. Lee, ABC 12186
★	9	7	SHOP AROUND—Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817	★	42	52	6	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066	★	76	86	2	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270
★	13	14	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddha 515	★	43	53	4	MAMMA MIA—Abba (Bjorn Ulvaneus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaneus, Atlantic 3315	★	77	88	2	JOHNNY COOL—Steve Gibbons Band (Ken Laguna for Goldhawk Prod.), S. Gibbons, MCA 40551
★	10	8	FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic)	★	44	25	14	STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770	★	78	82	2	FLAMING YOUTH—Kiss (Bob Ezrin), A. Frehley, P. Stanley, G. Simmons, Casablanca 858
★	11	15	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345	★	45	47	3	THINKING OF YOU—Paul Davis (Paul Davis), P. Davis, Bang 724 (Web IV)	★	79	40	7	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10332
★	12	7	WELCOME BACK—John Sebastian (Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349	★	46	49	6	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258	★	80	87	3	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)
★	23	7	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806	★	47	48	8	SIXTEEN TONS—Don Harrison Band (Don Harrison Band), M. Travis, Atlantic 3323	★	81	NEW ENTRY	SOMETHING HE CAN FEEL—Aretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3326	
★	14	18	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179	★	48	38	10	IT'S OVER—Boyz Scaggs (Joe Wissert), B. Scaggs, Columbia 3-10319	★	82	NEW ENTRY	FRAMED—Cheech & Chong (Lou Adler), J. Lieber, M. Stoller, T. Chong, R. Marin, Ode 66124 (A&M)	
★	18	9	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	★	49	35	9	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021	★	83	NEW ENTRY	I'LL GET OVER YOU—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 781	
★	21	9	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196	★	50	60	3	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	★	84	NEW ENTRY	EVERYTHING'S COMING UP LOVE—David Ruffin (Van McCoy), V. McCoy, Motown 1393	
★	19	11	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775	★	51	61	2	SOMEBODY'S GETTIN' IT—Johnnie Taylor (Don Davis), C. Jones, C. Colter, D. Davis, Columbia 3-10334	★	85	89	3	HUNGRY YEARS—Wayne Newton (John Madara), N. Sedaka, H. Greenfield, Chelsea 3041
★	20	8	I WANT YOU—Marvin Gaye (Leon Ware, T-Boy Ross), L. Ware, T. Ross, Tamla 54264 (Motown)	★	52	NEW ENTRY	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359	★	86	92	3	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391	
★	22	7	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184	★	53	63	3	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259	★	87	NEW ENTRY	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	
★	24	10	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177	★	54	NEW ENTRY	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	★	88	91	6	OPEN—Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Mottet, Tamla 54267 (Motown)	
★	27	9	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310	★	55	NEW ENTRY	I NEED TO BE IN LOVE—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A. Hammond, A&M 1828	★	89	NEW ENTRY	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)		
★	22	15	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.)	★	56	69	2	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (Jeff Lane), B. Nichols, Columbia 3-10346	★	90	90	2	JUKIN'—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Nix, Polydor 14323
★	30	6	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260	★	57	68	3	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)	★	91	93	3	THE LONELY ONE—Special Delivery Featuring Terry Huff (Bob Shad), T. Huff, R. Person, A. Clements, Mainstream 5581
★	31	9	MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039	★	58	75	2	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Warner/Reprise/Brother 1354	★	92	94	3	YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2007 (Caytronics)
★	33	6	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA)	★	59	70	3	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073	★	93	59	24	BOHEMIAN RHAPSODY—Queen (Roy Thomas, Mercury, Elektra 45297)
★	32	5	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)	★	60	71	2	GOOD VIBRATIONS—Todd Rundgren (Todd Rundgren), B. Wilson, M. Love, Bearsville 0309 (Warner Bros.)	★	94	97	2	NORMA JEAN WANTS TO BE A MOVIE STAR—Sundown Company (Joe Beck), J. Cunningham, Polydor 14312
★	27	15	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752	★	61	72	3	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8203	★	95	95	25	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168
★	28	29	ROCK AND ROLL LOVE LETTER—Bay City Rollers (Colin Frechter), T. Moore, Arista 0185	★	62	67	4	LONELY TEARDROPS—Narvel Felts (Johnny Morris), B. Gordy, Jr., T. Carlo, ABC/Dot 17620	★	96	37	19	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294
★	29	17	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172	★	63	73	3	LIPSTICK—Michel Polnareff (Michel Polnareff), M. Polnareff, Atlantic 3330	★	97	55	9	ONE PIECE AT A TIME—Johnny Cash (Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321
★	34	9	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	★	64	28	13	YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic)	★	98	100	2	TOUCH & GO—Ecstasy, Passion & Pain (Bobby Martin), N. Harris, A. Feider, B. Sigler, Roulette 7182
★	31	16	LOVE IN THE SHADOWS—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA)	★	65	65	4	YOU'RE MY EVERYTHING—Lee Garrett (Eric Malamud, Tom Sellers), L. Garrett, R. Taylor, Chrysalis 2112 (Warner Bros.)	★	99	56	19	DISCO LADY—Johnnie Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281
★	46	4	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318	★	66	77	3	VAYA CON DIOS—Freddie Fender (Huey P. Meaux), L. Russell, E. Pepper, I. James, ABC/Dot 17627	★	100	36	11	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (Ben Findon), B. Findon, L. Charles, Ariola America/GTO 7621 (Capitol)
★	33	26	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795	★	67	79	2	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3593 (Columbia/Epic)					
★	39	10	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306	★	68	85	2	FOOL FOR THE CITY—Foghat (Nick Jameson), D. Peverett, Bearsville 0307 (Warner Bros.)					

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

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HOT 100 A-Z—(Publisher-Licensee)

A Fifth Of Beethoven (RFT, BMI)..... 59	Everything's Coming Up Love (Warner-Tamerlane/Van McCoy/ASCAP)..... 25	Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)..... 20	Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)..... 93	Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 71	C'Mon Marianne (Saturday/Seasons Four, BMI)..... 14	Can't Stop Groovin' Now, Wanna Do It Some More (Blackwood, BMI)..... 56	Crazy On You (Ardora, ASCAP)..... 49	Dance Wit Me (Mociss, ASCAP)..... 39	December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 95	Disco Lady (Groovesville, BMI/Conquistador, ASCAP)..... 99	Heaven Must Be Missing An Angel (Bull Pen/Perren-Vibes, ASCAP)..... 76	Hungry Years (Don Kirshner, BMI)..... 85	I'd Really Love To See You Tonight (Dawnbreaker, BMI)..... 89	I'm Easy (Lion's Gate/Easy, ASCAP)..... 40	I'm Gonna Let My Heart Do The Walking (Holland/Dozier/Holland/Jobete/Stone Diamond/Gold Forever, BMI)..... 22	I Need To Be In Love (Almo/Sweet Harmony Hammer & Nails/ASCAP)..... 68	I Want To Cry (Promouth B.V., ASCAP)..... 10	It's Over (Boyz Scaggs, ASCAP)..... 70	I'll Be Good To You (Kidada/BMI)..... 82	I'll Get Over You (Pulleybone, ASCAP)..... 30	I Want To Stay With You 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**Introducing the album
that's got a great pair of hits.**

Groove Holmes corners the action with his newest album "I'm in the Mood for Love", featuring the great hits, "I'm in the Mood for Love,"^{B-10665} and "This is the Me Me"^{DB-10671}. Groove Holmes means top play wherever he's heard.



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Hail!!

- To the entire **STAFF** of all **RADIO STATIONS**
- To the entire **STAFF** of all **NEWS PUBLICATIONS**
- To all the **PROMOTERS** and **A.B.C. AGENCY**
- To **CHARLEY NUCCIO & THE ENTIRE STAFF OF ISLAND RECORDS USA and LONDON**
- To all **RECORD DISTRIBUTORS, RECORD SHOPS and DISCOS**
- To all our many **FRIENDS & SUPPORTERS** in the **MUSIC INDUSTRY**
- **SPECIAL THANKS TO DAVID STEINBERG, MARVIN ZOLT AND CHRIS BLACKWELL**
- To all our **FANS** around the world and those who have not come in yet. Hope you make it quick.

Personal Management
Don Taylor
60 E. 42nd Street
Suite 1442
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**BOB MARLEY
& THE WAILERS**



Tuff Gong Productions LTD.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																			
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL													
106	113	132	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95	7.95				137	137	3	GENTLE GIANT Interview Capitol ST 11532	6.98	7.98	7.98				181	181	2	ATLANTA RHYTHM SECTION Red Tape Polydor PD-1-6060	6.98	7.98	7.98					
107	107	21	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98	7.98	7.98			153	153	78	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98	7.98	7.98	7.98				170	109	15	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98	7.95	7.95				
108	110	13	WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98		6.98	6.98	6.98			152	152	2	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98					171	172	4	JOHN MILES Rebel London PS 669	6.98	7.95	7.95				
109	61	10	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98	7.98	7.98			140	138	28	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98	7.98	7.98					172	174	3	CHET ATKINS & LES PAUL Chester & Lester RCA APL1-1167	6.98	7.95	7.95				
110	60	11	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolibri PD 6058 (Polydor)	6.98		7.98	7.98	7.98			141	139	51	THE EAGLES One Of These Nights Asylum 7E 1039	6.98	7.98	7.97	8.97	7.97				173	117	36	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98			
111	111	6	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97	7.97	7.97			142	104	14	LAURA NYRO Smile Columbia PC 33912	6.98	7.98	7.98					174	184	2	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98	7.95	7.95				
112	76	18	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97	7.97	7.97			143	148	3	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95				175	155	11	CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram)	6.98	7.95	7.95			
113	93	13	BAY CITY ROLLERS Rock N' Roll Love Letter Arista AL 4071	6.98		7.98	7.98	7.98			144	154	4	CAMEL Moonmadness Janus JXS 7024	6.94	7.95	7.95	7.95				176	186	2	DONOVAN Slow Down World Epic PE 33945 (Columbia)	6.98	7.98	7.98				
114	85	19	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95	7.95	7.95			145	142	37	JOHN DENVER Windsong RCA APL1-1183	6.98	7.95	7.95	7.95				177	187	2	MAHOGANY RUSH IV Columbia PC 34190	6.98	7.98	7.98				
115	108	5	DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98	7.98	7.98			146	136	82	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98					178	NEW ENTRY	4	MCCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98	7.95	7.95				
116	116	9	ELVIS PRESLEY The Sun Sessions RCA APM1-1675	6.98		7.95	7.95	7.95			147	134	13	AL GREEN Full Of Fire Hi-HSL 32097 (London)	6.98	7.98	7.98					179	185	4	IAN HUNTER All American Alien Boy Columbia PC 34142	6.98	7.98	7.98				
117	94	28	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98	8.98	8.98			148	149	5	ROY BUCHANAN A Street Called Straight Atlantic SD 18170	6.98	7.97	7.97					180	NEW ENTRY	15	BLACK OAK ARKANSAS Balls Of Fire MCA 2199	6.98	7.98	7.98				
118	98	29	THE SALSOU ORCHESTRA Salsout 525 5501	6.98		7.98	7.98	7.98			149	NEW ENTRY	29	MORRIS ALBERT RCA APL1 1496	6.98	7.95	7.95					181	126	15	CHICK COREA The Leprechaun Polydor PD 6062	6.98	7.98	7.98				
119	75	10	LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL-1460 (RCA)	6.98		7.95	7.95	7.95			150	140	29	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98	7.97	7.97					182	162	16	BRECKER BROTHERS Back To Back Arista AL 4051	6.98	7.98	7.98	7.98	7.98		
120	122	48	JEFFERSON STARSHIP Red Octopus Grant BFL1 0999 (RCA)	6.98		7.95	7.95	7.95			151	NEW ENTRY	9	WEATHER REPORT Black Market Columbia PC 34099	6.98	7.98	7.98					183	141	29	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98		
121	83	10	OUTLAWS Lady In Waiting Arista AL 4070	6.98	7.98	7.95	7.98	7.95			152	91	9	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98	7.98	7.98					184	144	32	COMMODORES Movin' On Motown MG 848 S1	6.98	7.98	7.98				
122	143	2	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98	7.98	7.98			153	100	17	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98	7.98	7.98					185	191	4	GRAM PARSONS/FLYING BURRITO BROTHERS Sleepless Nights A&M SP 4578	6.98	7.98	7.98				
123	120	45	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98	7.98	7.98			154	151	37	NAZARETH Hair Of The Dog A&M SP 4511	6.98	7.98	7.98					186	196	2	SONS OF CHAMPLIN A Circle Filled With Love Aniela America SF 50007 (Capitol)	6.98	7.98					
124	124	14	STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98	7.98	7.98			155	123	29	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98			187	197	2	WILLIE NELSON Phases & Stages Atlantic SD 7291	6.98	7.97	7.97				
125	127	10	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97	7.97	7.97			156	156	31	SEALS & CROFTS Greatest Hits Warner Bros BS 2886	6.98	7.97	7.97					188	NEW ENTRY	25	NEW RIDERS OF THE PURPLE SAGE New Riders MCA 2196	6.98	7.98	7.98				
126	129	7	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98	7.98	7.98			157	NEW ENTRY	4	RASPBERRIES' BEST Featuring ERIC CARMEN Capitol ST 11524	6.98	7.98	7.98					189	189	25	JOHN KLEMMER Touch ABC ABCD 922	6.98	7.95	7.95				
127	158	2	RENAISSANCE Live At Carnegie Hall Sire SASY 3902.2 (ABC)	9.98	10.95	10.95	10.95	10.95			158	160	4	CATE BROS. Asylum 7E 1050	6.98	7.97	7.97					190	195	2	MONTY PYTHON LIVE AT CITY CENTER Arista AL 4073	6.98	7.98	7.98				
128	130	7	GLEN CAMPBELL Bloodline Capitol ST 11516	6.98		7.98	7.98	7.98			159	135	9	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98	7.98	7.98					191	193	6	WILLIE NELSON Live RCA APL1-1487	6.98	7.95	7.95				
129	99	11	NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95	7.95	7.95			160	157	71	DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98	7.95	7.95	7.95				192	194	271	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98		
130	125	19	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98	7.98	7.98			161	188	2	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	6.98	7.98	7.98					193	198	2	THE RAMONES Sire SASD 7520 (ABC)	6.98						
131	119	14	FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95	7.95	7.95			162	167	5	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98	7.95	7.95					194	NEW ENTRY	2	SHAKTI-With JOHN McLAUGHLIN Columbia PC 34162	6.98	7.98	7.98				
132	132	18	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98	7.98	7.98			163	163	78	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98			195	190	3	COKE ESCOVEDO Comin' At Ya Mercury SRM 1-1085 (Phonogram)	6.98	7.95	7.95				
133	133	7	MICHAEL PINDER The Promise Threshold THS 18 (London)	6.98		7.95	7.95	7.95			164	170	4	HEAD EAST Get Yourself Up A&M SP 4579	6.98	7.98	7.98					196	147	17	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98	7.98	7.98		
134	102	21	EMMYLOU HARRIS Elite Hotel Warner/Reprise MS 2236	6.98		7.97	7.97	7.97			165	176	4	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98	7.97	7.97					197	146	26	STYX Equinox A&M SP 4559	6.98	7.98	7.98				
135	145	2	PATRICK MORAZ Atlantic SD 18175	6.98		7.97	7.97	7.97			166	166	21	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98	7.97	7.97					198	150	15	SMOKEY ROBINSON Smokey's Family Robinson Tama 16-341 S1 (Motown)	6.98	7.98	7.98				
136	131	53	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98			167	180	2	AMAZING RHYTHM ACES Too Stuffed To Jump ABC ABCD 940	6.98	7.95	7.95					199	199	46	KC & THE SUNSHINE BAND TK 603	6.98	7.98	7.98				

TOP LPs & TAPE

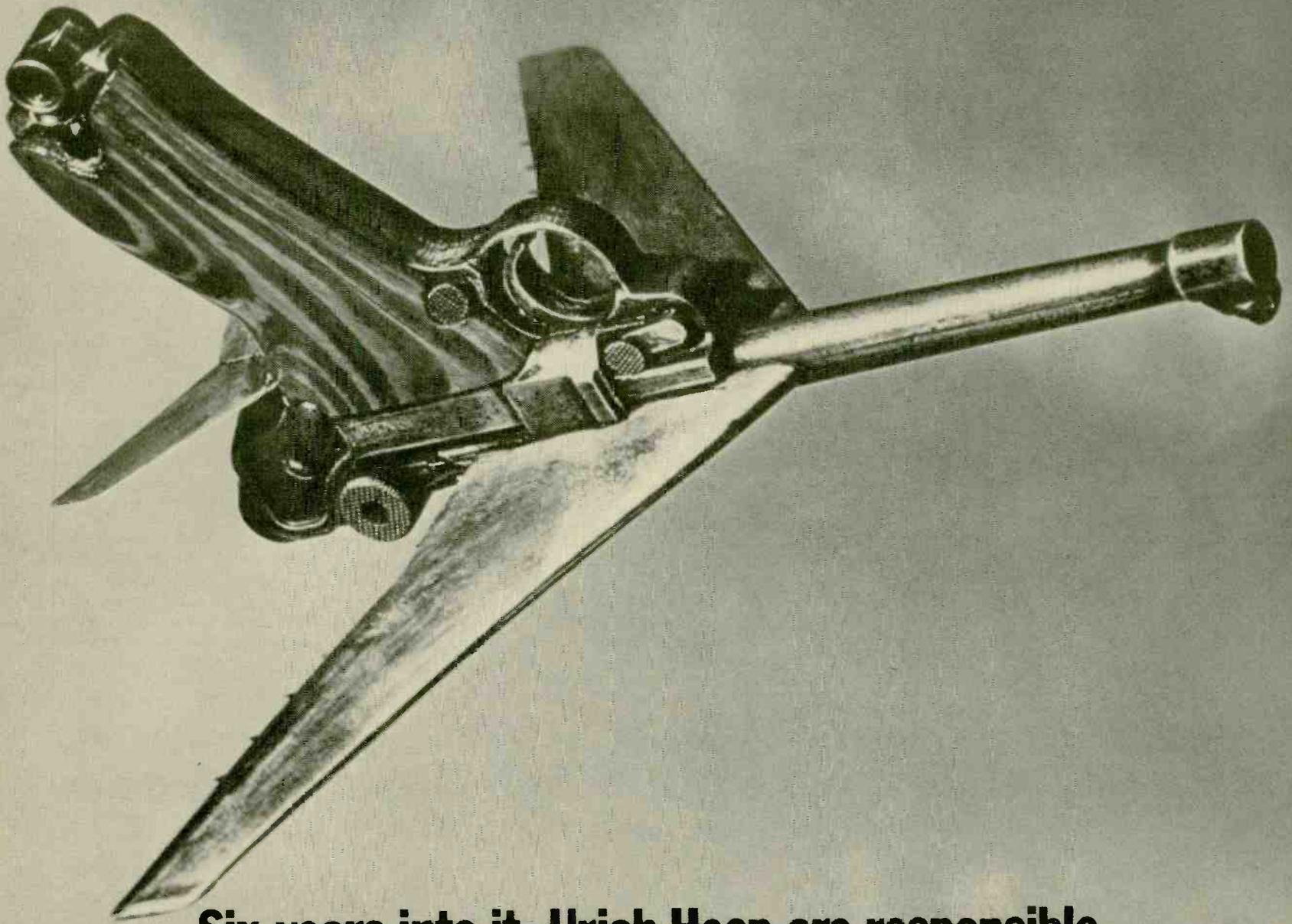
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Talent Forum Lively Place

• Continued from page 3

many concert facilities as he can throughout the U.S. In the event this should continue, Barsalona stated, then Weintraub will have a stranglehold on promoters who won't have access to any of the larger facilities capable of handling the superstars.

Promoters like Barry Fey said the only way to deal with them is to run against them in opposition.

He said he plans to keep the Concerts West date for Wings in Denver from selling out, through a series of opposing concerts he put on sale at the same time.

During a special keynote session, British rock superstar Peter Frampton explained how his career was launched one rung at a time thereby helping to give him a little confidence at a time.

The support given a new act on tour was discussed on all levels during the keynote session moderated by personal manager Irv Azoff.

During the discussion, Artie Mogull, president of United Artists Records, explained how sometimes tour support money is funneled into the wrong areas by the groups and their management. He also expressed his dissatisfaction with the way the labels signed many acts during the past few years and then failed to promote most of them.

He stated that his label has cut back on the amount of new signings—keying in on the existing newer acts.

Attorney David Braun said he failed to see the reason for a label signing a new act, if it had no intention of promoting it. He stated that a label should support an act for at least the first two LPs.

Manager Jerry Weintraub stressed the importance of a personal manager's involvement in negotiating a new contract, so that a tour support clause is included.

At the midpoint of this session, one of the strangest turn-of-events during the Forum occurred. Promoter Richard Romanello of American Music Productions stood to address a question to manager Azoff concerning alleged acceptance of a \$65,000 deposit for an Eagles date last summer in Rhode Island. Just when Azoff began to respond, Romanello had a process server present him onstage with a \$1 million law suit filed in Cook County, Ill.

After some discussion, the subject was dropped until the following day, when Azoff filed a \$7 million countersuit against Romanello for slander, abuse of process, mental suffering and emotional distress in L.A. Superior Court.

During another session on "Who Gets The Act" the discussion centered on the importance of playing club dates. Moderator Chuck Morris of Ebbs Field in Denver said the clubs are still the best place for a new group to break into the business. He

said the live broadcasts and all the attention paid an opening act are important factors in helping to break a new group.

Several promoters disputed this claim, while Jonathan Coffino of Columbia Records and Michael Klenfner of Arista Records agreed that both mediums serve a usefulness in helping a new act.

Alex Hodges of the Paragon Agency said an attraction can become a club act permanently if it plays that circuit too long, especially at the same venues.

On another subject, Hodges explained his philosophy that a new promoter deserves a shot at securing upcoming acts. He said that the success of newcomer promoters on up-and-coming acts can make them a major in a short time. He stressed the point that the new promoter must look for a market that is still unexplored.

Promoter Barry Fey said a new promoter's faith in a young act can pay off richly sometimes, since that act will feel an allegiance to the promoter that helped him begin.

A number of workshops were also held during the Forum. During the first day of meetings, two were hosted: one on nightclubs by Doug Weston and another on specialty concert packaging by Richard Nader.

Weston discussed the difficulty of clubs to keep their heads above water, because of escalating costs of acts and employees; the failure of record companies to spend big money supporting engagements; and the assortment of other entertainment events available to the consumer.

In addition, he said it's getting harder to book groups for extended engagements—thereby bringing in additional costs.

A number of seminar participants openly attacked discos for siphoning off talent. Other attacks were waged at record companies, whom these people said do not support their acts in the clubs.

During the Nader session, he continually told participants to look for new types of programming. He said it's better to invest in a "vehicle" rather than an individual.

As examples he cited his rock 'n' roll shows, Latin festival, disco concerts and other special programming.

Each evening, entertainment was provided by a specific label. Mercury presented the Runaways on Tuesday (1), RCA showcased Vicki Sue Robinson and D.J. Rogers on Wednesday (2) and Capitol presented Bob Seger and Ethos on Thursday (3).

An awards banquet Friday closed out the event—the largest gathering of persons involved in the live talent business.

A special in-depth report on the Forum will be published in an upcoming issue.

bands each night at Cloud Nine. The park's summer hours will be from 9 a.m. to midnight, Sunday through Thursday and from 9 a.m. to 1 a.m. Friday and Saturday.

The disco mood will be in effect through an elaborate lighting system which has been installed to operate together with a prism projector, providing a wide variety of images, settings and patterns, all of which will be mirroring from many reflective surfaces with which the ballroom has been decorated.

Inside Track

Private Stock's **Larry Uttal** one of the most enthusiastic first-nighters at the Waldorf-Astoria Empire Room bow of the "new" **Fifth Dimension**. Original group made it big on Bell when headed by Uttal, and with group's ABC deal over, another partnership may be in the works.

Warner Communications Inc. and its president, **Steven Ross**, get a generally glowing write-up in the June 7 issue of Newsweek, with the WEA Group rating the spotlight as "the heart of WCI."

June 9 date for **ZZ Top** at Washington, D.C.'s Capitol Centre switched to Sept. 9. Several other dates are being moved around as well as tour moves off the drawing board and onto the road. . . . Epic Record broadening its "MOR" look with the likes of **Doc Severinsen** and now **Tom Jones** and **Engelbert Humperdink** signed.

Elton John tours the East Coast, his first trek since 1974, from June 29 through Aug. 10. He performs July 4 at the Schaeffer Stadium in Foxboro, Mass.

Ragtime performer/composer **Max Morath** helped celebrate the renaming of New York's P.S. 206 to the **Joseph F. Lamb School**, in honor of the late ragtime composer. Morath played a number of Lamb songs for the occasion.

Leonard Feist, president, National Music Publishers Assn., awarded honorary Doctor of Music degree at the Peabody Conservatory of Music graduation exercises in Baltimore May 30. . . . **Morton Wax** handling publicity chores for Curton Recording Co. . . . Five-state East Coast tour underway for **Andrea True** of "More, More, More" fame. . . . **Perry Como** to play three week-long gigs this summer—the Arie Crown Theater, Chicago, July 12-17; the Westbury Music Fair, N.Y. (19-25), and the Valley Forge Music Fair, Devon, Pa., July 26-Aug. 1.

Word is that **Stevie Wonder** will be delivering master tapes of a new LP to Motown shortly. . . . **David Bowie's** "The Man Who Fell To Earth" film premiered in New York last week. . . . **Dave Grusin** to score, compose and arrange the motion picture "Bobby Deerfield." . . . A new **Labelle** LP, "Chameleon," tentatively scheduled to ship first week of August. . . . **Johnny "Guitar" Watson** touring in support of his new Amherst LP. . . . Also on the road (the Southeast) is Private Stock group **Starbuck**.

. . . New York's Reno Sweeney's cabaret club celebrates its fourth anniversary with a production at Carnegie Hall Friday (11). . . . **Danny Kalb** of the Blues Project is working with a new band. They play Cami Hall in New York June 25.

Recent celebrity soccer game at the Los Angeles Coliseum, played prior to the England-Brazil game before more than 30,000 spectators, featured the likes of **Sergio Mendes**, **Chris Jagger**, **Davy Jones**, **Laudir BeOliveria** (of Chicago), **Klaus Voorman**, **Paul Carrick** and **Bam King** (both of Ace), **Alan White** (drummer of Yes), **Cheech & Chong** and **Robert Plant** acting as water boy. **Patricia Friedman** put the project together.

Congratulations to **Loudon Wainwright III** and **Kate McGarrigle**, proud parents of **Martha Gabrielle**, eight pounds, nine ounces. . . . **Carl Wilson** of the **Beach Boys** and **Peter Cetera** of **Chicago** offered a hand to **Angelo**, with backing vocals on his debut Fantasy LP. . . . **Steve Cathey**, program director of KPAC in Port Arthur, Tex.,

reports that **Lee Hazelwood** is "back home in Port Arthur resting. I work at a disco at night and ran into him at the bar. Talked about the good old days."

Marvin Ginsberg, president, and **Sam Diascosavas**, general manger, of **Aquarius Distributing Co.** in Hartford, Conn., are grand prize winners in Playboy Records' "Great White Rabbit Chase." The two receive two fully equipped, specially painted white VW Rabbits and a trip to Los Angeles to receive the keys, for achieving the highest percentage over their assigned sales program target.

Mushroom Records group **Heart** has set its first major American tour, appearing with **BTO**. . . . **Rick Babiracki** of the **Golden Bear** presented **Shawn Phillips** in his only Southern California appearance of the season. . . . **America** set to hit the road to Australia and Japan, beginning next month. . . . **Mel Torme** the latest to head off on the cruise circuit—Torme heads into the Caribbean on the T.S.S. Fairwind for 10 days of singing. **Sitmar Cruises** presents the show and the cruise.

If you think **Ken Norton**, **Joe Frazier** and **George Foreman** gave **Muhammed Ali** a hard time, wait until you hear about this one. Down in Ali's home town in Louisville years ago, at a place called the Columbia Gym, a police officer organized all the local kids to take their aggressions out in the gym rather than on the street. Seems one of the local kids was Muhammed Ali (then Cassius Clay) and another was **Don Harrison** (still Don Harrison). Harrison, currently leader of the **Don Harrison Band** and riding the charts with "Sixteen Tons," was another of the kids. Ali outboxed him pretty well, and though Don continued boxing (as a loser, he adds), but it was only a matter of time until he ventured into rock 'n' roll for a living.

Samuel Barber received the gold medal of the **National Institute of Arts and Letters**. Barber is a former member of the ASCAP board of directors. **Jack Beeson**, ASCAP composer, was inducted into the Institute. . . . **Kenneth Williams**, a member of **Zola Taylor's Platters**, who died in Australia recently, was not one of the original Platters, according to **The Five Platters, Inc.** a California corporation.

The **Ambassador International Cultural Foundation** and **Musicians Union Local 47, AFM**, will present a series of free concerts at the Ambassador Auditorium in Pasadena, Calif., this summer. Artists in the summer program include the **Buddy Collette Jazz Band**, **Norman Serkin**, **Peppi Prince**, **Shorty Sherock**, **Abe Most**, **Teddy Buckner**, **Las Preferencia**, **Siva**, **Los Diablos**, **Los Camperis**, **Cliffie Stone**, **Black And Brown Brotherhood Band**, **Eddie Cano**, **Richard Maltby's Big Band**, **Kim Richmond Big Band** and **Harry "Sweets" Edison**.

ABC artist **Tom Sullivan** sang the National Anthem at this year's Indianapolis 500. . . . **Artie Butler** will be musical director for the **Neil Diamond** tv special, set for taping at CBS, June 24. **Perry Botkin** will be musical director for the **Bert Convey** tv special. . . . **Robert Plant** and **Jimmy Page** were among those joining **Bad Company** onstage for their encore at the Forum in Los Angeles recently.

13,000 Hit Nashville For Fair

• Continued from page 3

a 30-mile radius of Nashville and will also be pushing Municipal Auditorium to its limits.

The latest revised talent lineups have been released, indicating the most intense concentration of major country acts in Fan Fair's history—and possibly country music's history.

A noontime bluegrass concert kicks off the music making at noon Wednesday with 15 acts including **Bill Monroe**, **Lester Flatt** and **Mac Wiseman**.

The first label show comes at 10 a.m. Thursday as Capitol Records presents **Larry Ballard**, **Gene Watson**, **Ray Griff**, **Pam Rose**, **Michael Clark**, **Linda Hargrove**, **Roy Drusky**, **Mel McDaniels** and **Freddy Hart**.

ABC/Dot follows at 3 p.m. with **Narvel Felts**, **Jimmy Gateley**, **Barbara Mandrell**, **Tommy Overstreet**, **Sue Richards** and **Randy Cornor**.

At 7 p.m., MCA goes with **Bill Anderson**, the **Po' Boys**, **Mary Lou Turner**, **Nat Stuckey**, **Little David Wilkins**, **Jeanne Pruett**, **Joni Lee**, **Conway Twitty**, **Jessica James**, **Loretta Lynn** and **Kenny Starr**.

Phonogram/Mercury climaxes Thursday's schedule with a 9:30 p.m. show starring **Johnny Rodriguez**, **Jacky Ward**, **O.B. McClinton**, **Nick Nixon**, **Cledus Maggard**, **Megan**, **Joel Sonnier** and **Reba McEntire**.

A 10 a.m. show by RCA inaugurates Friday's entertainment. Featured are **Danny Davis** and the **Nashville Brass**, **Dickey Lee**, **Ronnie Milsap**, **Ronnie Prophet**, **Dave** and **Sugar**, and **Vernon Oxford**.

Hickory follows with a 3 p.m. set highlighting **Don Gibson**, **Don Everly**, **Jim Chesnut**, **Carl Smith** and **Rachel Sweet**.

Then comes Columbia/Epic/Monument/Lone Star with a 7 p.m. show with performances by **Brush Arbor**, **Katy Moffatt**, **Joe Stampley**, **Jody Miller**, **Johnny Paycheck**, **Johnny Gimble** and **Charlie McCoy**.

The Nashville Songwriters Assn. tops off the night with a 9:30 p.m. showcase of **Harlan Howard**, **Marijohn Wilkin**, **Don Robertson**, **Gov. Jimmie Davis**, **Pee Wee King**, **Redd Stewart**, **Ernest Tubb** and **Bill Anderson**.

Saturday brings the "This Is Your Country" show at 10 a.m. and the **Reunion** show at 2 p.m. The latter performance brings back some of the alltime great country stars.

For those who haven't overdosed on music by Sunday, there's the **Fiddlin' Contest** from noon to 6 p.m. with such entrants as **Wilma Lee** and **Stoney Cooper**, **Kirk McGee** and **Herman Crook**, **Marty Robbins**, **Howdy Forrester**, **Johnny Gimble** and **Porter Wagoner**.

GERRY WOOD

L.A. NARAS

• Continued from page 6

and **Tommy Tedesco**, instrumentalists; **Neal Hefti** and **Bill Holman**, leaders; **Denny Diante** and **Joe Wissert**, producers; **Howard Greenfield** and **Ron Kramer**, songwriters; **Milt Larsen** and **Lennie Weinrib**, spoken word; **Ray Charles** and **Marilyn Jackson**, vocalists; **Don Christlieb**, **Rick Lesemann** and **Leonard Rosenman**, classical. **Butler**, **Cato**, **Larsen**, **Charles** and **Christlieb** were voted to a second term.

Cloud 9 Disco Will Open June 12 At Knott's Farm

LOS ANGELES—Knott's Berry Farm in Buena Park opens a disco, the Cloud Nine June 12.

The facility will be located at Knott's new Roaring 20s Airfield, disguised within a 1920-style airplane hangar. Inside, the disco-ballroom will be plushly decorated with several of the best disco effects, even including, appropriately, a suspended cloud ceiling hanging over the large sunken dance floor, planned for some 800 dancers.

Knott's will feature live rock



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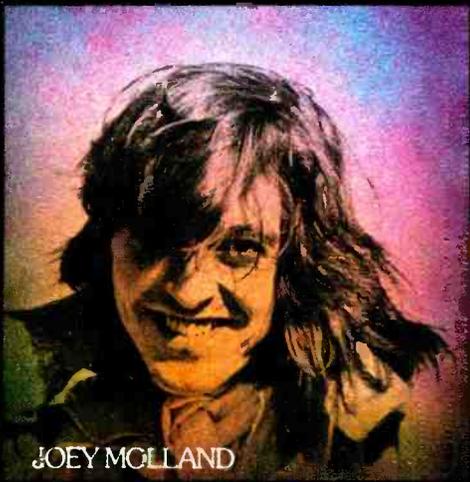
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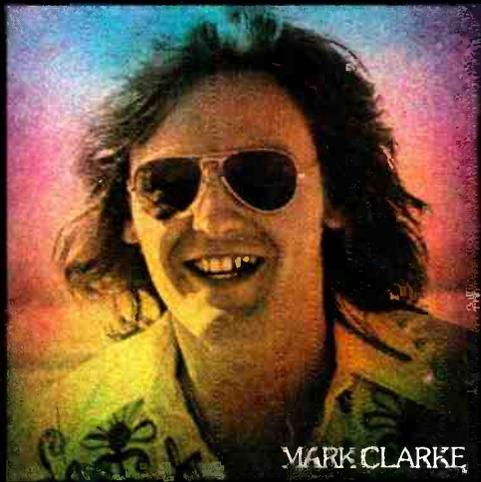
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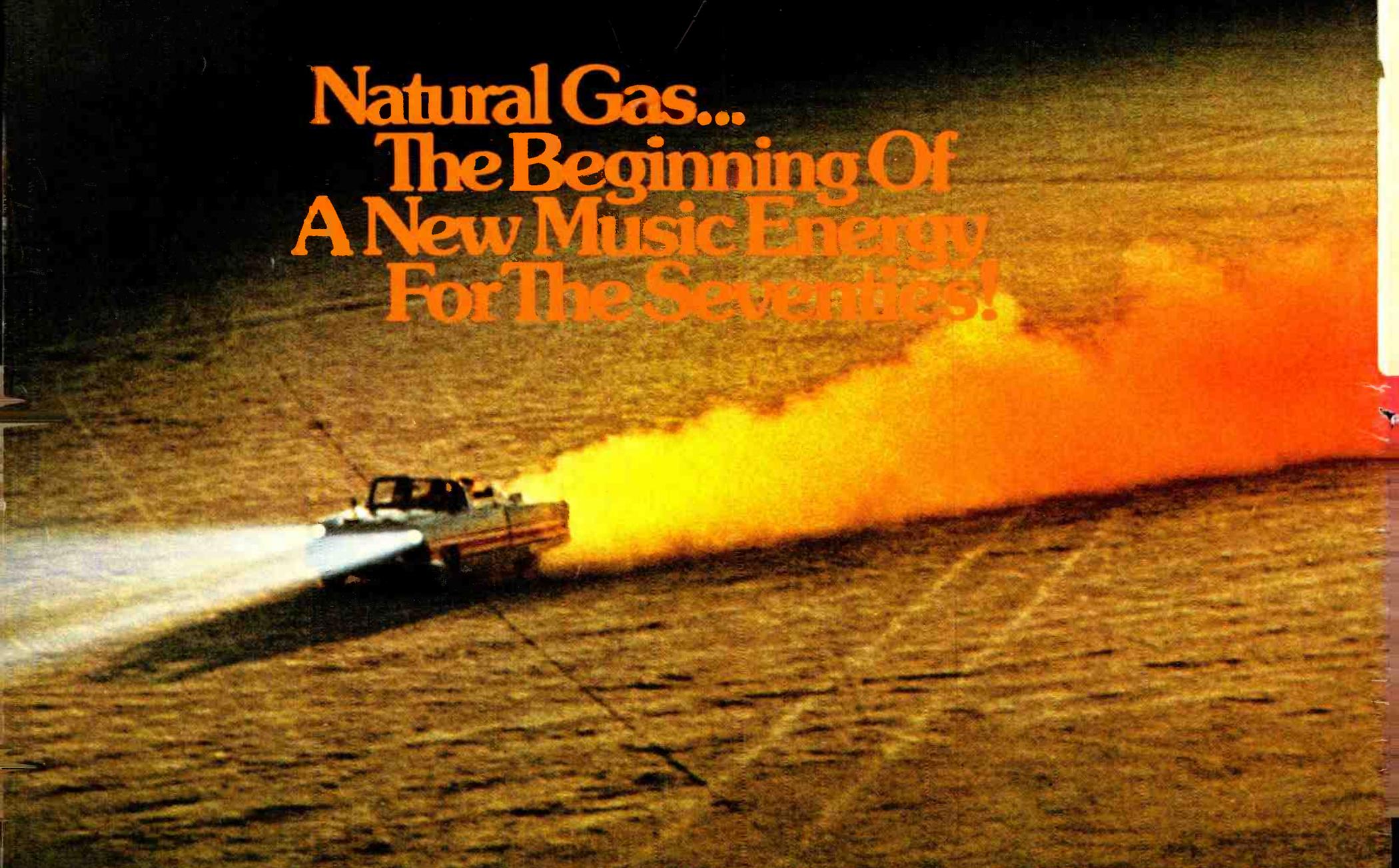


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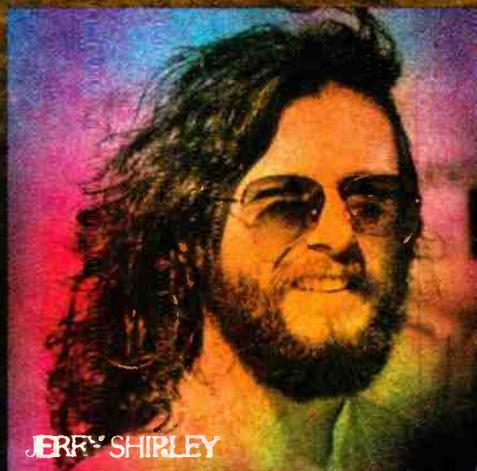
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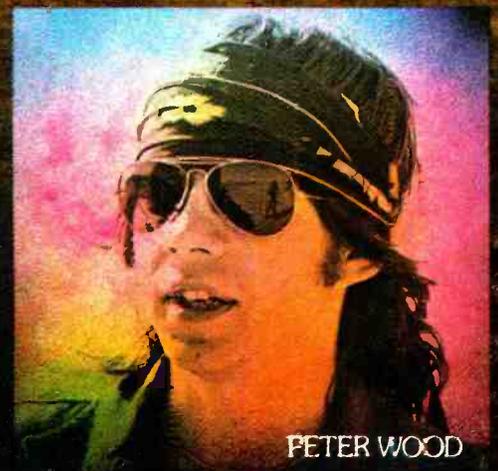
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