

# Billboard

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82<sup>nd</sup>  
YEAR

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## Japanese Royalties Leap 22% In a Year

By ALEX ABRAMOFF

TOKYO—Royalty collections by JASRAC, the Japanese Society of Rights of Authors & Composers, rose 22% for the year ended April 30 to a total of \$39.4 million, or almost 12 billion yen.

Of this amount, \$9.2 million came from performance fees, JASRAC reports, and \$30.2 million from publication and mechanical royalties.

## Broadway Producers Tee Their Own Label

NEW YORK—Producers of Broadway musicals have created their own promotional record label, Shubert Alley Records, in a double-barreled move aimed at reducing their dependency on commercial labels for exposure and to give possible added impetus to shows which they feel would stand a greater chance of survival if the public received early exposure to the music.

Plan behind the formation of the non-profit company is to select, record and release tunes from new Broadway musicals in advance of

(Continued on page 12)

Performance fees showed an increase of 11.2% over the previous year, while income from publications and mechanicals rose by 26.5%.

The breakdown of income from performing fees is as follows: general performances, \$6.2 million; broadcasting (including television), \$2.6 million; films, \$89,548; wired diffusion, \$168,598; from foreign countries, \$98,175. Revenues from

(Continued on page 53)

## Earnings By Warner At A New High

By STEPHEN TRAIMAN

NEW YORK—The records/music division of Warner Communications Inc. (WCI) produced more than 54% of corporate income and nearly half its sales in the second quarter, the best in its history. Across-the-board increases were registered from Warner Bros., Elektra/Asylum and Atlantic, WEA and WEA International, and Warner Bros. Music.

(Continued on page 8)

## Ramada Inns Widen Disco Operations

By RADCLIFFE JOE

NEW YORK—Buoyed by the success of three pilot discotheques in its hotels at Ann Arbor, Mich., Indianapolis and Moorhead, Minn., the Ramada Inn Corp. is converting into discos at least 20% of the entertainment rooms in its company-owned hotels nationwide.

First disco in the sweeping expansion is in the firm's newest hotel at Alexandria, Va., where an ultra-modern discotheque features both recorded music and live bands.

According to Key Howard, director of entertainment for the 70 corporately owned Ramada Inns across the country, decision to use the blend of live and recorded music developed out of careful research by the company as to the entertainment format most acceptable to disco audiences.

The equipment at the Alexandria disco includes Technics turntables, a Disco Scene mixing deck, an SAE

(Continued on page 39)

## PRE-1972 RECORDINGS INVOLVED

# Illegal Dupers Hit By Federal Court

By IS HOROWITZ

NEW YORK—Unauthorized duplicators have lost yet another round in their continuing battle to copy and sell pre-1972 recordings belonging to others.

The U.S. District Court in Albany has dismissed a suit brought by a New York firm to enjoin the Justice Dept. from prosecuting such entrepreneurs.

The complaint, directed at Attorney General Edward H. Levi, attacked the government's position that duplicators could not claim legality under the compulsory license provision of the Copyright Act, even if they tendered mechanical royalty payments to publishers.

In the action, plaintiff Ginette Gramuglia of Michelle Audio Corp., also claimed that proposed prosecutions violated their constitutional rights by imposing prior restraint and threats of illegal searches and seizures.

Gramuglia's name has occasion-

(Continued on page 12)

## U.K. Clips Its 1st Bootlegging Scot

By BRIAN MULLIGAN

LONDON—The British Phonographic Industry has won its first court case against a Scottish bootlegger and the decision gives the industry body the legal backing it needs to crack down on a growth of trading in illegally duplicated records north of the border.

Before the hearing in the Court of Session in Edinburgh earlier this month, there was some doubt as to whether legal procedures, which have been successfully followed in England, were applicable under Scottish law, even though laws on piracy and bootlegging are the same.

The interim injunction was awarded against Graham Moore of Dundee, Scotland, on behalf of A&M and the group Supertramp.

(Continued on page 53)



PARENTAL GUIDANCE SUGGESTED: Widowmaker is here! The most devastating rock and roll band to come out of England in years. Led by the hard, screaming licks of Ariel Bender, formerly of Mott the Hoople, and Steve Ellis, one of the most renowned British singers, Widowmaker's provocative music has already taken the islands by storm. Widowmaker, UALA 642-G. Now on United Artists Records and Tapes. (Advertisement)

## 'Cuckoo's Nest' \$ Ignites Fantasy Label Expansions

By CONRAD SILVERT

BERKELEY—Profits from "One Flew Over The Cuckoo's Nest" will help Fantasy/Prestige/Milestone Records construct a second building to accommodate the company's growing business.

The record label's film division will make its third film, "The Warriors," this fall, notes Saul Zaentz, Fantasy's chairman.

Zaentz says that official tabulations have the domestic distribution rentals for "Cuckoo's Nest" passing \$50 million this year, making the film at least number eight on the all-time worldwide list. A sizable portion of the net profits will be earmarked for the disk operation.

Sales for the first half of 1976 are the second best in the label's history.

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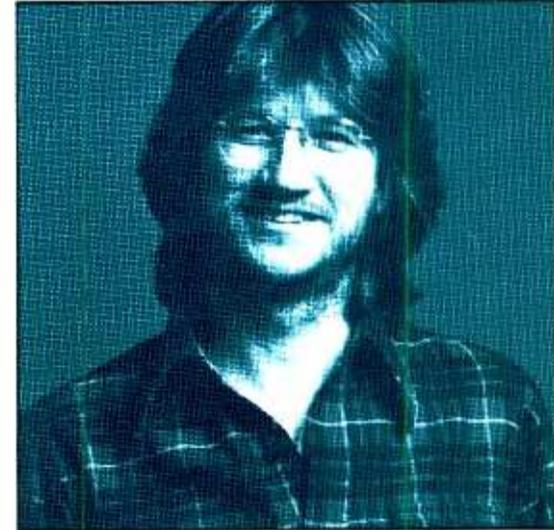
## Germans Eye Policing Musical Programmers

By WOLFGANG SPAHR

HAMBURG—Directors of all German radio and television stations will meet in September to discuss a coordinated method for policing musical programming following reports in German radio magazines of airplay abuses and ruses in the broadcasting industry.

Allegations that programmers are arranging huge airplay of their own songs, written under various pseudonyms, and collecting substantial sums in royalties, has created a scandal in Germany and

(Continued on page 53)



From Buffalo Springfield through Poco and the SHF Band, RICHIE FURAY'S clear, high singing, lean guitar lines and compelling songs have charmed rock'n'roll believers while breaking new ground for electric music. Now RICHIE'S on his own, with his most ebullient, ambitious album yet, produced by Bill Schnee and Michael Omartian, and featuring the tight new FURAY band, THE RICHIE FURAY BAND "I've Got A Reason." (7E-1067) (Advertisement)

# OLIAS OF SUNHILLOW

JON ANDERSON



Jon Anderson, the lead singer of Yes, sings for himself on his first solo album, "Olias of Sunhillow." **On Atlantic Records and Tapes**

SD 18180   
© 1976 Atlantic Recording Corp. A Warner Communications Co.

# Motown Terminates Detroit Distributor

By JOHN SIPPEL

LOS ANGELES—Motown Records terminated its Detroit independent label distributorship, Merit Distributors Inc. Wednesday (21). Reason for the split could not be ascertained from Motown of Merit boss John Schlee. Merit had been the Motown distributor since inception in 1959.

The report in Detroit is that Motown will now put a branch in that city. A Motown spokesman would not comment. It would be the label's first branch. Motown shares a distribution point, Together Records, with A&M Records in Atlanta which opened last year.

In another move, in an effort to hurdle the time lag in a crossover record, the Motown family of labels is beefing up its pop promo department.

The enlarged pop department will aim for immediate station recognition of r&b and c&w repertoire, Paul Johnson, vice president of promotion, asserts. Johnson and Joe Isgro, recently named national pop promo chief, returned from a two-week nationwide trip from which the realignment resulted.

(Continued on page 10)

# Profits Down For Dallas Retailers

By JEAN WILLIAMS

LOS ANGELES — Discount record outlets and the sagging economy in the Dallas area are responsible for putting several retail record shops out of business there during the past year, claims Walter Jackson, owner of H&W One-Stop Music in Dallas.

In addition to several of his wholesale accounts failing, Jackson was forced to close five of his own retail outlets in 1975. And his one-stop operation, which grossed \$600,000 two years ago, grossed \$250,000 last year.

In an effort to compete with the discount houses, he is discounting certain records in his two remaining retail outlets, both named H&W Record Shop.

Jackson has also lowered prices to his wholesale accounts. LP prices have dropped from \$4.24 to \$4.14 and tapes from \$5.10 to \$5.

"I dropped prices so that my dealers will realize some kind of discount. My prices were previously six to seven cents higher than the distributors' prices.

Jackson, who opened his first retail outlet in 1965 and the one-stop in 1967, stocks r&b, rock, jazz and gospel. All other product is special ordered.

He explains that gospel has increased in the Dallas area while jazz sales have declined. Gospel sales have increased he says because of radio airplay. On the other hand he claims that gospel merchandise is difficult to get. The reason for jazz's sales decline is lack of radio airplay.

The bulk of his sales comes from r&b product. Some of his biggest sellers are the Ohio Players, the Spinners; Earth, Wind & Fire; Brass Construction and the O'Jays.

Single sales have also declined while LP and 8-track tape sales have increased. Jackson notes that he is

(Continued on page 70)

# CBS Hints Price Rise On Key LPs

By JIM MELANSON

LOS ANGELES—Word that artists Joan Baez and possibly Joe Walsh would be among those signed to CBS' new West Coast label and that chances are good for a suggested list price hike on select superstar LPs by year's end emerged from the label's annual convention here last week.

The confab, held at the Century Plaza Hotel, July 20-24, drew more than 1,000 label executives, staffers and guests from around the world. The get-together was touted as the largest in the company's history.

Also, it was held at a time when

(Continued on page 14)

# U.K. ALBUM PRICES SOAR

By ADAM WHITE

LONDON—A new high in U.K. album prices was reached last week with the announcement by EMI of price increases which will take its standard pop albums to \$5.96, from \$5.32, and its Super Deluxe series to \$6.94 from \$6.23.

Polydor, too, has increased prices. Its Super album line is raised from \$5.25 to \$5.78, and the Deluxe series from \$5.78 to \$6.39. The new Poly-

(Continued on page 56)

# Retailers Welcome To 4 Arista Company 'Dialogs'

NEW YORK—Retailers in four cities are expected to attend regional afternoon "dialogs" scheduled by Clive Davis, Arista Records president. Davis will address the dealers and their personnel in New York, Los Angeles, Chicago and Minneapolis in the series which starts Wednesday (28).

Retailers from each area have been invited to the meetings, where Davis will answer questions and discuss the direction of today's music and Arista's role in the changing direction and the marketplace.

In addition, he'll preview musical

highlights from the label's upcoming fall releases.

Davis begins the meetings Wednesday (28) at the Beverly Hilton in Los Angeles. Two days later (30), he'll address area retailers at Chicago's BBC Club.

On Monday (2), Davis will make a special visit to Minneapolis for Heilicher Brothers' annual Musicland Convention, where he'll be the featured speaker. Also scheduled for this confab is a showcase by the Movies, one of Arista's newest acts.

The wind-up afternoon dialog will be held at New York's Park Lane Hotel, Wednesday (4).

# Casablanca Into Jazz Via Douglas Deal

LOS ANGELES — Casablanca Records has thrown its hat into the jazz ring in a continuing deal for U.S. distribution of Douglas Records. In a binder with Neil Bogart, veteran jazz label owner/producer Alan Douglas will supply approximately 20 archive and current jazz packages by year's end.

Currently shipping to distributors are three vintage albums, a 1964 reissue twofer by Eric Dolphy which lists at \$7.98 for LP or tape and single albums by John McLaughlin circa 1972 and the Last Poets' "Jazz-poetry." All Douglas single albums list for \$6.98 on record and \$7.98 for tape.

"By the end of August, we will ship a five-album series, which we'll call "Wildflowers," in that these contemporary musicians have had a hard time penetrating the commer-

cial market," Douglas says. "But the recent emphasis on 'loft music' is helping these groups who harbor in New York. In one week, we recorded 22 different groups at Studio Riverbea. Loft music is kind of like the old rent parties, where musicians enjoyed as well as benefitted," Douglas explains.

"Each loft LP is five or six groups done live. Michael Cuscuna assisted in producing the sessions. He's joined Douglas full-time as associate producer. Ron St. Germaine recorded them and he's our house producer.

"We recorded Sonny Murray, Bayard Lancaster, Air, Sam Rivers, Anthony Braxton, Ken McIntyre, Marion Brown, Randy Weston, Oliver Lake, Julius Hemphill, Jimmy Lyons, Roscoe Mitchell, Kalaparusha, Hamiet Bluiett and other lead-

# Frankie Crocker Indicted In N.J.

NEWARK—Frankie Crocker, program director of WBLS-FM in New York and formerly one of the nation's top black disk jockeys, was indicted by a federal grand jury here Thursday (22) on charges of perjury.

The grand jury, which has been spearheading a nationwide probe into alleged payola in the music industry, charged the 32-year-old

Crocker with two counts of perjury for denying he received more than \$10,000 in cash payments to promote recordings.

A WBSL spokesman said that Crocker yielded his role as a disk jockey the beginning of this year to concentrate on his responsibilities as the station's program director.

The first count charged that Crocker lied when he denied receiving \$10,000 from an independent record promoter, Ellsworth Groce of Teaneck, N.J., in 1974 and 1975. The indictment said that Groce, who is also known as "Rocky G," promoted records of numerous companies including Capitol Records, Playboy Records, Curtom Records and Babylon Records.

The second count accused Crocker of perjury when he denied getting \$400 from Harry Coombs, a promotion executive for Philadelphia International Records, in December 1973.

The indictment said that Crocker appeared before the Newark grand jury last September and October.

Neither Groce nor Coombs was charged with wrongdoing in the al-

(Continued on page 10)

# N.Y. Times Mulls Selling Pub Firm

By IS HOROWITZ

NEW YORK—The New York Times is considering spinning off its music publishing subsidiary, not quite three years after it launched the enterprise and acquired the Metromedia Music catalogs.

Trade rumors that a sale is likely were confirmed by Sydney Gruson, Times executive vice president in charge of affiliated companies.

"The possibility of selling it (The New York Times Music Publishing) has been discussed," Gruson admits. "A number of people have made offers, talks have been held, but no plans for a sale have been made as of this moment."

Gruson did say that "talks will continue."

Only recently the publishing firm headed by Murray Deutch trimmed its professional staff, but indicated that the move was merely designed to divert funds to finance co-publishing deals (Billboard, July 10). Deutch denied that any retrenchment was contemplated.

Nevertheless, it is known that some deals engaged in by the publishing house panned out less than

(Continued on page 12)

# Direct To Disk Recording Stages a Comeback in Calif.

By ALAN PENCHANSKY

CHICAGO—Direct to disk recording is staging a comeback as a growing number of performances captured without magnetic tape are appearing on audiophile labels.

Sheffield Lab Records of Santa Barbara, Calif., which resurrected the technique in 1968, is readying four new releases—as many direct disk recordings as the label has produced in its history.

And since the beginning of the year two new direct disk manufacturers have appeared.

M & K Sound, Inc. of Los Angeles, a manufacturer of sub-woofer

loudspeakers, is distributing its two new direct disk LPs through the company's network of more than 100 audio outlets.

Crystal Clear Records, a San Francisco label, premiered its "Direct Disco" album at CES, where it was adopted as a demonstrator by a number of equipment manufacturers.

By the fall, Orion Marketing, Ltd. of Pismo Beach, Calif., promises the first in a series of direct to disk demonstration albums it will offer audio retailers. The firm previously had

distributed Sheffield's "I've Got the Music In Me," featuring Thelma Houston and Pressure Cooker, as the "perfect demonstration disk."

Since each album side as it is fed immediately to the lathe must be a continuous, real time performance, there are distinct artistic limitations to this throwback process. Direct disk recording allows no editing, overdubbing, sweetening, remixing, etc.

But, it is claimed, the technique creates disks with wider dynamic range, less distraction and better

transient response than those mastered from magnetic tape.

"Everytime you add something to the sound chain it causes degradation," Ken Kreisel of M&K Records succinctly states the case for direct mastering. In his effort to alter the original sound as little as possible, Kreisel recorded the L.A. group Joe Marcinkiewicz and Blu, using a totally passive custom board and transformerless microphones, as well.

Ed Wodenjak, president of Crystal Clear Records says inferior play-

(Continued on page 34)

AT MEXICAN CONCLAVE

# CBS Intl Conceives New Latin Operation

By MARV FISHER

PUERTO VALLARTA—CBS International, via its new OLA operation (Operation Latino Americana), mapped out short- and long-term basis formulas for greater penetration into the Hispanic market during its first meeting here, July 15-19.

It was called a mini CBS convention (prior to the company's main worldwide gathering at the Century Plaza in Los Angeles, July 15-20). But according to the tone, enthusiasm and projections by more than 40 different executives representing seven different territories under the CBS Latin umbrellas, it was a major step into the future.

For the first time since CBS started to coordinate the tightening of its links over the expensive market six years ago, Brazil was in-

cluded in the proceedings, indicating a greater drive by the company to launch substantially more product from this part of the world. Spain was also invited to attend, proving the European country is a much greater factor in this market than it is in its own backyard.

Keynoting the four-day session was Manuel Villareal, vice president of CBS International and OLA, whose main headquarters is in Mexico City. His plan is, from now on, to not only hold these sessions annually but to step it up on a semiannual basis. "In this business, things change so rapidly that we cannot afford to let a full year go by any longer," he says.

Villareal's setup is broken down into three distinct zones, thereby giving clear-cut servicing—and in-

(Continued on page 58)

# ABC Adopts Product Managers Other Moves Mapped To Convert Red Ink To Black

By GERRY WOOD

NASHVILLE—Moves toward a product manager system, emphasis on regional exploitation and feedback, further evaluation of its roster, and implementation of new marketing techniques are tools utilized by ABC Records in efforts to reverse the firm's red ink financial picture.

The new directions were revealed by Herb Belkin, ABC's vice president of marketing and creative services, on a July 18-20 Nashville trip to meet with ABC/Dot officials here.

The corporate revisions are designed to help create a profit picture out of the \$28 million 1975 loss that

board chairman Jerry Rubinstein has blamed mainly on inventory accounting, excessive returns and writedowns of artist advances (Billboard, May 1).

"We've come through a period that's given everyone associated with the company great cause to reflect on a variety of things that relate to how we do business," Belkin comments.

Noting that a new ABC Records team has been functioning for only a few months, Belkin adds, "We're going to try to be a more innovative organization from a marketing and development point of view."

"We're looking to introduce product managers throughout the whole company, but first the basic support services—advertising, merchandising, graphics, press and publicity, artist relations and development—

(Continued on page 48)

# Copyright Revision Markup Resumes

WASHINGTON—The Kastenmeier House subcommittee's final markup sessions on the copyright revision bill H.R. 2223 have been rescheduled for this week.

Last minute cancellation of a Friday (23) meeting will delay movement of the bill to the full Judiciary Committee, originally targeted for July 2. Left pending is an amendment to exempt the \$8 jukebox roy-

alty rate from review by the Copyright Royalty Commission to be established by H.R. 2223.

Rep. George Danielson (D-Calif.), author of the amendment, has thus far avoided putting his amendment up for a vote, and was not in Washington for the subcommittee's scheduled Friday markup meeting. A similar proposal to freeze the statutory jukebox rate was heavily defeated during passage of the Senate revision bill, S. 22.

# Hotline Correction

LOS ANGELES—Three items in Hotline, Billboard's advance charts and analysis report are incorrectly listed. They should read as they appear on the Hot 100, namely, "You To Me Are Everything" by the Real Thing on United Artists, 86; "You To Me Are Everything" by Broadway on Granite, 88 and "Today's The Day" by America on Warner Bros., 91.

The UA single was accidentally omitted from Hotline, with the Granite disk listed at 86 when it should be 88 and the WB single at 88 when it should be 91.

# ATLANTA NARAS MEET

## Seek To Unite Area Music Industry

NASHVILLE—The Atlanta area music industry is making an effort to unite and promote the area's musical possibilities.

The latest attempt came July 10 during a day-long rap session sponsored by the Atlanta NARAS chapter and attended by a wide cross section of Atlanta's music business and radio leaders. Some 200 persons attended.

Meeting at the Atlanta Hyatt Regency, the participants and panelists agreed that differences of the past must be put aside. Responses from Rhett Walker of WQXI-AM and Elmo Ellis of WSB indicated a growing radio receptivity to Atlanta product.

Although the targets of barbs from some musicians, local AFM officials Jim Taylor and Jack Cathcart outlined new union programs aimed at providing a rehearsal hall and recording studio for members and bringing new young talent into the union.

"We're a powerful and dynamic city and should have a powerful and dynamic recording industry," commented Bill Lowery, the Atlanta music industry leader who once was national president of NARAS.

Noting that the participants believe Atlanta has the depth of talent and facilities to grow as a major music center, songwriter-producer Tommy Roe adds, "It's a matter of confidence."

# RSO Readies a Reissue Program

LOS ANGELES—RSO will reissue a collection of classical recordings by the Bee Gees, Cream and Blind Faith.

Tentative plans call for the reissue of both volumes of "Best Of The Bee Gees," the five original Cream albums, the original Blind Faith LP that featured Eric Clapton, Stevie Winwood, Ginger Baker and Rich Grech and an Odessa album. Release is expected in the fall.

# Executive Turntable

Larry Harris named vice president and general manager of CBS' new West Coast-based label, whose name has not yet been determined. He was most recently vice president, business affairs and administration, CBS Records. Harris will relocate to L.A. sometime in September. . . . At MCA Records Nashville office, Jack Parker upped to vice president, a&r and Chic Doherty elevated to vice president, operations. Prior to the new appointment, Parker was the director of artist development and formerly district manager for MCA in the Midwest. Doherty's involvement with the company began 30 years ago, working for the Decca label in New Orleans. He was district manager in Dallas before moving to the Nashville office in 1970. . . . Mimi



Harris

Gregory named national sales manager of Cayre Industries' American division, including Salsoul, Salsoul Disco, Bethlehem and Differant Drummer, from assistant to Arista's marketing vice president. . . . John Boylan has been named executive producer West Coast, a newly created post at Epic. He will be responsible for the production of current and newly signed acts. His involvement will also include overseeing the production of specific label artists recording on the Coast. Boylan formerly operated as an independent producer. . . . Barbara Harris moves to ABC as artist relations director, East



Gregory

Coast, from a similar position at Atlantic. . . . At CBS International, Richard Simmel promoted to director, planning, from director, administration, and Ron Chaimowitz upped to director, development, from manager, business development. . . . Joe Robinson joins Warner Bros. Records as a staff writer. He will be involved with the creation of artist biographies, advertising copy and working on Waxpaper, the label's promotional magazine. . . . Nancy Eddo named promotion coordinator, a new post at Ranwood Records. In her position she will be responsible for coordinating radio promotion, artists' tours



Boylan

and news releases. Eddo previously worked in local theater productions. . . . Staff changes at Chrysalis Records include Linda Steiner being upped to East Coast manager of artist development and publicity and Sherry Reed joins as assistant director of national artist development and publicity. Steiner has been with Chrysalis artist services for five years and served as vice president of Casi Productions, a Chrysalis subsidiary. . . . Steve Owen, West Coast custom sales manager at Springboard International, has left due to the elimination of the post. . . . Joyce Records has hired Carol Archer as national



Harris

promotion director. She formerly held the music director post at KIIS in Los Angeles. She will be based in L.A. at Nehi Record Corp. . . . Bob Dombrowski leaves Capitol as national artist relations manager. He had been with the label 10 years. . . . In a reconstructing of Atlantic publicity department, Carol McNichol is named East Coast publicity manager, promoted from tour publicist; Bob Kaus is tour publicist, joining earlier this year from Cashbox; Art Collins is publicity assistant, and Arthur Levy is chief writer, all in New York. Jane Ayer is promoted to West Coast publicity manager from publicity dept.

assistant. . . . Marion Somerstein joins ABC as publicist, East Coast, from national publicist at Atlantic.

★ ★ ★  
Veteran publishing man Errol Sober appointed general professional manager for Blendingwell Music, publishing arm of Lifesong Records. . . . Cory Robbins named to post of professional manager at Midsong Music, publishing wing of Midland International. . . . Susan Kapner joins the professional department of Peer-Southern Organization in Hollywood as professional liaison between the firm and record producers as well as a&r personnel with labels. She will also assist in acquiring new writers. . . . Connie De Nave has taken the position of consultant to the rock booking agency World Wide Artists. Formerly president of her own p.r. firm, International Media Associates, Inc., she was one of the original founders of Premier Talent. . . . Bruce Wayne, former vice president, management for the Robert Ellis organization, has joined Far Out Management to help with career development for the L.A.-based firm's roster of acts. . . . Ross Burdick resigns from manager's post at West Coast office of International Record Dis-



Chaimowitz

(Continued on page 61)

# \$12½ Mil In Grants Bared By Govt.

By ED HARRISON

LOS ANGELES—A "hold the line" budget of \$12.5-\$13 million in music grants for fiscal year 1977 is reported by Nancy Hanks, chairman of the National Endowment For The Arts.

According to Hanks, the music grants are the single largest endowments, with a major commitment to professional symphony orchestra and opera companies, fellowships for composers, librettists and translators and jazz/folk/ethnic programs.

Southern California music programs will receive \$322,500 of the total budget with the largest single grant of \$150,000 awarded to the Southern California Symphony-Hollywood Bowl Assn. for programs by the Los Angeles Philharmonic Orchestra.

The money will be utilized to support symphonies for youth, in-school concerts, youth and inner-city concerts, concerts at community colleges, open house at the Bowl and the Music Docents Program.

"These grants represent a broad range of arts programs, from major symphony orchestras to individual dance fellowships, and are representative of the vitality of the arts and of the important contribution they make to life in the region," says Hanks.

The grants for Southern California were awarded during the transition quarter between the government's old and new fiscal years.

The total federal budget for all the arts (dance, museum, theater and special projects) will total \$85 mil-

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Vol. 88 No. 31

### STAX CASE CONTINUES

# \$2.5 Mil Fee a Puzzler At Trial

By ELTON WHISENHUNT

**RCA To Convene On Coast**  
NEW YORK—RCA Records expects more than 500 on hand for its diamond jubilee national convention opening Tuesday (27) at San Francisco's St. Francis Hotel.

Only formal address from the label will be president Ken Glancy's keynote, setting the tone for the four-day meeting by capsuling the company's 75-year history from its origin in 1901 as the Victor Talking Machine Co., through release of the first Enrico Caruso records in Amer-

For a special RCA report, see pages 26-27.

ica in 1903 and its acquisition by RCA in 1929, to the present profit turnaround of the last few years.

Jack Kiernan, division vice president, marketing, instituted plans for the meeting, with coordination by Jack Burgess, division vice president, market research.

Among label artists to perform for the company's full sales, promotion and a&r force; its Canadian, Japanese and U.K. affiliates; and invited guests, are the Starland Vocal Band, Waylon Jennings, D.J. Rogers, the Tymes, David Banks, Rhythm, Rosie and Free Beer.

First day's sessions Wednesday (28) will cover artist development, management/booking/promotion and black, country and MOR radio.

One of the highlights will be a product presentation on video and film on Thursday along with meetings on marketing and a&r for RCA and its affiliated labels.

## RCA EXEC KNOCKS DISK

By RADCLIFFE JOE

NEW YORK—Despite the rush by a growing number of record companies to push \$2.98 12-inch disco singles on the consumer market, this medium is drawing its detractors.

Dave Todd, for example, head of disco promotions at RCA Records, and a former disco deejay, feels that the applications of the new 12-inch single, introduced to the market by Salsoul Records last May, are restricted to use by disco deejays, and discerning audiophiles attracted to its greater fidelity.

"However," he argues, "beyond an occasional case of curiosity, the

(Continued on page 39)

MEMPHIS—A former Stax Records official testified that Al Bell ordered payments of \$2.5 million and \$110,000 to producer-distributor Johnny Baylor in 1972, but he did not know what the payments were for.

Edward Pollock, former Stax vice president for finance, testified the two amounts were recorded on Stax's income tax return but were not explained on the return.

Pollock said Bell ordered the payments and told him at the time they were based on "an oral contract."

Pollock testified he "thought the payments were for product sales and promotion services." However, he admitted during cross-examination in the bank fraud trial that Baylor never produced a record that justified the large payment.

Pollock testified that Baylor's biggest seller during that period was "probably Luther Ingram's 'If Loving You Is Wrong, I Don't Want To Be Right.'"

Baylor is developing as the mystery man in the trial of Bell and Joseph P. Harwell, whom the U.S. government charges conspired to defraud Union Planters National Bank of \$18 million in loans.

Early testimony in the trial has disclosed that Baylor was arrested at

the airport in Birmingham, Ala., in 1972 by IRS agents who confiscated \$130,000 he was carrying in cash along with a \$500,000 check.

The seizure prompted government agents to begin a payola investigation of the record industry. Stax has not been charged with any payola involvement, however, and no mention of the investigation can be made to the jury, U.S. District Judge Harry W. Wellford ruled at the beginning of the trial.

Edward King, the government agent who testified about the seizure, said at the time Baylor was arrested he was quoted as saying he was a writer-producer for KoKo Records, a subsidiary of Stax.

Pollock testified that Baylor had a distribution agreement with Stax, and was paid on the basis of the gross number of records shipped to distributors, not the number sold. Pollock testified that was an unusual procedure in the record industry.

Another witness, Paul D. Gibson, a former Union Planters National Bank officer, testified he and Harwell "made up" financial statements for Bell in order to get bank loans.

Gibson is serving a one year and one day sentence on bank fraud charges at Maxwell Air Force Base

(Continued on page 12)

## Cassettes & Tape To Get Folsom Prison's Approval

By JEAN WILLIAMS

LOS ANGELES—Despite the current ban on records at Folsom prison in Represa, Calif., inmates may soon have recorded music via cassettes to go along with any outside professional entertainment they already enjoy.

Plans are underway at the maximum security prison for men for cassette players and tapes to be purchased through the institution, says Rudolph Rutherford, administrative assistant to the warden.

He explains that cassettes will present the least security problem, the reason for the cassette only policy.

Inmates will be allowed to purchase cassette players from the inmate canteen. Rutherford notes that the prisoners will have input into the tape selections, and consideration will be given to all ethnic groups.

At Chino prison for men in Chino, Calif., Marvin Ryer, administrative assistant to superintendent Bertram Criggs, says inmates are permitted to have record players, tapes and other forms of recorded music.

The minimum security prison currently has 750 inmates. Ryer explains that under normal circumstances, friends and family members are allowed to bring or send recorded material to prisoners. Regulations governing recorded music differ with different prisons, he says.

Professional Entertainers for Prisoners (PEP), a non-profit organization in Los Angeles which is visiting both prisons, is attempting to keep inmates abreast of changes in the music and entertainment worlds.

It is also set up to offer prisoners direct contact with recording sets.

(Continued on page 41)

## Pop Series Keys Expansion Of CTI Label

By JIM FISHEL

NEW YORK—After months of immobility, sorting out the legal fine points of its split from Motown Records, CTI Records has introduced a pop series, opened an office in Los Angeles and initiated marketing moves aimed at getting the label extra exposure and identity.

According to Jerry Wagner, vice president of marketing, the label is very conscious of the future and longevity of its artist roster.

In order to prolong the careers of its acts, CTI has added its own regional marketing staff (five throughout the U.S.) and opened the promotion-marketing office in Los Angeles.

"In the past few months, we have added several new acts to take the place of ones that we lost to other la-

bels," Wagner says. "These include session singer Patti Austin, guitarists Alan Holdsworth and Grant Green, composer-arranger Dave Matthews, trombonist Urbie Green, pianist-composer-arranger Lalo Schiffrin and Sea Wind, a jazz-progressive soul band from the West Coast.

"When we broke off with Motown, we retained all of our artists, except Grover Washington Jr., Hank Crawford and Ron Carter." Still, Wagner says, these artists are considered members of the CTI lineup. Motown continues to distribute product by these artists.

"We treat them the same as we do our exclusive artists and tell our independent distributors to promote them the same," Wagner states. "The only difference at all is the fact

that Motown distributes the records."

Wagner says the initiation of a pop series is a natural progression for the label, since it will show people that CTI is more diversified and not exclusively a jazz label.

Initial release in the pop series (the CTI-PS 5000 line) was Lalo Schiffrin's "Black Widow." Next two artists slated for pop releases are Dave Matthews and Patti Austin.

The only difference with these LPs will be the packaging. It will differ from the trademark gatefold CTI album and only be two-sided (front and back) instead of four. Also, the pop series albums will have no information or liner notes on the out-

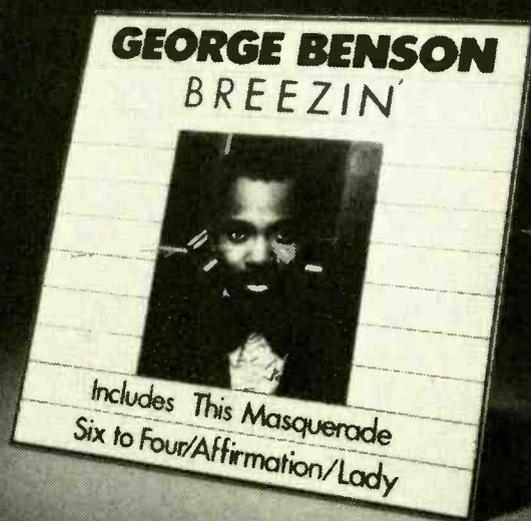
(Continued on page 12)

# Once is Not Enough for George Benson!



After 7 weeks  
as a No. 1 Jazz album  
and 4 weeks as a No. 1 R&B album,  
George Benson's Breezin  
is this week's No. 1 Pop album.

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## George Benson's Breezin

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Produced by Tommy Li Puma for Warner Bros. Records. BS-2919



Ken Fritz Management  
Ken Fritz/Dennis Turner

# Warner Earnings Bloom Sharply

Continued from page 1

In a rare "summit meeting" here, in conjunction with the release of the quarterly financial figures by WCI chairman Steven Ross, the corporate music quintet—Atlantic chairman Ahmet Ertegun, WB chairman Mo Ostin, E/A chairman Joe Smith, WEA president Joel Friedman and WEA International president Nesuhi Ertegun—waxed equally enthusiastic over the coming six months.

For the three months ended June 30, the records/music division posted pretax profits of \$15.84 million, an unprecedented 71% increase from the \$9.263 million a year ago. Revenues were up 43% to \$96 million, versus \$67.177 million in 1975. For the first six months, earnings rose 50% on a 30% sales increase, best first half ever.

In the March-June period, not historically a strong one in the record industry, the WCI music arm produced 54% of corporate income of \$29.39 million, compared with only 44% of last year's \$21.139 million. Both figures are before corporate expenses, with record net income of \$16 million some 21% ahead of the \$13.3 million earned for the corresponding 1975 period.

With operating revenues of \$96 million, the records/music division produced 49% of the corporate total of \$194.6 million, which was 26% ahead of the 1975 quarterly figure of \$154.7 million when music represented only 43% of total sales.

In the first six months, the WCI music division with \$181.2 million accounted for 48% of the corporate sales total of \$376.6 million. This was a 15% increase from the 1975 first half total of \$326 million, when music produced only 43% of operating revenues. Music income from operating units topped \$29.9 million for January-June 1976, about 50% of the corporate total of \$59.3 million, compared with \$19.9 million from music the prior year, about 45% of the WCI figure of \$44.6 million.

Total domestic record/tape sales were the highest of any quarter to



On hand at Warner Communications Inc. headquarters in New York for announcement of record music division and corporate sales and earnings for second quarter, from left, are E/A chairman Joe Smith, Atlantic chairman Ahmet Ertegun, WEA International president Nesuhi Ertegun, WEA president Joel Friedman and WB chairman Mo Ostin.

date; WEA International posted sales increases of 32% and earnings were 35% over the 1975 period, while Warner Bros. Music saw revenues rise 30%.

"We have a solid business because we have a spread of artists without relying on just a few," notes David Horowitz, WCI executive vice president, looking ahead to summer/fall releases from the combined labels' Jackson Browne, Judy Collins, Eagles, Emerson, Lake & Palmer, Roberta Flack, Fleetwood Mac, the Spinners, the Staple Singers, Richard Pryor, Linda Ronstadt, Steve Sills and Neil Young, Gary Wright, Frank Zappa and Led Zeppelin.

Calling the first sell-through figures from the "Summer Gold Rush" of 74 albums by 43 artists "unbelievable," Joel Friedman says "we beat everyone on the street, and the timing couldn't have been better." Reports on sales for the first three weeks in July give the third quarter an excellent start, he notes.

Acknowledging the growth of prerecorded tape sales, particularly in the last few months, Friedman in the next 30 to 60 days will kick off a test campaign, making available to customers on an optional basis "long box" packaging. Based on success of Army/Air Force Service usage, he expects it both to reduce pilferage

and increase sales for dealers who participate in the test.

Addressing himself to the lowball pricing situation here and elsewhere, Friedman emphasizes that it's the labels' obligation to create a climate where both the rackjobber and dealer can both make a profit.

"There's absolutely no policy shift on co-op dollars and where they're to be spent," he maintains. "We're constantly questioning the effects of the media mix and urge our customers to investigate everything—radio, tv and print. We know print works best in a tight geographical area like New York City, but in a spread-out situation like New Jersey, for example, radio may be better."

Looking abroad, Nesuhi Ertegun foresees the WEA International structure in place by 1978, with only two or three more countries due for WEA companies. "We're now in 11 countries with our own companies, covering about 88% of the world market," he notes. He pointed to strong business in the U.K., Germany, Holland, Japan and Italy despite the varying economic conditions, and crediting the combination of strong U.S. product from the three labels, as well as more local hits.

WCI's Horowitz put the bright financial picture for the music division in perspective: "The climate of our company seems to turn our record division executives on. We're different from the competition in the respect that there is no corporate blueprint they have to follow. We encourage them to swing creatively and 'friendly competition' does the rest."

## DISCLOSE FACTORS IN MORSE LOSS

NEW YORK—An inability to anticipate a downturn in market conditions, triggered by the global recession of 1974, has been cited as one of the prime factors behind Morse Electrophonic's \$36.5 million loss in fiscal 1976 (Billboard, July 24).

This, coupled with fierce competition from arch industry rival, Caphart—currently negotiating a merger with Lloyd's—has sent Morse, one of the nation's largest and best-known suppliers of mid-fi stereo equipment, into a tailspin that could affect the entire industry.

Beyond releasing figures of its  
(Continued on page 43)

## Label's Income Off

LOS ANGELES—Golden Crest Records Inc.'s reported income for the year ending April 2 slipped from \$267,279 on sales of \$4 million the previous year to \$233,824 on sales of \$4.1 million. Net shares equalled 26 cents, down from 29 cents.

# Market Quotations

As of closing, Thursday, July 22, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	32	290	36%	36%	36%	+ 1/8
9%	4%	Ampex	10	222	9%	9%	9%	Unch.
9%	2%	Automatic Radio	9	17	7%	7%	7%	- 1/4
20%	10%	Avnet	8	220	20%	20%	20%	+ 3/8
25%	15%	Bell & Howell	—	55	20%	20%	20%	- 1/8
61	46%	CBS	12	252	59%	59%	59%	Unch.
7%	4%	Columbia Pic.	6	65	5%	5%	5%	+ 1/8
16%	8%	Craig Corp.	6	151	15%	14%	15	- 1/2
63	50	Disney, Walt	23	735	51%	50%	51%	+ 1 1/2
5%	3%	EMI	13	45	4%	4%	4%	+ 1/8
26%	21	Gulf + Western	5	293	24%	23%	24%	Unch.
7%	5	Handeman	12	14	6%	6%	6%	+ 1/8
27	14%	Harman Ind.	5	15	20%	20	20	- 1/8
8%	3%	KTLT	6	4	7 1/2	7 1/2	7 1/2	- 1/8
11%	7	Lafayette Radio	7	8	8%	8%	8%	+ 1/8
25%	19%	Matsushita Elec.	18	22	22%	22%	22%	+ 1/8
36%	29%	MCA	5	257	32%	31%	32	Unch.
15%	12%	MGM	7	34	13%	13%	13%	Unch.
65%	53%	3M	24	405	59	58	58 1/2	Unch.
59	41%	Motorola	31	133	56%	55%	55 1/2	+ 1/8
33	19%	No. Amer. Philips	8	70	31%	30%	31%	+ 3/8
23%	14%	Pickwick Internl.	4	31	20%	19%	20	- 1/8
5	2%	Playboy	25	1	3 1/2	3 1/2	3 1/2	Unch.
30%	18%	RCA	15	647	29%	28%	29%	- 1 1/2
10%	8%	Sony	30	844	9%	9%	9%	- 1/8
40%	16	Superscope	7	232	22	20%	21%	+ 1 1/2
47%	26%	Tandy	11	225	36%	35	35%	- 1/8
10%	5%	Telecor	8	11	7%	7%	7%	- 1/8
4%	1%	Telex	11	229	3%	3%	3%	+ 1/8
7%	2%	Tenna	13	57	3%	3%	3%	Unch.
12%	8%	Transamerica	10	324	11%	11%	11%	- 1/8
15	8%	20th Century	6	112	9%	9%	9%	Unch.
25%	17%	Warner Commun.	6	37	20%	20	20	- 3/8
40%	23%	Zenith	17	122	34%	33%	33 1/2	- 1/8

### OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
—	—	3%	3%	M. Josephson	7.40	2	7%	7%
3.60	68	11%	12%	Schwartz Bros.	12.73	—	4%	4%
0	14	12%	13%	Wallich's M.C.	—	—	1/16	5/16
3.04	—	2%	2%	Kustom Elec.	7.24	—	2%	3%
4.17	—	%	%	Orrox Corp.	0	0	%	%
8.38	1	6%	7%	Memorex	15.88	11	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.

## N.Y. Influx Of Transients Boosts Retailers' Grosses

By JIM FISHEL

NEW YORK—The heavy number of foreign and domestic travelers visiting this city in the summer has presented area retailers with a noticeable increase in business.

The lure of lower prices and greater inventory has helped midtown Manhattan retailers parlay sales to tourists.

In most cases, visitors find the prices here lower than in their own locales. In addition, many travelers find it easy to put several records into their suitcase and their countries don't object to disks being brought in for personal use.

The bicentennial celebration, "Operation Sail" and the Democratic Convention contributed to bringing tourists into the city.

According to Ben Karol of the King Karol chain, the influx of foreigners purchasing records at his Times Square shops has been significant.

He documents this increase by the amount of Canadian currency, in-

ternational travelers' checks and charge slips, showing up in the cash register. Karol says his personnel has

(Continued on page 70)



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## ACT AT TROUBADOUR U.S. Market Aim Of Nippon Label

By ED HARRISON

LOS ANGELES—A progressive Japanese label is making an attempt at generating widespread American appeal for Japanese pop music with hopes of eventually infiltrating the U.S. market.

As its initial steps, For Life Records of Tokyo will showcase singer/songwriter Shigeru Izumiya in a "feeler" performance at the Troubadour Wednesday (28).

Louie Nishijima, director of the label's international department, admits the Troubadour date is only to survey the reactions of record people, press and audience response.

Among Japanese labels, For Life is known as the "rebel." Says Nishijima: "Traditional Japanese labels are square-minded. They don't care to venture out of Japan."

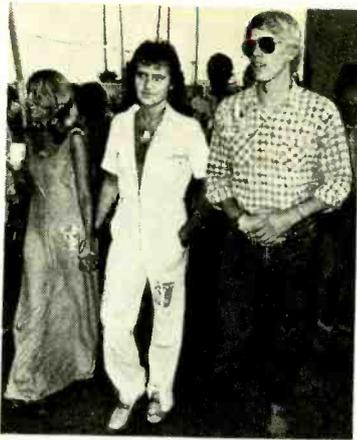
Established in 1975, For Life has only four artists, yet their combined

sales totaled a reported \$32 million the first year. Each of the artists is producer / composer / lyricist / performer.

The label's top selling Yosui Inoue broke all Japanese music industry records when his album sold 1.5 million copies, accounting for \$12 million in sales in 1975, Nishijima says.

In fact, For Life is planning on releasing an Inoue LP in the U.S. early next year, containing English lyrics. Producer Lon Gardner is currently in Seattle working with six instrumental tracks on which Inoue will later add the English translations. The album will be cut in the U.S. with American musicians.

While Nishijima is uncertain about U.S. success, For Life is making plans to open an office in Los Angeles or Seattle with hopes of securing a distribution deal.



**ROCKIN' FORD**—Steve Ford (right), son of President Ford, is showing up at more rock shows than Elton John these days. Here he's backstage at Anaheim Stadium with Gary Wright and the keyboardist's wife, Tina.

## 99-Cent Kiddie Singles In Fall

NEW YORK—Children's Records of America has come up with a series of new prepacks, displays and product for fall release.

The most important innovation by the company is the start of the Sesame Street Top 40 single 99-cent line, which will be shipped in early August.

The four prepacks are "Sesame Street Original Cast Favorites," "Muppet And Monster Stars Of Sesame Street," "Sing And Play Along With Sesame Street's Ernie And Bert" and "Sesame Street Muppets' Introduction To The Alphabet."

totes, which are being promoted through the J.C. Penney catalog. Each contains seven singles.

Another plus to the company's growth is a recent distribution deal with Pickwick Records of Canada, which will include the entire Sesame Street line.

## Crocker Indicted In N.J.

• Continued from page 3

leged Crocker transactions. Last April, Coombs pleaded guilty to an unrelated charge in Philadelphia and was fined \$1,000.

The grand jury, informed sources say, has questioned several disk jockeys from the New York City area in the past year in an effort to find out which companies and executives were making cash payments to disk jockeys and program directors. The sources say that if the disk jockeys cooperated they were given immunity from prosecution.

If they did not cooperate or if they tried to hide the truth, the sources say they would then be indicted.

Since the payola investigation began more than two years ago, only two deejays have been indicted, including Crocker. The first was Paul Burke Johnson, former program director of station WAOK in Atlanta, Ga., who was also charged with perjury before the Newark grand jury. Last January, Johnson pleaded guilty.

## FBI Chi Raid

CHICAGO—Ten 8-track player-recorders, three turntables and a cassette recorder which were allegedly being used to manufacture unauthorized duplications of copyrighted sound recordings were seized in a raid by FBI agents of Robert's Eyes and Ears here.

Robert's allegedly used the equipment to duplicate tapes to order, as well as to maintain an inventory. More than 900 tapes were seized in addition to the equipment.

## Eclectic Direction For New CBS Label

By JIM MELANSON

LOS ANGELES—"Our musical direction will be fairly eclectic; we'll be interested in most forms of music and we'll not be trying to type cast various musical sounds," says Larry Harris, named vice president and general manager of the new CBS label which will be based here (Billboard, July 17).

Harris, 41 years old, and most recently vice president, business affairs and administration, CBS Records, indicates that the label should have around five artists on its roster a year from now. (Reports circulating here were that Joan Baez and Joe Walsh are among the first acts signed.)

As for when he expects the label's first product to hit the streets, Harris says that it's all contingent on the negotiations and, then, when finished recordings are ready. He declines to

make any predictions when product debut will take place.

Joining Harris in the label's headquarters here will be a head of a&r, a national promotion director, a publicist and a product manager. A national promotion staff will be set up shortly, independent of CBS/Epic operations.

While the label, the first to be formed in-house since the birth of Epic, won't have an a&r staff based in New York or Nashville, Harris emphasizes that any talent search won't be limited to the West Coast. "If an artist is someone we really believe in, we'll want him."

Harris states that he was first approached for the job by Ron Alexenburg, vice president and general manager, Epic/Associated Labels, early this summer. Plans for the new label were initially worked out by Alexenburg, Walter Yetnikoff, president, CBS Records Group, and Bruce Lundvall, president, CBS Records Division, with corporate approval from above.

While Harris reports directly to Alexenburg, actual day-to-day running of the label is solely in his hands.

Harris will continue to headquarter

(Continued on page 70)

## '31 Greatest Hits' In Aug. Promotion

CHICAGO—Thirty-one greatest hits LPs are being spotlighted in August in a major promotional effort from Phonogram/Mercury.

Spearheading the push is "The Best of B.T.O. (So Far)," a new release encompassing four of the Canadian act's gold singles.

Catalog material from Rod Stewart, Chuck Berry, Jerry Lee Lewis, Uriah Heep, the Platters, Leslie Gore, Patti Page, the Swingle Singers and Sarah Vaughan, among others, is being featured.

"Mercury Greatest Hits Month" also taps existent country compilations from Tom T. Hall, Roger Miller, Johnny Rodriguez, Faron Young and the Statler Brothers.

## Motown Action

• Continued from page 3

Chris Hamilton, former assistant to the national promo chief, has been elevated to coordinator of the new LP promo wing, where she will work with Diane DiMaggio, Western pop album manager, based in Los Angeles, and Tom Rogan, ex-Scepter promo rep who will handle the Eastern half of the U.S. out of New York. Supporting will be a five-person pop regional management team, composed of: Frank Sciarras, Eastern, Philadelphia; Lenny Salamone, West Coast, Los Angeles; Arnie Leeman, Midwest, Detroit; Wayne Fogel, Southern, Charlotte; and a Southwestern rep to be named. Motown is also adding its first full-time local promo man in Atlanta in two weeks.

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8/18	Oakland, CA.	8/26	Chicago, ILL.		
8/19	Seattle, WA.	8/30	Cleveland, OH.		



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## Producers Plan a Label

• Continued from page 1

their opening, and to get as much airplay as possible for those tunes on radio stations across the country with particular emphasis on the East Coast where most of Broadway theatergoers reside.

Each show will finance its own record(s) with money from its capital investment, estimated at about 1% of that cash outlay, and will maintain exclusive rights to the property, leaving it free to negotiate with a commercial label for broad-based consumer release of the product at a later date.

First records to be released on the new label will come from the show "A Broadway Musical," produced by Norman Kean, who also produced "Me & Bessie" and a number of other Broadway hits. "A Broadway Musical" is scheduled for a spring 1977 opening, and rotates around two producers putting together a black musical. Two singles from the show are slated for release early this fall.

According to Kean, who sits on the board of governors of the League of N.Y. Theaters and Producers, most producers who have seen their music hurt by diminishing interest in Broadway by commercial record companies, are fired by the potential of the new label, and are supporting it.

He also claims that investors in the upcoming show "A Broadway Musical," have offered to increase their cash outlay based on the added leverage they feel Shubert Alley Records will lend to the show.

A special distribution department is being created to handle the dispensation of Shubert Alley Records to radio stations and other promotional outlets.

Kean stresses that Shubert Alley Records will not attempt to take its products to the consumer market, but will use any consumer demand created by radio airplay or other promotions as negotiating clout when it meets with commercial record companies interested in the properties.

Creation of Shubert Alley Records was based on a proposal to the Broadway show producers by Morton D. Wax Promotions, a New

York-based company which has done record promotions for such Broadway shows as "Golden Boy," "Cabaret," "The Rothschilds," "Oh Calcutta," "The Magic Show," "Me & Bessie," "My Fair Lady," the just opened "Guys & Dolls," and the upcoming, "Hellzapoppin'."

Within recent years there has been a diminishing interest in Broadway show music by commercial record companies which feel that show music does not have the same commercial potential as current pop music. It was this attitude that prompted the producers of "Raisin," to create Dry Grape Records, an independent label not too long ago.

A similar promotional record label, Flagpole Records, has also been established by producers of tv commercials, who, like the Broadway show producers, also feel that their music is being short-shrifted by commercial record firms. Flagpole Records will be structured along the same lines as Shubert Alley Records.

RADCLIFFE JOE

## Bare Grants

• Continued from page 4

lion for the fiscal year covering Oct. 1, 1976-Sept. 30, 1977: \$2 million less than what the Arts Endowment requested. However, the figure is a \$3 million increase over appropriations for 1976.

The new grants are in addition to the \$205,000 bloc grant to the California Arts Council under the Endowment's Federal-State Partnership Program. Grants in this program support arts agencies throughout the country, providing money for locally sponsored programs and arts services.

Subsequent grants will be announced once they are approved by the Endowment's advisory panels and the National Council on the Arts.

Because this is an election year there seems to be some doubt as to how the Endowment will be affected. "The election won't affect the Endowment," counters Hanks. "Politics don't fit in. We're in the enviable position of having support from both sides."

## General News Stax Fee

• Continued from page 6

in Montgomery, Ala., and was returned to Memphis for the trial.

Harwell, Bell's co-defendant, is serving a five-year sentence on fraud and embezzlement charges which he pleaded guilty to in April 1975. His main defense in the trial with Bell is that when he pleaded guilty in 1975, it covered all the wrongs he committed, and therefore he should not be convicted again.

Gibson, questioned by Assistant U.S. Attorney John Mulrooney, testified that he and Harwell were partners in Action For Ideas Inc., a company Harwell and he started to act as a liaison between banks and the record industry.

Gibson testified:

That when he and Harwell tried to obtain loans for Stax from New York banks they were told they needed more complete financial statements from the company.

That to make Stax's status more favorable to the bank he and Harwell prepared false financial statements.

Mulrooney asked:

Q. Where did you get figures for these statements?

A. We just made them up.

Gibson also testified that Bell once showed him how "he could sign Mr. Bell's name as well as Mr. Bell could."

On cross-examination, James F. Neal, attorney for Bell, tried to impeach Gibson's testimony by bringing out that he had been convicted or had pleaded guilty to six offenses related to bank fraud.

Roger Shellebarger of Atlanta, a business consultant hired by Union Planters National Bank to take over the Stax property and assets after the bank foreclosed last year, testified he had read the memos Harwell had written to his superiors at the bank.

He testified that portions of Harwell's memos from 1972 and 1973 made claims not supported by facts. He said one memo asked for a \$3 million line of credit to establish record outlets in Chicago and Detroit and a direct mail arrangement with a record club.

The \$3 million loan was made, he testified, but only \$100,000 was used to set up a record outlet in Chicago and the rest was used to "supplement Stax's deficient working capital." No outlets in Detroit or direct mail arrangements were made, he testified.

Meanwhile, in Bankruptcy Court, Judge William B. Leffler ruled Thursday (22) that Stax is bankrupt. The ruling came after Stax had been shut down for seven months by an involuntary bankruptcy action filed by three creditors.

## N.Y. Times

• Continued from page 3

rosy, New York Times Music had set great store in the Lerner-Bernstein musical "1600 Pennsylvania Avenue," which folded a week after opening here earlier this year. Originally financed by the Coca-Cola Co., The Times is understood to have put some \$80,000 into the property.

The Times acquired the Metro-media-Tommy Valando firms in November 1973, for a sum reported to be about \$4 million. The catalog, strong in Broadway musicals, includes such properties as "Fiddler On The Roof," "Godspell," "Cabaret" and "The Rothschilds," among many others.

## Court And Illegal Dupers

• Continued from page 1

ally surfaced in past actions seeking to regularize unauthorized duplication via legislative moves both on the state level and national level.

The Justice Dept. disclosed its intention to pursue pre-1972 duplicators some two years ago, following decisions by four U.S. Circuit Courts that "similar use" under compulsory licensing does not allow for copying another's recording.

Similar use, the courts held, merely entitles one to make a new recording of a tune on which a first recording has already been made, so long as statutory royalties are paid the copyright owner.

In his opinion denying the Gramuglia petition, Judge James T. Foley rejected arguments for "declaratory and injunctive relief against threatened prosecution." He stated the arguments were without merit since the plaintiffs allege they had not yet engaged in activities the circuit courts had held illegal.

"There is no present danger of prosecution," the judge said, since it was only given as the plaintiff's intention to duplicate older pre-1972 recordings.

In its complaint, Gramuglia stated

that they intended to make and sell recordings of songs taken from 78 r.p.m. disks. The plan was to "substantially enhance" these recordings by dubbing in additional material. The resulting "new" recordings, bearing the original titles and the names of the recording artists would be grouped into compilations which the duplicator would then copyright as his own. Statutory mechanical royalties would be paid or offered to publishers of the songs.

The plaintiff's argument that it could not be considered an infringer if it was denied the benefit of the compulsory license called forth the judge's review of the four circuit court decisions.

The judge also gave short shrift to a claim that the position of the Justice Dept. and the circuit court decisions would deprive the public of many older popular recordings now unavailable commercially.

"I cannot discern how the public has constitutional or statutory rights to purchase recordings that are no longer available," Judge Foley said. In any case, he didn't see that the plaintiffs "have standing to argue such a case on behalf of the public."

The court decision was handed down July 13.

## Expansion Of CTI Label

• Continued from page 6

side—all of this will be contained on the inside sleeve.

Another move is the introduction of a commercial 12-inch 45 r.p.m. disco single. Each of these disco singles will be packaged with one or two titles on each side and the record label will have a picture of the artist.

Initial 12-inch disco releases are George Benson's "Good King Bad" and "Summertime/2001"; and Lalo Schiffrin's "Flamingo," "Quiet Village," and "Jaws."

In order to supplement its quest to become a multi-faceted label, Creed Taylor, CTI president, has begun to use indie producers. First project is the Sea Wind LP produced by jazz drummer Harvey Mason.

Wagner, a marketing specialist, was brought into the company sev-

eral months ago to beef up CTI's exposure and identity.

Among the marketing techniques he banks on to achieve this goal are the distribution of a promotional LP of the new releases designed for in-store play and the use of promotional posters and displays.

Another device utilized by Wagner is the manufacture of T-shirts (featuring the cover photo from the Schiffrin LP), that are only available through a card found on the inside of the album.

Wagner feels that this will also give the label a good share of free promotion via "portable billboards."

Another benefit of this mail-order business is that it forms a composite list of CTI buyers around the country.

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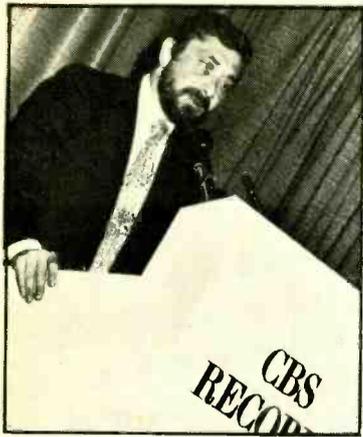
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# CBS Convention Report

## Baez To CBS; Hint Of Price Rise



Walter Yetnikoff, president, CBS Records Group, at the opening meeting.

• Continued from page 3

the label is enjoying the best six months in its history, with sales up 39% over the same January to June period of last year, according to Paul Smith, vice president, marketing and distribution, CBS Records, who also told staffers that for each month of the record breaking period they outbilled the corresponding month in any prior year.

A barometer of the kind of sales success the label is having this year, according to both Walter Yetnikoff, president, CBS Records Group, and

Bruce Lundvall, president, CBS Records Division, is the tally of gold record awards the label came into the convention with—19 gold LPs and five gold singles, a record for the period and well over last year's half-year total of 17 such awards.

The Baez signing came in a speech delivered by Larry Harris, head of the new Coast-based label. It was also learned that discussions are underway on whether Burton Cummings, ex-leader of Guess Who (and already inked to CBS) and Walsh would record for the new label.

News of the "probable" suggested list price increase came from Lundvall in a keynote address Thursday morning. "We must realistically address ourselves to the spiraling costs that continually threaten to erode our bottom line. The escalating cost of artist signing and renegotiations, new copyright law, manufacturing increases and the higher costs of marketing support as we expand our use of media and undertake touring obligations, must result in selectively taking new album releases to a higher list price level," he said. "We will be prudent and our planning will be thorough, but our variable pricing increase will probably take

place before the end of this calendar year."

Lundvall elaborated later that any increases would be directed at product from superstars. He declined to discuss how much of an increase the label has in mind.

Also in his address, Lundvall noted that, "Even a cursory study of our industry lays bare the cold reality that our primary buying audience is shrinking and industry growth while healthy, will not enjoy the expansive proportions that we experienced in the 60s. The strategic game plan for the future then must be market share. And our primary goal is to carve out the largest possible piece of that pie."

While Lundvall offered these sobering views, he also strongly praised the accomplishments of the entire label staff in lifting CBS to new levels of success. He predicts a continuance of that success too.

A balanced product flow, artist development, the resurgence of CBS in the country music field and the label's commitment to across-the-board involvement in music (jazz, r&b, classical, pop and rock) maintain their high priorities, he said.

The exposure of "straight ahead

hard rock 'n' roll bands to young audiences was given special mention, as were singles sales and the label's recent surge in this area.

The theme of teamwork and individual effort ran throughout the convention, in speeches by Yetnikoff, Lundvall; Richard Asher, president, CBS Records International; Smith; Ron Alexenburg, vice president and general manager, Epic/Associated Labels, and Jack Craigo, vice president and general manager, marketing, CBS Records, who was also chairman of the convention itself.

Interestingly, CBS's strong moves in the signing of talent in recent months, especially talent from other labels with established careers, seemed to become clearer here. The message appeared to be: "Give us the talent, developing or established, and we'll use our marketing, a&r and promotional expertise to lift them to new commercial highs."

In another area, custom labels, now known as associated labels, Alexenburg noted that for the past six months associated label net billing was up \$2 million over last year's figures for the period. Alexenburg, like Lundvall, also gave strong



Billboard photos by Bonnie Tiegel  
Bruce Lundvall, president of the CBS Records Division, addresses the opening day gathering.

praise to the accomplishments of his staff.

Both executives placed special emphasis on the recent strengthening of in-house producer functions as well.

Responsible for staging the live shows here was Sam Hood, director, artist development, and Jock McClean, manager, artist services. Sound and lighting chores went to Showco. And, Roselind Blanch, director, merchandising planning and administration, coordinated and executed all arrangements.



Personnel present walking advertisements enroute to their meetings.

## Vitality Of Intl Div. Stressed By Asher

LOS ANGELES—It was a shared spotlight between the CBS domestic and international divisions at the company's convention once again this year, especially with more than 200 CBS Records International executives from all over the world in attendance.

International activities for the week included seminars on marketing strategies, publishing and a&r, with special emphasis placed on changing musical trends around the world.

In an address to the general convention Friday (23), Richard Asher, president, CBS Records International, noted that the division has operating companies in 26 different countries and a total personnel roll of 7,000, most of whom are nationals

in their own country working for the local CBS operation.

Asher praised domestic CBS executives and artists for both the cooperation that has developed between the two divisions and the sales successes the international label has achieved with U.S. product abroad.

"On the other hand," he said, "we cannot look only to the U.S. as our repertoire source. The growth of nationalism in musical tastes in many areas of the world coupled with local markets diverging from the U.S., makes the need for us to develop our own local artist roster in every area of the world greater with each year that passes. Right now, probably less than half of the records CRI sells originate in the U.S."

Overseas artists singled out for praise by Asher included Tina Charles, Biddu, Sailor, David Essex, the Sutherland Brothers, Kokomo, Gasolin, Dave, Joe Dassin, Gerard Lenoman, Gigiolo Cinquetti, I Pooh, Lolita, Tish Van Leer, Roberto Carlos and Vicente Fernandez.

Such domestic acts as Bob Dylan, Santana, Neil Diamond, Paul Simon, Art Garfunkel, Johnny Mathis, Barbra Streisand, Andy Williams, Johnny Cash, Tammy Wynette, the Three Degrees, the Blue Oyster Cult, Johnnie Taylor, Billy Joel, Aerosmith, Ted Nugent,

(Continued on page 61)

## 77 Albums In Multi-Media Presentation

LOS ANGELES—More than 77 albums and 16 singles from Columbia and Epic/Associated Label artists were previewed via multi-media presentations here. A goodly number of the disks represent debut efforts from newly signed acts to CBS.

On the Columbia side, the product list topped 40 titles, among which were works by such artists as Earth, Wind & Fire; the Miracles, Herbie Hancock, Laura Nyro, the Fania All-Stars, Freddie Hubbard, Tony Williams, Hubert Laws, Jon Lucien, Mae Davis, Bill Withers, Andy Williams, Journey, Tom Jans, Cecilio & Capono, Flo & Eddie, Johnny Cash, David Allen Coe, Earl Scruggs, Roy Orbison, Chip Taylor, Bobby Scott, Paul Lynede, Burton Cummings, Tony Bird, Mingo Lewis, John Reid, Deniece Williams, Zim Zemarel, Valerie Carter, Dave Donohue, Wah-Wah Watson, Marie Cain, Tyrone Davis, Ned Doheny, Cash McCall and Libby Titus.

In the Epic corner, LPs previewed include works by such artists as the Jacksons and Michael Jackson, Labelle, Ted Nugent, Johnny Rivers, Michael Murphey, Minnie Riperton, Jimmie Speeris, Rupert Holmes, Bul Horn, Dan Fogelberg (on Full Moon/Epic), Johnny Paycheck, Tammy Wynette and George Jones (separate and joint albums), Kinky Friedman, Harlan Sanders, Gasolin, Herb Peterson, Boston, Nino, Webster Lewis, Jim Peterik, Turley Richards, Richard Supa.

(Continued on page 61)

## Hammond Tribute

LOS ANGELES—Well-liked industry veteran John Hammond, whose accomplishments in the jazz and pop a&r field are numerable, was given a special filmed tribute at this year's convention.

Hammond, who recently semi-retired from his post of vice president, artist development, CBS Records, first became associated with the label in 1932 when he produced recordings of Fletcher Henderson.



What's playing? CBS, indicates the boxoffice at the Plitt Theater across from the Century Plaza where meetings were held.

## Merchandising And Promo Staffs Meet

LOS ANGELES—Local and regional staffers of CBS' promotion and merchandising departments held a series of meetings here as part of this year's annual company convention.

The Columbia promotion seminars was chaired by Stan Monteiro, vice president, national promotion, while the Epic meeting was headed by Jim Jefferies, director, national promotion. Both sessions dealt with such topics as the setting of department priorities, communication between a&r and promotion, merchandising and new artist development.

Also on the agenda was a general meeting for all promotion personnel which included a presentation by Paul Smith, vice president, sales and branch distribution, CBS, on initial service and reseriving procedures. There was also a "What Is A Promotion Man?" panel chaired by Jack Craigo, vice president and general manager, marketing, CBS, on what is expected of local promotion managers and what they can expect in terms of home office support.

The contribution of album graphics and the development of a package from the design stage to final production were among the topics of a merchandising session chaired by Maurice Baumstein, media consultant, and John Berg, vice president, art package design, Columbia.

A presentation on the methods of upgrading the quality and presentation of CBS recording artists in the

print media was given by Roz Blanch, director, merchandising planning, administration, CBS. Other presentations were made on merchandising strategies, as well, by Bruce Harris, director, merchandising and product management, Epic/Associated Labels, and Tony Martell, vice president, marketing, CBS Records, Nashville.

## 5 Shows On Tap: 26 Acts Onstage

LOS ANGELES—Some 26 recording acts, most new to the CBS label, performed at the convention. In all, five shows were presented, including one all-country music showcase.

The country show, staged at the Santa Monica Civic Auditorium following a CBS Records International clambake Tuesday evening, ran nearly 3½ hours and featured such artists as George Jones, Johnny Paycheck, Johnny Gimble, Brush Arbor, Mary Kay Place, Charlie McCoy, Rusty Weir, Johnny Duncan, Marshall Chapman, Barbara Fairchild, Marty Robbins, Harlan Sanders and Charlie Rich.

The following night, entertainment came from the likes of Burton Cummings, ex-leader of the Guess Who, Rick Derringer and his group Derringer, the Miracles and Tower Of Power. (Continued on page 61)

# back again harpers bizarre

BILLBOARD RECOMMENDED LP 7/10/76

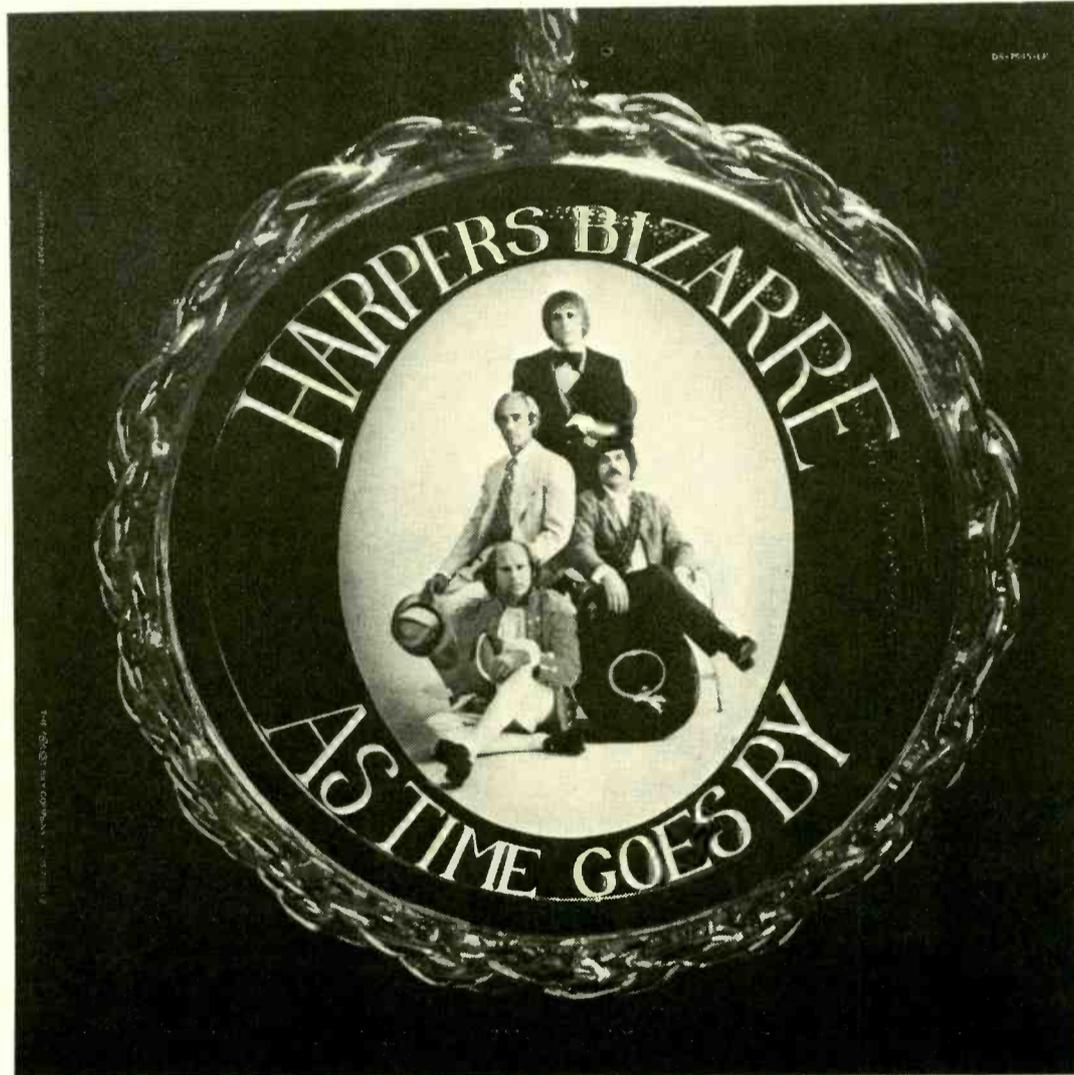
## Billboard Close-Up

HARPERS BIZARRE—As Time Goes By, The Forest Bay Company DS 7545-LP

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Paul Grein 7/17/76

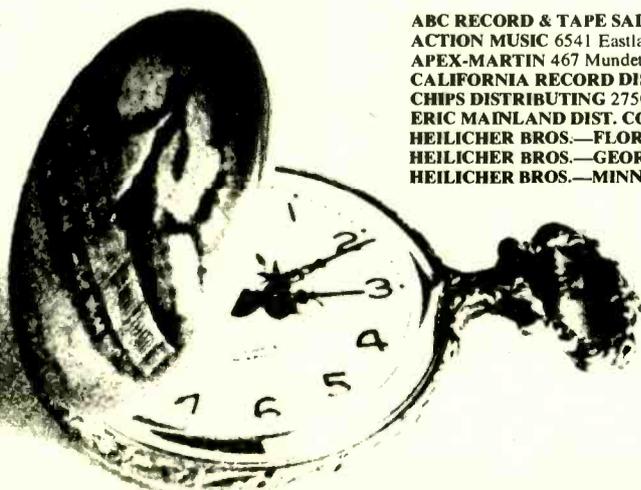
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# Radio-TV Programming

SAYS YATES OF L.A.'s KLOS

## Album Rock Big On Both FM-AM

*Editor's Note: Tom Yates, program director of KLOS in Los Angeles, took an FM station that was an also-ran and suddenly took it up against the big boys—the 50,000-watt AM stations—and has achieved enormous ratings success. Here, in this article he spells out some of his thoughts about albums today in programming.*

Ten years ago, owning an FM radio had about as much meaning as a milking stool under a bull. FM was the province of classical music, foreign language broadcasts, jazz aficionadas and a few, excellent, easy listening formats with an audience well over 30 years old.

Ten years later, every major market counts at least three FM stations in the top 10 and, in every major market, at least one of those FM stations is some type of album rock. Why? The answer's simple, but, like most simple things, people tend to look too hard and too closely and really miss the trees for the forest.

There's an incredible mass of assumptions, meaningless labels and general misinformation about album rock for that very reason. People insist on complicating, categorizing and compartmentalizing things to a point where the original concept loses its meaning.

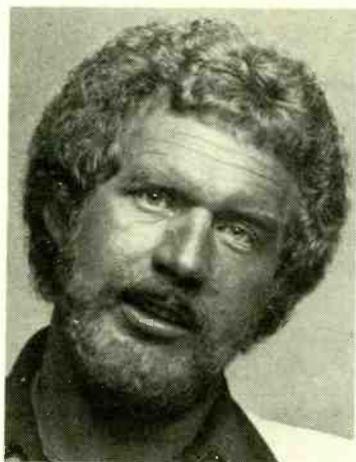
One of my favorite stories is about a professor who had a trained flea. This flea would jump on a simple verbal command and the professor decided to perform an experiment.

He pulled a leg off the flea, gave it the command and the flea still jumped . . . not as well, but he jumped; he pulled another leg off; flea jumped again, slower, but still jumping. Then off came legs three, four and five. Every time the flea still made his jump. Then the professor pulled off the last leg, gave the command, and the flea just laid there. The professor's conclusion? When you pull all the legs off a flea, they go deaf. We have a lot of people around who can probably relate very well to that professor.

Album rock radio has become what it is for two simple reasons: The state of the art is such that FM stations are no longer underpowered weaklings; in terms of signal and technical capabilities, FM is right there with AM—and the availability of FM is greater than ever; in almost every large market more than 90% of all homes own FM radios.

Next, FM has come of age professionally. Management, talent, staff, engineers—all the people who make up an FM station—have become incredibly more professional. The professional values that made WABC and WLS and stations like them the monsters they are today are now present in FM radio.

And while we're on the subject, let's not make the assumption that FM is going to make AM curl up and die. No way. That's taking the line of the folks who told us a few years back that television was going



Tom Yates

to wipe out radio, it didn't happen.

What did happen was that radio got up on its hind legs and roared back and a whole new breed of programmers arrived on the scene and there's still no end in sight. It's the same thing with FM versus AM. Sure, we're pushing AM and pushing them good: WRIF is breathing all over CKLW in Detroit; WPLJ is the number two rock station in New York right behind WABC, according to the April/May ARB; KLOS is still giving KHJ a run for the money, and the best part is that the listeners are the ones who benefit (and isn't that supposed to be the point? Aren't we supposed to entertain?).

In short, what I'm saying is let's  
(Continued on page 24)

LITTLE ROCK 50,000-WATTER

## KAAAY Eschewing Typical Playlist

LOS ANGELES—Radio stations today have to specialize and go after a particular audience, insists Wayne Moss, program director at KAAAY in Little Rock, Ark.

"Balance, too," he adds, "is important. We don't have a typical playlist here. We play 40-45 hits and a lot of new gold. These are records which have stopped selling, but are still big records with good demographic appeal. They must have instant recall. We try to remain flexible. I'd rather play old hits than new ones coming up."

Moss admits there is lots of competition in his area, as elsewhere. "And it is getting better all the time. Everybody is formatted. Even country music stations have learned from Top 40 and other stations. And they all are doing good jobs."

He notes that FM stations are doing well in the market, and three country format stations "are all good, including a 'folksy' disk jockey because this is a 'folksy' area."

KAAAY is a 24-hour, contemporary outlet with 50,000 watts, aiming at the 18-35 and 18-40 audience. "We have a heavy black audience. Our white audiences are used to black music. We play Aretha, Diana Ross. We play 25% black music. We play some country music, too. We play the hits."

There is a big influx of disco mu-

sic in the Little Rock area, "but we don't rely on disco. We have to program hits. We play the best of all music—disco, pop, black."

In order to keep up with the competition, Moss says he tries to program a little harder—play the hits.

Near the quarter hour, he says, "for quarter hour maintenance, we like to do two golden oldies. And at night we have very good coverage into many states. We play our progressive album cuts then."

The station is owned by Multimedia Inc. of Greenville, S.C., which purchased it from Lin Co.

Ralph A. "Pat" Walsh is retiring as general manager after 11 years, and on Aug. 8 James Tandy comes in as the new g.m., moving over from WSIX in Nashville.

Multimedia is building a new 70,000-square-foot structure for KAAAY and sister FM station KEZQ in downtown Little Rock, on the Arkansas River, to open in late September or early October.

The station's lineup includes Sonny Martin from 6 to 10 a.m.; Wayne Moss 10 to 12:30; Bob Robbins 12:30 to 3 p.m.; Mark Hamilton 3 to 6:45; Doc Holliday 6:45 to 11; Stuart 11 to 5:45 a.m. The progressive albums are played on the latter's "Beaker Street" program from 11 to 2 a.m.

JULY 31, 1976, BILLBOARD

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# Get On Easy Street

If a programmer had a fascination for rock and an ear for graceful melody, he'd be on Easy Street. Just ask the Capricorn Goat.

Easy Street, Capricorn's first English acquisition, debuts with the single *I've Been Lovin' You* (CPS 0255). Traveling on Easy Street

these days are:

WQXI 15 to 11

Z-93 21 to 17

KIKX 26 to 21

WABB 17 to 15

KJR add

KING add

KUPD 30

WFOX 27

WONZ

WSAI 27 to 23

WPGA 15 to 18

KJOY Hitbound

WCGQ 30 to 27

WAKN Debut 25

WBSR add

WACI

WALG

WNOK

WIFC

WOSH

WBBQ 25

WVOV

WDAK 18

WVEX 7

WBSV 22

WDUN 31

WCOS

WQDR

W8Q

WDXY

WKDA-FM

WBGH

WMFI

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WGLF

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WBAX

WQWK

WRSC

WCZN

WTUE-FM

WVUD-FM

WING

WGBF

WEBN

WABK

WJTO 27

WKBR

WSAR

WCCC

WVCO

WHCN

WPLR

KGEN

KZOZ

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KYIC

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KGAL

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KRKE

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KOOK

*I've Been Lovin' You*  
from Easy Street is  
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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/22/76)

## TOP ADD ONS - NATIONAL

WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)  
DR. HOOK—A Little Bit More (Capitol)  
FLEETWOOD MAC—Say You Love Me (Reprise)

### D—Discotheque Crossover

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

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

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

### KRIZ—Phoenix

- PETER WOLF/DORI DENN—Bop Queen (Sumnatac)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 13-10
- ★ BEATLES—Got To Get You Into My Life (Capitol) 3-1

### KBBC—Phoenix

- HALL & OATES—She's Gone (Atlantic)
- HENRY GROSS—Springtime Mama (Lifesong)
- ★ JAMES TAYLOR—Shower The People (W.B.) 35-27
- ★ KEITH CARRADINE—I'm Easy (ABC) 26-19

### KTKT—Tucson

- OHIO PLAYERS—Who'd She Coo (Mercury)
- ORLEANS—Still The One (Elektra)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 18-12
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 19-13

### KQEO—Albuquerque

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- D TAVARES—Heaven Must Be Missing An Angel (Capitol)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 25-18
- D★ BEE GEES—You Should Be Dancing (RSO) HB-23

### KENO—Las Vegas

- FLEETWOOD MAC—Say You Love Me (Reprise)
- JAMES TAYLOR—Shower The People (W.B.)
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 24-12
- D★ BEE GEES—You Should Be Dancing (RSO) 22-16

## Pacific Northwest Region

### TOP ADD ONS:

- SILVER—Wham Bam Shang-A-Lang (Arista)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- (D) BOZ SCAGGS—Lowdown (Columbia)

### PRIME MOVERS:

- WINGS—Let 'Em In (Capitol)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)

### BREAKOUTS:

- SILVER—Wham Bam Shang-A-Lang (Arista)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)

### KFRC—San Francisco

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- D BEE GEES—You Should Be Dancing (RSO)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 18-12
- ★ WINGS—Let 'Em In (Capitol) 14-9

### KYA—San Francisco

- D BOZ SCAGGS—Lowdown (Columbia)
- ★ WINGS—Let 'Em In (Capitol) 12-5
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 20-15

### KLIV—San Jose

- BOZ SCAGGS—Lowdown (Columbia)
- HALL & OATES—She's Gone (Atlantic)
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 17-2
- ★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 12-3

### KNDE—Sacramento

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- KEITH CARRADINE—I'm Easy (ABC)
- D★ BOZ SCAGGS—Lowdown (Columbia) 11-7
- D★ BEACH BOYS—Rock And Roll Music (Reprise) 18-14

### KROY—Sacramento

- FLEETWOOD MAC—Say You Love Me (Reprise)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ BOBBIE GENTRY—Ode To Billy Joe (Capitol) 21-17
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 28-25

### KYNO—Fresno

- D TAVARES—Heaven Must Be Missing An Angel (Capitol)
- CLIFF RICHARD—Devil Woman (Rocket) 20-14
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 22-16

## PRIME MOVERS - NATIONAL

ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)  
WINGS—Let 'Em In (Capitol)  
WILD CHERRY—Play That Funky Music (Sweet City)

### KJOY—Stockton, Calif.

- D BOZ SCAGGS—Lowdown (Columbia)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 24-12
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 30-19

### KGW—Portland

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 20-10
- ★ WINGS—Let 'Em In (Capitol) 21-13

### KISN—Portland

- BOBBIE GENTRY—Ode To Billy Joe (Capitol)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 16-5
- ★ LADY FLASH—Street Singin' (RSO) HB-21

### KING—Seattle

- SILVER—Wham Bam Shang-A-Lang (Arista)
- TARNEY & SPENCER—I'm Your Man Rock & Roll (Private Stock)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 24-11
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 25-13

### KJRB—Spokane

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- CLIFF RICHARD—Devil Woman (Rocket)
- ★ WINGS—Let 'Em In (Capitol) 13-8
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 18-13

### KTAC—Tacoma

- JAMES TAYLOR—Shower The People (W.B.)
- REAL THING—You To Me Are Everything (U.A.)
- ★ WINGS—Let 'Em In (Capitol) 8-2
- ★ EDDIE RABBITT—Rocky Mountain Music (Elektra) 12-6

### KCPX—Salt Lake City

- JAMES TAYLOR—Shower The People (W.B.)
- WAR—Summer (U.A.)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 15-2
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 30-20

### KRSP—Salt Lake City

- WAR—Summer (U.A.)
- BLUE OYSTER CULT—The Reaper (Columbia)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 19-7
- ★ CLIFF RICHARD—Devil Woman (Rocket) 23-17

### KTLK—Denver

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ORLEANS—Still The One (Elektra)
- ★ LADY FLASH—Street Singin' (RSO) 35-26
- ★ SILVER—Wham Bam Shang-A-Lang (Arista) 25-18

## North Central Region

### TOP ADD ONS:

- WINGS—Let 'Em In (Capitol)
- MICHAEL FRANKS—Popsicle Toes (Reprise)
- JOHN HANDY—Hard Work (ABC/Impulse)

### PRIME MOVERS:

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WILD CHERRY—Play That Funky Music (Sweet City) 17-2
- WINGS—Let 'Em In (Capitol)

### BREAKOUTS:

- WINGS—Let 'Em In (Capitol)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- FLEETWOOD MAC—Say You Love Me (Reprise)

### CKLW—Detroit

- JOHN HANDY—Hard Work (ABC/Impulse)
- MICHAEL FRANKS—Popsicle Toes (Reprise)
- ★ WINGS—Let 'Em In (Capitol) 24-12
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 22-11

### WTAC—Flint, Mich.

- BLUE OYSTER CULT—The Reaper (Columbia)
- BOB SEGER—Travelin' Man (Capitol)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 18-3
- ★ KEITH CARRADINE—I'm Easy (ABC) 19-8

## BREAKOUTS - NATIONAL

WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)  
ORLEANS—Still The One (Asylum)  
ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

### 13-Q (WKTQ)—Pittsburgh

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- WAR—Summer (U.A.)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 11-1
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 20-14

### WPEZ—Pittsburgh

- WINGS—Let 'Em In (Capitol)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 22-14
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 21-15

### WRIE—Erie, Pa.

- HALL & OATES—She's Gone (Atlantic)
- SPINNERS—Wake Up Susan (Atlantic)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 18-7
- ★ GEORGE BENSON—This Masquerade (W.B.) 24-17

### WJET—Erie, Pa.

- HALL & OATES—She's Gone (Atlantic)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ AEROSMITH—Last Child (Columbia) 28-18
- ★ WINGS—Let 'Em In (Capitol) 15-6

### WTKX—New Orleans

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ BEACH BOYS—Rock And Roll Music (Reprise) 14-10

### WYAT—Shreveport

- WILD CHERRY—Play That Funky Music (Sweet City)
- NEIL SEDAKA—Steppin' Out (Rocket)
- ★ WINGS—Let 'Em In (Capitol) 28-17
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 23-14

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- WILD CHERRY—Play That Funky Music (Sweet City)
- NEIL SEDAKA—Steppin' Out (Rocket)
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- ★ WINGS—Let 'Em In (Capitol) 28-17
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- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 23-14

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- NEIL SEDAKA—Steppin' Out (Rocket)
- ★ WINGS—Let 'Em In (Capitol) 28-17
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 23-14

## Pacific Southwest Region

### TOP ADD ONS:

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- KEITH CARRADINE—I'm Easy (ABC)
- PETER WOLF/DORI DENN—Bop Queen (Sumnatac)

### PRIME MOVERS:

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- (D) BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)

### BREAKOUTS:

- WAR—Summer (U.A.)
- PETER WOLF/DORI DENN—Bop Queen (Sumnatac)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)

### KHJ—Los Angeles

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- KEITH CARRADINE—I'm Easy (ABC)
- ★ GEORGE BENSON—This Masquerade (W.B.) 27-20
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 17-11

### KDAY—Los Angeles

- WILD CHERRY—Play That Funky Music (Sweet City)
- DEXTER WANSEL—Life On Mars (Phila. Int'l.)
- ★ NONE

### KHS—Los Angeles

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- CANDI STATON—Young Hearts Run Free (W.B.)
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 29-24
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 11-7

### KEZY—Anaheim

- LADY FLASH—Street Singin' (RSO)
- WAR—Summer (U.A.)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 16-10
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 20-14

### KFXM—San Bernardino

- WAR—Summer (U.A.)
- D LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- D★ BEE GEES—You Should Be Dancing (RSO) 25-17
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 13-8

### KCBQ—San Diego

- JEFFERSON STARSHIP—With Your Love (Grunt)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-17
- ★ ALICE COOPER—I Never Cry (W.B.) 21-16

### KAFY—Bakersfield

- BLUE OYSTER CULT—The Reaper (Columbia)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 15-7
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 13-6

## Midwest Region

### TOP ADD ONS:

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- (D) BEE GEES—You Should Be Dancing (RSO)

### PRIME MOVERS:

- FLEETWOOD MAC—Say You Love Me (Reprise)
- (D) BEE GEES—You Should Be Dancing (RSO)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)

### BREAKOUTS:

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- (D) BEE GEES—You Should Be Dancing (RSO)

### WLS—Chicago

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ WINGS—Let 'Em In (Capitol) 34-24
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 31-22

### WDHF—Chicago

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WINGS—Let 'Em In (Capitol) 11-3
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 18-14

### WVDE—Indianapolis

- SONS OF CHAMPLIN—Hold On (Ariola America)
- GEORGE BENSON—This Masquerade (W.B.)
- D★ BEE GEES—You Should Be Dancing (RSO) 24-11
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 25-13

(Continued on page 20)

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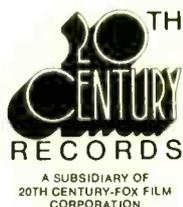


**“EVERY TIME  
I SING A  
LOVE SONG”**

TC-2293

PRODUCED BY DICK GLASSER

**THE SINGLE FROM THE ALBUM OF THE SAME NAME**



**ALSO AVAILABLE ON 20TH CENTURY STEREO TAPE**

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (7/22/76)

Continued from page 18

**WDKY—Milwaukee**

- HEART—Magic Man (Mushroom)
- HENRY GROSS—Springtime Mama (Lifesong)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 21-13
- ★ BEACH BOYS—Rock And Roll Music (Reprise) 15-9

**WZUU-FM—Milwaukee**

- D• LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- 
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 6-4
- ★

**WIRL—Peoria, Ill.**

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ★ WINGS—Silly Love Songs (Capitol) 33-24

D★ BEE GEES—You Should Be Dancing (RSO) 22-17

**KSLQ-FM—St. Louis**

- KEITH CARRADINE—I'm Easy (ABC)
- ★ WAR—Summer (U.A.)
- ★ HEART—Magic Man (Mushroom) 33-25

D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 23-17

**KXOK—St. Louis**

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- 
- ★ NONE
- ★

**KIOA—Des Moines**

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- 
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 23-11
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 16-7

**KDWB—Minneapolis**

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 15-8

D★ BEE GEES—You Should Be Dancing (RSO) 20-13

**WDGY—Minneapolis**

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- D• BEE GEES—You Should Be Dancing (RSO)
- ★ SEALS & CROFTS—Get Closer (W.B.) 16-6
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 2-1

**KSTP—Minneapolis**

- JEFFERSON STARSHIP—With Your Love (Grunt)
- ORLEANS—Still The One (Asylum)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 29-21
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 15-9

**WHB—Kansas City**

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- D• BEE GEES—You Should Be Dancing (RSO)
- ★ SEALS & CROFTS—Get Closer (W.B.) 16-6
- ★

**KOIL—Omaha**

- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- D• BEE GEES—You Should Be Dancing (RSO)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 22-9
- ★ GARY WRIGHT—Love Is Alive (W.B.) 14-3

**KKLS—Rapid City, S.D.**

- D• LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- 
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 19-7
- ★ BEACH BOYS—Rock And Roll Music (Reprise) 13-8

**KQWB—Fargo, N.D.**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- CLIFF RICHARD—Devil Woman (Rocket)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 12-3
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 6-1

## Northeast Region

• TOP ADD ONS:

- WILD CHERRY—Play That Funky Music (Sweet City)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ORLEANS—Still The One (Asylum)

★ PRIME MOVERS:

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- (D) TAVARES—Heaven Must Be Missing An Angel (Capitol)

BREAKOUTS:

- WILD CHERRY—Play That Funky Music (Sweet City)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ORLEANS—Still The One (Asylum)

**WABC—New York**

- KEITH CARRADINE—I'm Easy (ABC)
- 
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 9-3
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 6-2

**WPIX—New York**

- GEORGE BENSON—This Masquerade (W.B.)
- ORLEANS—Still The One (Asylum)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-10
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 22-15

**WWRL—New York**

- GENERAL JOHNSON—We The People (Arista)
- D• BEE GEES—You Should Be Dancing (RSO)
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 14-8
- D★ NATURE ZONE—Porcupine (London) 17-12

**WPTA—Albany**

- FLEETWOOD MAC—Say You Love Me (Reprise)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 20-8
- ★ GEORGE BENSON—This Masquerade (W.B.) 30-25

**WTRY—Albany**

- FLEETWOOD MAC—Say You Love Me (Reprise)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ WINGS—Let 'Em In (Capitol) 26-10
- D★ BEE GEES—You Should Be Dancing (RSO) 25-11

**WKBW—Buffalo**

- JAMES TAYLOR—Shower The People (W.B.)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 27-8
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 18-5

**WYSL—Buffalo**

- WILD CHERRY—Play That Funky Music (Sweet City)
- BLUE OYSTER CULT—The Reaper (Columbia)
- ★ HENRY GROSS—Springtime Mama (Lifesong) 26-16
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 28-18

**WBFB—Rochester, N.Y.**

- CLIFF RICHARD—Devil Woman (Rocket)
- 
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 26-14
- ★ HENRY GROSS—Springtime Mama (Lifesong) 30-21

**WRKO—Boston**

- WILD CHERRY—Play That Funky Music (Sweet City)
- J. GEILS BAND—House Party (Atlantic)
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 19-9
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 15-7

**WBZ-FM—Boston**

- WILD CHERRY—Play That Funky Music (Sweet City)
- JOHN MILES—High Fly (London)
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 18-9
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) HB-25

**WVBF-FM—Boston**

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ★ WINGS—Let 'Em In (Capitol) 26-15
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 28-21

**WDRC—Hartford**

- JEFFERSON STARSHIP—With Your Love (Grunt)
- ORLEANS—Still The One (Asylum)
- ★ VICKI SUE ROBINSON—Turn The Beat Around (RCA) 24-16
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 17-10

**WPRO—Providence**

- EARTH, WIND & FIRE—Getaway (Columbia)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ CLIFF RICHARD—Devil Woman (Rocket) 28-19
- D★ LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 11-5

## Mid-Atlantic Region

• TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- GEORGE BENSON—This Masquerade (W.B.)
- DR. HOOK—A Little Bit More (Capitol)

★ PRIME MOVERS:

- WINGS—Let 'Em In (Capitol)
- WILD CHERRY—Play That Funky Music (Sweet City)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)

BREAKOUTS:

- K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- GEORGE BENSON—This Masquerade (W.B.)
- SILVER—Wham Bam Shang-A-Lang (Arista)

**WFIL—Philadelphia**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- DR. HOOK—A Little Bit More (Capitol)
- ★ WINGS—Let 'Em In (Capitol) 18-11
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 19-13

**WIBG—Philadelphia**

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ NONE
- ★

**WIFI-FM—Philadelphia**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ORLEANS—Still The One (Asylum)
- ★ WINGS—Let 'Em In (Capitol) 10-3
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 11-6

**WPGC—Washington**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- D• TAVARES—Heaven Must Be Missing An Angel (Capitol)
- ★ WINGS—Let 'Em In (Capitol) 17-10
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 6-1

**WGH—Washington**

- NATALIE COLE—Sophisticated Lady (Capitol)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 29-18
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 16-10

**WCAO—Baltimore**

- GEORGE BENSON—This Masquerade (W.B.)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- ★ WINGS—Let 'Em In (Capitol) 21-11
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 19-14

**WYRE—Baltimore**

- HEART—Magic Man (Mushroom)
- CANDI STATON—Young Hearts Run Free (W.B.)
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 29-20
- D★ TAVARES—Heaven Must Be Missing An Angel (Capitol) 20-15

**WLEE—Richmond, Va.**

- WILD CHERRY—Play That Funky Music (Sweet City)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ WINGS—Let 'Em In (Capitol) 17-9
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 10-6

## Southeast Region

• TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- CLIFF RICHARD—Devil Woman (Rocket)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)

★ PRIME MOVERS:

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WILD CHERRY—Play That Funky Music (Sweet City)
- K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)

BREAKOUTS:

- CLIFF RICHARD—Devil Woman (Rocket)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ORLEANS—Still The One (Asylum)

**WQXI—Atlanta**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ★ WINGS—Let 'Em In (Capitol) 16-6
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 23-14

**Z-93 (WZGC-FM) Atlanta**

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- CLIFF RICHARD—Devil Woman (Rocket)
- ★ WINGS—Let 'Em In (Capitol) 18-9
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 28-20

**WBBQ—Atlanta**

- CLIFF RICHARD—Devil Woman (Rocket)
- FLEETWOOD MAC—Say You Love Me (Reprise)
- ★ LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 29-20
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 22-16

**WFOM—Atlanta**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- LADY FLASH—Street Singin' (RSO)
- ★ KEITH CARRADINE—I'm Easy (ABC) 23-16
- D★ BEE GEES—You Should Be Dancing (RSO) 16-10

**WSPA—Savannah, Ga.**

- CLIFF RICHARD—Devil Woman (Rocket)
- WAR—Summer (U.A.)
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 22-13
- ★ FLEETWOOD MAC—Say You Love Me (Reprise) 30-24

**WQAM—Miami**

- D• LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- QUEEN—You're My Best Friend (Elektra)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 16-8
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 27-19

**Y-100 (WHYI-FM)—Miami**

- NONE
- 
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 23-18
- ★ WINGS—Let 'Em In (Capitol) 17-14

**BJ 105 (WBUN-FM)—Orlando**

- JEFFERSON STARSHIP—With Your Love (Grunt)
- REAL THING—You To Me Are Everything (U.A.)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 15-6
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 16-7

**Q-105 (WRBQ-FM)—Tampa, St. Petersburg**

- FLEETWOOD MAC—Say You Love Me (Reprise)
- D• LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 23-12
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 13-4

**WQPD—Lakeland, Fla.**

- D• BOZ SCAGGS—Lowdown (Columbia)
- RICK SPRINGFIELD—Take A Hand (Chelsea)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 20-5
- ★ BEACH BOYS—Rock And Roll Music (Reprise) 21-16

**WMMF—Daytona Beach**

- CLIFF RICHARD—Devil Woman (Rocket)
- ORLEANS—Still The One (Elektra)
- ★ WINGS—Let 'Em In (Capitol) 11-7
- ★ ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century) 24-20

**WAPE—Jacksonville**

- CLIFF RICHARD—Devil Woman (Rocket)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ DR. HOOK—A Little Bit More (Capitol) 30-21
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 15-9

**WAYS—Charlotte**

- FLEETWOOD MAC—Say You Love Me (Reprise)
- DIANA ROSS—One Love In My Lifetime (Motown)
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 23-11
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 15-8

**WGV—Charlotte**

- SILVER CONVENTION—No, No, Joe (Midland Int'l.)
- CURTIS MAYFIELD—Only You Babe (Curtom)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 34-5
- ★ KOOL & THE GANG—Universal Sound (Delite) 35-9

**WKIX—Raleigh, N.C.**

- JAMES TAYLOR—Shower The People (W.B.)
- ORLEANS—Still The One (Elektra)
- ★ KEITH CARRADINE—I'm Easy (ABC) 14-7
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 24-17

**WTOB—Winston/Salem**

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- HENRY GROSS—Springtime Mama (Lifesong)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 28-19
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 31-23

**WTMA—Charleston, S.C.**

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- D• LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) HB-14
- ★ KEITH CARRADINE—I'm Easy (ABC) 18-10

**WORD—Spartanburg, S.C.**

- HALL & OATES—She's Gone (Atlantic)
- DIANA ROSS—One Love In My Lifetime (Motown)
- ★ JAMES BROWN—Get Up Offa That Thing (Polydor) HB-10
- ★ EARTH, WIND & FIRE—Getaway (Columbia) HB-11

**WLAC—Nashville**

- NONE
- 
- D★ BEE GEES—You Should Be Dancing (RSO) 17-11
- ★ WILD CHERRY—Play That Funky Music (Sweet City) HB-25

**WMAK—Nashville**

- WAR—Summer (U.A.)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- D★ BEE GEES—You Should Be Dancing (RSO) 14-9
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 29-24

**WHBQ—Memphis**

- D• TAVARES—Heaven Must Be Missing An Angel (Capitol)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 21-11
- ★ KEITH CARRADINE—I'm Easy (ABC) 17-10

**WMPS—Memphis**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 11-3
- ★ NATALIE COLE—Sophisticated Lady (Capitol) 26-20

**WGOW—Chattanooga**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- WAR—Summer (U.A.)
- ★ DR. HOOK—A Little Bit More (Capitol) HB-16
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 21-9

**WERC—Birmingham**

- SILVER—Wham Bam Shang-A-Lang (Arista)
- ORLEANS—Still The One (Asylum)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 18-9
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 19-12

**WSGN—Birmingham**

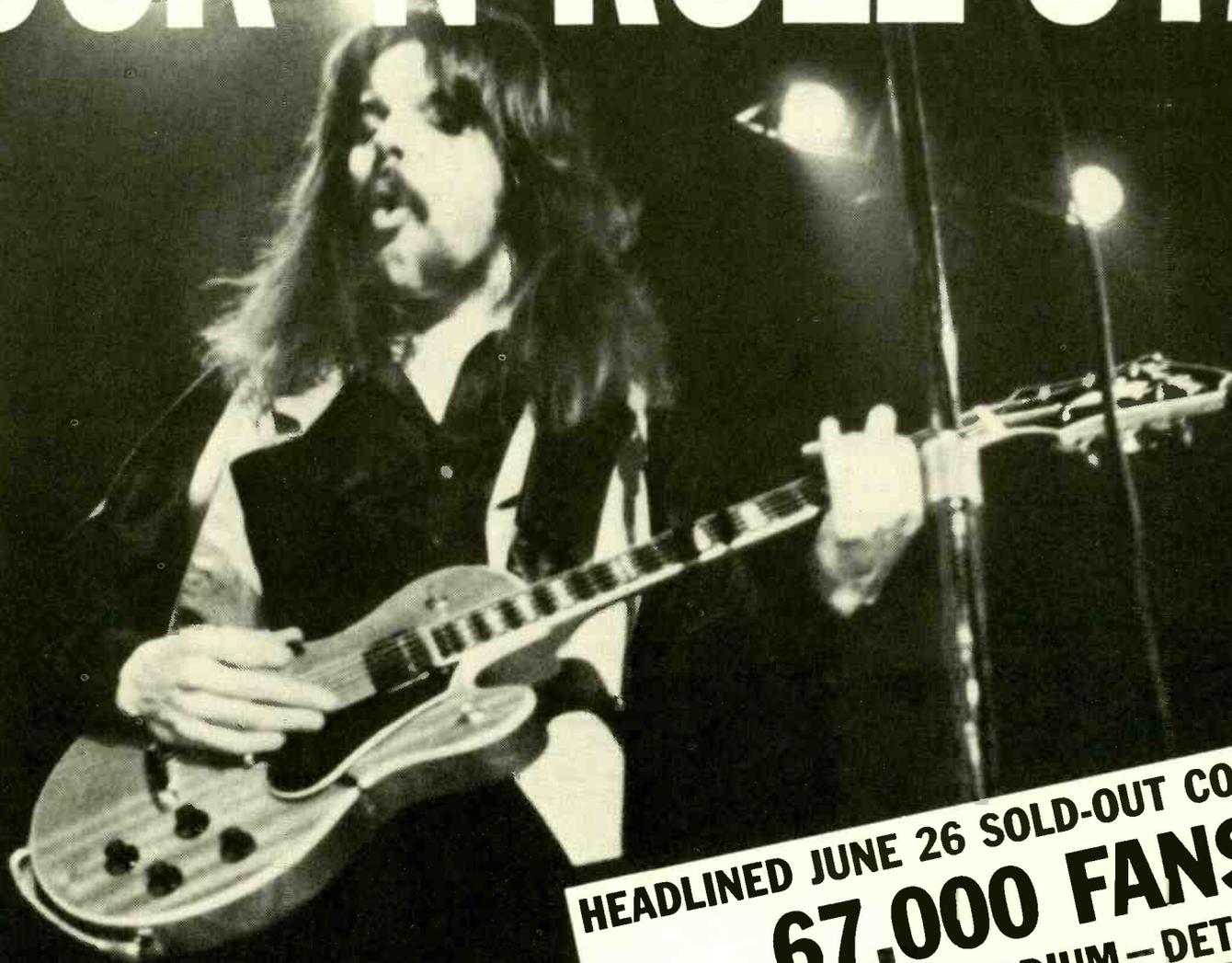
- D• TAVARES—Heaven Must Be Missing An Angel (Capitol)
- NATALIE COLE—Sophisticated Lady (Capitol)
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 18-9
- ★ DR. HOOK—A Little Bit More (Capitol) 20-11

**WHHY—Montgomery**

- AMERICA—Amber Cascades (W.B.)
- ORLEANS—Still The One (Asylum)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn) 18-8
- ★ LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 16-7

**KAAY—Little Rock**

THE NEW SINGLE BY  
**BOB SEGER**  
**ROCK 'N ROLL STAR!**



HEADLINED JUNE 26 SOLD-OUT CONCERT FOR  
**67,000 FANS!**  
PONTIAC STADIUM - DETROIT

**TRAVELIN' MAN**

From His Incredible Two-Record Set  
With The Silver Bullet Band 'LIVE' BULLET

SKBB-11523

**NOW TOURING WITH KISS  
THE ENTIRE SUMMER!**



# Billboard Album Radio Action

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

Based on station playlists through Thursday (7/22/76)

## Top Add Ons-National

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**VIVA! ROXY MUSIC**—(Atco)  
**POINT BLANK**—(Arista)

## Top Requests/Airplay-National

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**CROSBY/NASH**—Whistling Down The Wire (ABC)  
**ROD STEWART**—A Night On The Town (Warner Bros.)  
**MARK ALMOND**—To The Heart (ABC)

## National Breakouts

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**VIVA! ROXY MUSIC**—(Atco)  
**POINT BLANK**—(Arista)

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

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

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

## Western Region

### TOP ADD ONS:

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**VIVA! ROXY MUSIC**—(Atco)  
**ANDY PRATT**—Resolution (Nemperor)

### ★TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**ROD STEWART**—A Night On The Town (Warner Bros.)  
**BEATLES**—Rock n' Roll Music (Capitol)  
**CROSBY/NASH**—Whistling Down The Wire (ABC)

### BREAKOUTS:

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**ANDY PRATT**—Resolution (Nemperor)  
**VIVA! ROXY MUSIC**—(Atco)

### KLOS-FM—Los Angeles

- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **RAY THOMAS**—Hopes, Wishes & Dreams (Threshold)
- **COUNTRY JOE McDONALD**—Love Is A Fire (Fantasy)
- **JON ANDERSON**—Ollas Of Sunhollow (Atlantic)

- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **WINGS**—At The Speed Of Sound (Capitol)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **BEATLES**—Rock & Roll Music (Capitol)

### KMET-FM—Los Angeles

- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **ZZ TOP**—World Wide Texas Tours (London)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **OOBIE BROTHERS**—Takin' It To The Street (Warner Bros.)

- ★ **HEP TONES**—Night Food (Island)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)

### KSMF-FM—Lake Tahoe/Reno

- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **GARY BURTON QUINTET**—Dreams So Real (ECM)
- **VIVA! ROXY MUSIC**—(Atco)
- **SIR DOUG & THE TEXAS TORNADOS**—Texas Rock For Country Rollers (ABC/Dot)
- **JOHN McLAUGHLIN**—My Goals Beyond (Douglas)
- **TOM SNOW**—(Capitol)
- ★ **JESS RODEN BAND**—Keep Your Hat On (Island)
- ★ **HEP TONES**—Night Food (Island)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)

### KGB-FM—San Diego

- **AVERAGE WHITE BAND**—Soul Searching (Atlantic)
- **ALICE COOPER**—Alice Goes To Hell (Warner Bros.)
- **EARTHQUAKE**—8.5 (Beserkley)
- **SPIRIT**—Farther Along (Mercury)
- **ANDY PRATT**—Resolution (Nemperor)
- **JERRY JEFF WALKER**—It's A Good Night For Singing (MCA)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **BEACH BOYS**—15 Big Ones (Brother/Reprise)
- ★ **CHICAGO X**—(Columbia)

### KZEL-FM—Eugene

- **RICK SPRINGFIELD**—Wait For Night (Chelsea)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **POINT BLANK**—(Arista)
- **KRIS KRISTOFFERSON**—Surreal Thing (Monument)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- ★ **MARSHAL TUCKER BAND**—Long Hard Ride (Capricorn)
- ★ **BEATLES**—Rock & Roll Music (Capitol)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)
- ★ **ANDY PRATT**—Resolution (Nemperor)

### KOME-FM—San Jose

- **BACK STREET CRAWLER**—2nd Street (Atco)
- **RICHIE FURAY BAND**—I've Got A Reason (Elektra)
- **VIVA! ROXY MUSIC**—(Atco)
- **YAMASHTA, WINWOOD, & SHRIEVE**—Go (Island)
- **P.F.M.**—Chocolate Kings (Asylum)
- **ANDY PRATT**—Resolution (Nemperor)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)
- ★ **JEFF BECK**—Wired (Epic)

## Southwest Region

### TOP ADD ONS:

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**VIVA! ROXY MUSIC**—(Atco)  
**GRAHAM PARKER**—Howlin' Wind (Mercury)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)

### ★TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**RICK DERRINGER**—Derringer (Blue Sky)  
**MARK ALMOND**—To The Heart (ABC)  
**SPIRIT**—Farther Along (Mercury)

### BREAKOUTS:

**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**VIVA! ROXY MUSIC**—(Atco)  
**GRAHAM PARKER**—Howlin' Wind (Mercury)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)

### KSHE-FM—St. Louis

- **JESS RODEN**—Keep Your Hat On (Island)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **VIVA! ROXY MUSIC**—(Atco)

- ★ **BLUE OYSTER CULT**—Agents Of Fortune (Columbia)
- ★ **SPIRIT**—Farther Along (Mercury)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **RICK DERRINGER**—Derringer (Blue Sky)

### KADI-FM—St. Louis

- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **MARK ALMOND**—To The Heart (ABC)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **GRAHAM PARKER**—Howlin' Wind (Mercury)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **MARSHAL TUCKER BAND**—Long Hard Ride (Capricorn)
- ★ **AEROSMITH**—Rocks (Columbia)

### KZEW-FM—Dallas

- **YANCY**—(GRT)
- **POINT BLANK**—(Arista)
- **SPIN**—(Ariola America)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **GRAHAM PARKER**—Howlin' Wind (Mercury)
- **RICK SPRINGFIELD**—Wait For Night (Chelsea)
- ★ **ALAN PARSONS PROJECT**—Tales Of Mystery & Imagination (20th Cent.)
- ★ **THIN LIZZY**—Jailbreak (Mercury)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)

### KLBJ-FM—Austin

- **VIVA! ROXY MUSIC**—(Atco)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **P.F.M.**—Chocolate Kings (Asylum)
- **RICHIE FURAY BAND**—I've Got A Reason (Elektra)
- **BRAND X**—Unorthodox Behavior (Charisma Import)
- **PHILIP CATHERINE**—Nairam (Warner Bros.)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **WIDOW MAKER**—(United Artists)
- ★ **MARK ALMOND**—To The Heart (ABC)
- ★ **BACK STREET CRAWLER**—2nd Street (Atco)

## Midwest Region

### TOP ADD ONS:

**VIVA! ROXY MUSIC**—(Atco)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**MARK ALMOND**—To The Heart (ABC)  
**TRIUMVIRAT**—Old Lovers Die Hard (Capitol)

### ★TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**STEVE MILLER**—Fly Like An Eagle (Capitol)  
**DWIGHT TWILLEY BAND**—Sincerely (Shelter)  
**GRAHAM PARKER**—Howlin' Wind (Mercury)

### BREAKOUTS:

**VIVA! ROXY MUSIC**—(Atco)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**JESS RODEN**—Keep Your Hat On (Island)

### WABX-FM—Detroit

- **MARK ALMOND**—To The Heart (ABC)
- **JESS RODEN**—Keep Your Hat On (Island)
- **VIVA! ROXY MUSIC**—(Atco)
- **TROOPER**—Two For The Show (MCA)
- **RICHIE FURAY BAND**—I've Got A Reason (Elektra)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- ★ **MOTT**—Shouting & Pointing (Columbia)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **DWIGHT TWILLEY BAND**—Sincerely (Shelter)

### WMMS-FM—Cleveland

- **JESS RODEN**—Keep Your Hat On (Island)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- **ZZ TOP**—World Wide Texas Tours (London)
- **CORKY SIEGEL**—(Dharma)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **DAVID SANBORN**—Sanborn (Warner Bros.)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **JAMES COTTON BAND**—Live And On The Move (Buddah)
- ★ **GRAHAM PARKER**—Howlin' Wind (Mercury)

### WXRT-FM—Chicago

- **VIVA! ROXY MUSIC**—(Atco)
- **BACK STREET CRAWLER**—2nd Street (Atco)
- **KRIS KRISTOFFERSON**—Surreal Thing (Monument)
- **EDDIE HENDERSON**—Heritage (Blue Note)
- **BOBBY BLAND & B.B. KING**—Together Again... Live (ABC)
- **SIR DOUG & THE TEXAS TORNADOS**—Texas Rock For Country Rollers (Dot/ABC)
- ★ **HEART**—Dreamboat Annie (Mushroom Records)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **JEFF BECK**—Wired (Epic)
- ★ **THIN LIZZY**—Jailbreak (Mercury)

### WCOL-FM—Columbus

- **DWIGHT TWILLEY BAND**—Sincerely (Shelter)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- **AL JARREAU**—Glow (Reprise)
- **MARK ALMOND**—To The Heart (ABC)
- **RICHIE FURAY BAND**—I've Got A Reason (Elektra)
- **JIMMY McGRUFF**—The Mean Machine (Groove Merchant)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **GRAHAM CENTRAL STATION**—Mirror (Warner Bros.)
- ★ **WINGS**—At The Speed Of Sound (Capitol)
- ★ **CHICAGO X**—(Columbia)

### WZMF-FM—Milwaukee

- **JON ANDERSON**—Ollas Of Sunhollow (Atlantic)
- **GRAHAM PARKER**—Howlin' Wind (Mercury)
- **VIVA! ROXY MUSIC**—(Atco)
- **YANCY**—(GRT)
- **POINT BLANK**—(Arista)
- **AEROSMITH**—Rocks (Columbia)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **RICK DERRINGER**—Derringer (Blue Sky)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

## Southeast Region

### TOP ADD ONS:

**POINT BLANK**—(Arista)  
**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**JON ANDERSON**—Ollas Of Sunhollow (Atlantic)  
**MARK ALMOND**—To The Heart (ABC)

### ★TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**CROSBY/NASH**—Whistling Down The Wire (ABC)  
**STEELY DAN**—Royal Scam (ABC)  
**HEART**—Dreamboat Annie (Mushroom Records)

### BREAKOUTS:

**POINT BLANK**—(Arista)  
**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**JON ANDERSON**—Ollas Of Sunhollow (Atlantic)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)

### WMAL-FM—Washington

- **MARK ALMOND**—To The Heart (ABC)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **JOHN McLAUGHLIN**—My Goals Beyond (Douglas)
- **KRIS KRISTOFFERSON**—Surreal Thing (Monument)
- **YAMASHTA**—Go (Island)
- **POINT BLANK**—(Arista)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **JEFF BECK**—Wired (Epic)
- ★ **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)

### WKTK-FM—Baltimore

- **CROSBY/NASH**—Whistling Down The Wire (ABC)
- **POINT BLANK**—(Arista)
- **RAY THOMAS**—Hopes, Wishes & Dreams (Threshold)
- **CITY BOY**—(Mercury)
- **DUKE & THE DRIVERS**—Rollin' On (ABC)
- **FREE BEER**—Highway Robbery (RCA)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **STEELY DAN**—Royal Scam (ABC)

### WKDA-FM—Nashville

- **POINT BLANK**—(Arista)
- **JON ANDERSON**—Ollas Of Sunhollow (Atlantic)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **SIR DOUG & THE TEXAS TORNADOS**—Texas Rock For Country Rollers (ABC/Dot)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

### WORJ-FM—Orlando

- **AVERAGE WHITE BAND**—Soul Searching (Atlantic)
- **ALICE COOPER**—Alice Cooper Goes To Hell (Warner Bros.)
- **JON ANDERSON**—Ollas Of Sunhollow (Atlantic)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- **BLACK OAK ARKANSAS**—Balls Of Fire (MCA)
- **HEART**—Dreamboat Annie (Mushroom Records)
- ★ **ALAN PARSONS PROJECT**—Tales Of Mystery & Imagination (20th Cent.)
- ★ **STEELY DAN**—Royal Scam (ABC)
- ★ **GEORGE BENSON**—Breezin' (Warner Bros.)
- ★ **HEART**—Dreamboat Annie (Mushroom Records)

## Northeast Region

### TOP ADD ONS:

**VIVA! ROXY MUSIC**—(Atco)  
**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**POINT BLANK**—(Arista)

### ★TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**ROD STEWART**—A Night On The Town (Warner Bros.)  
**CROSBY/NASH**—Whistling Down The Wire (ABC)  
**MARK ALMOND**—To The Heart (ABC)

### BREAKOUTS:

**VIVA! ROXY MUSIC**—(Atco)  
**RICHIE FURAY BAND**—I've Got A Reason (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**POINT BLANK**—(Arista)

### WNEW-FM—New York

- **EARTHQUAKE**—8.5 (Beserkley)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **BRAND X**—Unorthodox Behavior (Charisma Import)
- **VOLUNTEER JAM**—(Capricorn)
- **VIVA! ROXY MUSIC**—(Atco)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **MARK ALMOND**—To The Heart (ABC)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)

### WBAB-FM—Babylon

- **POINT BLANK**—(Arista)
- **SPINNERS**—Happiness Is Being With The Spinners (Atlantic)
- **TOM SNOW**—(Capitol)
- **ASLEEP AT THE WHEEL**—Wheelin' & Dealin' (Capitol)
- **BECKY HOBBS**—From The Heartland (Tatoo Records)
- **TOMMY JAMES**—In Touch (Fantasy)
- ★ **MARK ALMOND**—To The Heart (ABC)
- ★ **BEACH BOYS**—15 Big Ones (Brother/Reprise)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

### WOUR-FM—Syracuse/Utica

- **VIVA! ROXY MUSIC**—(Atco)
- **MARK ALMOND**—To The Heart (ABC)
- **TOM SNOW**—(Capitol)
- **JON ANDERSON**—Ollas Of Sunhollow (Atlantic)
- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **BOBBY BLAND & B.B. KING**—Together Again... Live (ABC)
- ★ **BILLY JOEL**—Turnstiles (Columbia)
- ★ **GRINDERSWITCH**—Pullin' Together (Capricorn)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

### WMMR-FM—Philadelphia

- **RICHIE FURAY BAND**—I've Got A Reason (Asylum)
- **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- **VIVA! ROXY MUSIC**—(Atco)
- **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **AVERAGE WHITE BAND**—Soul Searching (Atlantic)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)

### WLIR-FM—New York

- **VIVA! ROXY MUSIC**—(Atco)
- **AL JARREAU**—Glow (Reprise)
- **POINT BLANK**—(Arista)
- **JUDAS PRIEST**—Sad Wings Of Destiny (Janus)
- **DWIGHT TWILLEY BAND**—Sincerely (Shelter)
- **RAY THOMAS**—Hopes, Wishes, & Dreams (Threshold)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **CROSBY/NASH**—Whistling Down The Wire (ABC)
- ★ **STEELY DAN**—Royal Scam (ABC)
- ★ **BILLY JOEL**—Turnstiles (Columbia)

### WHCN-FM—Hartford

- **GENTLE GIANT**—Giant Steps (Vertigo Import)
- **VARIOUS ARTISTS**—Rare Tracks (Polydor Import)
- **GARY BURTON QUINTET**—Dreams So Real (ECM)
- **THIJS VAN LEER**—Oh My Love (Phillips Import)
- **TRIUMVIRAT**—Old Lovers Die Hard (Capitol)
- **HEART**—Dreamboat Annie (Mushroom Records)
- ★ **JAMES COTTON BAND**—Live And On The Move (Buddah)
- ★ **ANDY PRATT**—Resolution (Nemperor)
- ★ **SILVERADO**—(RCA)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

### CHUM-FM—Toronto

- **BEACH BOYS**—15 Big Ones (Brother/Reprise)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **MURRY McLAUGHLIN**—Boulevard (True North)
- **CHRIS DeBURCH**—Spanish Trains & Other Stories (A&M)
- **AVERAGE WHITE BAND**—Soul Searching (Atlantic)
- **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- ★ **STEELY DAN**

# ARB RESULTS

These unsolicited comments from ARBITRON RADIO diaries placed in Charlotte, Columbus, Minneapolis-St. Paul, Hartford and San Antonio, for the period of October/November 1975, show that CASEY KASEM has been given the vote as America's #1 write-in personality.

**HARTFORD, CONNECTICUT** . . . I like WDRG but wish they would have the top 40 survey finishing earlier. I wish I could hear more Bruins and Celtics games . . . I listen to WDRG FM at home alot and when I'm in my car it's on WDRG AM or WABC, WRLR. I listen to Casey Casem on Sunday night which I think is good. I listen to the radio all the time; it's constantly going when I'm home and on the road . . . I enjoy "American Top 40" Sunday night on WDRG . . . Casey Kasem Top 40. Like good concise news coverage of local, national, and world events . . . American Top 40, Kasey Kasup . . . A favorite program of mine which I did not listen to this week is "Top 40" with Kasey Kasem as host. "Top 40" is based on Billboard's top 40 and is played on more than one station but I listen to it Sundays on WDRG from 7:30-10:30PM.

**SAN ANTONIO, TEXAS** . . . I enjoy the Top 40 countdown on KTSA on Sunday morning . . . I look forward to the top 40 on KTSA 9:00-12:00 . . . I listen to the radio every night while I go to sleep and I wake up to music. On Sundays, I like to listen to Casey Cason's Top 40 Countdown played on KTSA from 9AM-12Noon . . . Only look forward to Casey Cason's Top 40 countdown on Sundays 9:00-12:00 on KTSA! . . . KTSA's top 30 on Friday starting at 3:00PM. Casey's Coast to Coast (American Top 40) 9:00AM to NOON . . . It's my favorite radio station. I especially like to listen on Sundays because that's when Kasey Kason's program is on. The American Count Down of the top 40 songs. I like helping you in this survey. Thank you . . . Sunday Morning, Top 40 Countdown AM-KTSA 9:00-12:00. Monday Nights, Interview FM-KRMH 10:30-12:30. Weekdays, David Jarrot AM-KNOW 7:00-9:00 . . . I listened, but anyway, Casey Cason's American Top Forty, Saturday mornings 9-12 is the best show on radio . . . One of my favorite radio programs is

American Top 40 . . . K.C. Kazen—very good program to listen to. They play all the top 40 records every week.

**CHARLOTTE/GASTONIA, NORTH CAROLINA** . . . WBT-AM on Sunday mornings around 9:30 or 10:00AM. They start counting down the 40 hits . . . I think one of the best programs on the air is Sunday the top 40 hits on WBT-AM 1110 . . . When I am in the car I jump from station to station listening to songs I like to hear. I tried to be as accurate as possible. I missed Casy Casem but I love that program Sun. at 10:00AM-1:00PM WBT . . . WBT 10:00AM to 1:00 Casey Cason's Top 40 . . . I listen to CBS news reports on the hour wherever I travel. I normally listen to American Top Forty on WBT Sunday Mornings but I missed it this week . . . American Top 40 is one program I missed that I enjoy.

**MINNEAPOLIS/ST. PAUL** . . . I like to listen to American Top 40 on KDWB which I didn't this week . . . Another problem with the radio is on most stations they have the weather on every half-hour. Sure you can have news but not so often—otherwise the radio is pretty good. My favorite program is KDWB top forty on Sunday nights . . . I especially like American Top 40 from Hollywood. It plays on KDWB. I like that station . . . American Top 40 Sunday . . . My favorite program is American Top 40 on Sunday nights at 8:00 on KDWB . . . I really like "the top 40" with Casey Kasem Sunday nights on KDWB. I didn't listen to it this week but I hope they keep it on . . . I like American Top 40 on KDWB Sunday at 8:00PM. I also like Paul Harvey . . . They should have the KDWB top 40 Saturday (same time) night instead of Sunday because a lot of people can't stay up till 11:00 if they have school the next day. I know I would listen to it every Saturday if they changed it . . . The Top 40 on KDWB is good. But I think most

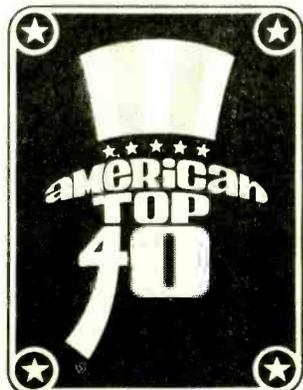
stations play too many commercials at one time . . . Sunday night on KDWB I listen to Casey Casum's countdown "Top 40 Hits." Every morning I listen to Charlie Bush and Chuck Knapp . . . I like the top 40 countdown on KDWB on Sundays at 8:00PM until 11:00PM. I like to listen to music before I go to bed . . . KDWB Top 40 8:00 to 11 pm Sunday . . . American Top 40 8:00-11:00PM Sundays . . . My favorite station is KDWB. My favorite program is the top 40 on Sunday nights on KDWB . . . Radio—I like listening and I really get into music—and I like listening to the countdown on Sundays on station KDWB . . . I like Casey Cason real well. I just wish it was on more stations.

**COLUMBUS, OHIO** . . . I like to listen to WNCI on Sunday mornings, especially from 9:00AM to 12:00AM. That's when they count to 40 top hits . . . I like the American Top 40 with Casey Kasem . . . I like Casey Casum's countdown on Sundays . . . I enjoy Casey's Top 40 count down and most music on WNCI . . . I love WNCI's top 40 hits program on Sunday mornings . . . I have a converter in my car, so I take FM with me wherever I go. I really like the "mini-chart" at WNCI. I listen to Casey Kasem (WNCI) every Sunday . . . But my favorite station is WNCI. They also play the top 40 hits on Sunday mornings 9-12 . . . Yes, I really like WNCI when they have the 40 top hits and tell something about the artist and the song . . . I like American Top 40 on Sundays . . . My favorite radio station is WNCI, I like all the songs on it. I always listen to the Top 40 songs of the week on Sunday mornings. I have my own radio and it's usually on WNCI. Thank you.

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## Album Rock Big On Both FM-AM

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Mark Driscoll has left KSTP in Minneapolis and is looking; 612-920-6864. ... A disk jockey at WMAK in Nashville called up Bruce Earl, chief engineer for the Sterling chain, and told him that his signal was coming in good and in stereo. He was listening to KZOK, an FM station in Seattle. Date was July 15. Bruce claims it was a thermal inversion. Knowing Bruce, however, I'd be more likely to believe that he was sending the signal down to Nashville by carrier pigeon. Because if transistors can't do the job, Bruce just hunts around until he finds something that will.

\* \* \*

Feedback on Radio '77 in Sydney, Australia, has been phenomenal. Reporting back to me so far have been Judy Burns of Burns Media Consultants, Los Angeles; Bob Baeck, general manager of 3XY in Melbourne, Australia; and Gary S. Day, executive director of the advertising firm of Masius, Wynne-Williams & D'Arcy-MacManus in Melbourne. Day sent me a copy of B&T, the Australian media weekly, and therein I note that John Waws of 2UW in Sydney was named the best talk personality at the conference, Gary O'Callaghan of 2UE in Sydney the best contemporary personality, Peter Karpin the best record promoter in Australia. As many of you know, George Wilson, president of Bartell Broadcasters, New York, was a keynote speaker along with George Burns, Judy's husband.

\* \* \*

Chuck Dunaway has been promoted to manager of KAFM in Dallas. "Everything is fine in Dallas. The station is doing fine—ratings up again. John Butler named me manager of KAFM last Friday."

\* \* \*

Mark Simone is now doing all nights at WPIX-FM in New York; he'd been with WPRO in Providence, R.I. ... Staff lineup at WPAP, country stereo station in Panama City, Fla., now features Norm Miller of mid-1960s on KXOX in St. Louis in the 6-10 a.m.

(Continued on page 25)

• Continued from page 16

stop trying to make it harder than it really is; let's just talk about radio. Whatever the listener wants is there. The coming of age of FM has created the most incredible variety of sounds and formats the world has ever known. Listeners aren't concerned with labels; they have a set of expectations and when they find a radio station (or stations) that deliver, they tune in and they stay until their expectations are no longer met. What anyone calls a station is immaterial; compartmentalization is meaningless; every radio station should be highly individual; if your station programs what most of the people want to hear most of the time, you win.

Now, specifically to album rock. Why is it so misunderstood? Let's discard all the other labels and just say that an album rock station is one that includes album cuts in its format. (Not that the listeners care; we're not tv; they can't tell if it's a big record with a little hole or a little record with a big hole unless you tell them and that's just part of the image game.)

Alright, so that's what album rock is. It doesn't have to be FM; KDAY is doing very nicely playing album cuts, but most successful album rock stations are on the FM dial because nearly the entire under-40 audience has grown up listening to their records in hifi and then stereo, so the larger sound spectrum of FM stereo fits right in with those listener expectations, but it doesn't have to be FM. It just helps. So much for those labels. Now, why play album cuts? It goes right back to those listeners. Talk to any sales person at any major record company and he'll tell you that 80% to 90% of their revenue is based on LP sales and most of those LPs are rock. That's a pretty good indicator. Then go back to 1967-68 when the so-called "free-form" or "progressive" stations started. We didn't have the world's biggest audience, but we attracted a lot of attention and it sure looked like something was going on.

I don't want to spend a lot of time tooting the corporate horn, but the fact that a major professional broad-

casting organization like ABC had the sense and foresight to see this monster coming is something that too often gets overlooked in the middle of all this labeling and classifying. What Allen Shaw and Bob Henabery and the folks at ABC did with ABC-FM back in 1971 was an inspired piece of work.

Again, very simple, take the best of the existing album rock music, combine it with some very basic professional broadcasting common sense and then find a group of managers and programmers to operate each station autonomously, tune it to their individual markets and make it work. That simple idea has resulted in the most listened to group of FM stations in the country.

Since those beginning days of the "Rock 'N' Stereo" format, just about every other possible format has popped up on the once empty FM band, with the possible exception of Gary Owens' mythical all-book-review station (and we'll probably hear that that format is being done somewhere). This sudden burst of formats has given rise to a whole new bunch of categories and untruths. A lot of people who don't take the time to really listen and study their market feel that they're not getting any records played and they long for the old days of "free form" when anything went and you could always get some spins. I invite you to sit down some day with two radios going, one on your friendly "tight-listed" album rock and one on the closest thing you can find to "progressive." I'll guarantee you that you hear more cuts by more artists and more new product consistently exposed on the formatted station than on the other. It may not look like it when you read your trade reports, but listen like a listener and see what kind of a surprise you get. Maybe that'll take care of another compartment.

Then, there's the great mystery of album cut selection and the great controversy of "gut" over statistics. I won't presume to say what's on anyone else's mind and I don't intend to get into any of my own methodology, but I'd like to throw out a few thoughts.

Programmers who, in my opinion,

pick album cuts in all the wrong ways have great ratings; programmers who, again in my opinion, pick exactly the right cuts the right way are out of work. Some do it by what they call sheer statistical qualitative and/or quantitative research; others claim to work strictly off "gut." From personal observation of successful programmers (single or album) I don't believe any of them. Everytime you pin a self-proclaimed statistical programmer, he'll generally admit there's a good deal more to it than just numbers. Any number of "gut" programmers will often tell about dropping a record because it stuffed on the charts. We all lie a lot, especially to ourselves.

May I suggest two things: No matter how exhaustive your research may be, you still have to interpret the data in terms of your station and your audience. (Remember the professor and the flea?) ... you have to feel your station and feel where those cuts belong in terms of the entire picture. On the other hand, if you pride yourself on "gut" programming, think about this. Are you really responding from an entirely emotional base, or could it be that what we like to call "gut" (because it's more romantic than research) is simply an entire set of incredibly complex conditioned responses based on professional knowledge of music and radio programming, all coming into play so rapidly that it's just a lot simpler to call it "gut"?

Think about other "gut" responses you have to other things, like your reaction to the hair color or the figure of a person you just met. It feels like "gut," but it's probably a long series of conditioned responses hitting all at once. Analyze the source of all those conditioned responses and you can probably make a highly logical decision that is correct for your situation.

In any case, the whole point is that the name of the game is now radio. Any market of any size has now and will continue to have a top station in every area of listener expectation. I honestly believe that no good format, whatever its place on the dial, is going to disappear.

Professional radio, honestly attuned to the listener, is here to stay. There will be changes, and those changes will make a lot of folks uncomfortable until they can label and compartmentalize that change, but there have to be survivors and I feel confident that album rock as we do it at KLOS will not only survive, but come out winning.

As a matter of fact, as long as no one gets so carried away with their research or their "gut" to the point of forgetting that the audience comes first, a lot of us are going to be around for a long, long time.

## FLORIDA HEAT Every Station Competitive, Says WVOJ's Program Boss

LOS ANGELES—"With cross-overs, everybody is competition today," notes Gene Pope, program director of country station WVOJ in Jacksonville, Fla.

The 5,000-watt station enjoys being the lone country station in that market, but that doesn't mean there isn't competition. Every outlet in the area Pope observes is competition. His biggest competitor is WAPE, a rocker.

Pope says he scares away "hopeful competition with our effectiveness. We don't project the image of the country station. We are not heavily into personalities. We are alone in the country market here."

WVOJ-AM is in the "top country music market as far as country record sales," Pope claims. "And we endeavor to keep up with competitive trends."

The station is part of a five-county metropolitan area, extending into

Georgia with an adequate signal. Primarily, it is an outlet playing mainstream country music, with a soft flow. According to the latest Pulse, the demographics are 25-49, with mostly a male audience, although "it is women who buy most of the country singles," according to Pope.

WVOJ has a playlist of 55, with graduated exposure. Pope publishes a weekly chart and evaluates the music on a weekly basis. "I establish the guidelines and Mike Carta reviews new material." Carta is music director and an on-the-air man.

The station plays some new material at night to offer audiences a chance to hear new songs and vote on them. This helps determine a daytime play. Pope says they have a small list of top hits plus a "B" list which is played every six hours. "And we do six oldies per hour and double sweeps at 15 and 45."

Research is done through local record stores and by keeping track of all requests.

WVOJ runs three different music clocks daily. "We evaluate and assimilate into our clocks. We check into what kind of country music was most popular in recent years. We round out total services. We carry

editorials twice a week that are local, relevant and controversial. On weekends we do special reports and features in our local news portions. We do five minutes of informative reports geared to our local audiences. It is a constructive programming tool."

The station tied in with NBC last February, and runs its news after the hour. Local news is aired immediately before the hour.

The around-the-clock lineup has Norm Garrett from midnight to 6 a.m.; Pope 6 to 9; Carta 9 to 1 p.m.; Joe Patrick 1 to 6; Bill Buckley 6 to midnight. Patrick is in charge of production, as well.

There is no relaxing, even though there is no other country music station in the area. Pope insists, because "everybody is competition."

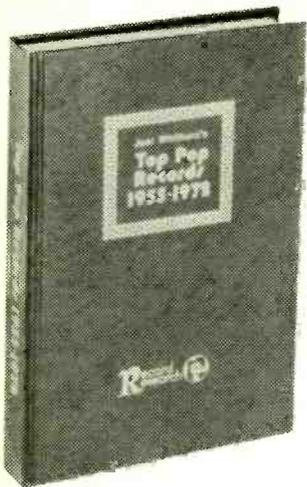
## 'Contempo 300' On Williamsburg WBCI

WILLIAMSBURG, Va.—WBCI, an FM station here, has switched from a beautiful music format to the syndicated adult contemporary programming of Drake-Chenault Enterprises. "Contempo 300," reports general manager Donald M. Bentley,

## A WASC Switch

SPARTANBURG, S.C.—WASC, an AM station here, has switched to an automated soul music format—"Supersoul"—produced by Drake-Chenault Enterprises, Los Angeles. Joe Sessions is general manager of the station.

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Vox Jox

Continued from page 24

slot, **Marshall Smith** 10 a.m.-2 p.m., new program director **Tommy Loren** 2-6 p.m., **John Dunaway** 6-midnight, and **Bill Carr** midnight-6 a.m., with **Tim McGriff** and **Jimmy Davis** on weekends. Loren previously worked at WKDA in Nashville. . . . **Linn A. Christian**, an old friend who put WPIX-FM in New York on the air and on the map, has been named assistant to the president of Century Broadcasting and is now headquartered in Chicago.

★ ★ ★

**Jefferson Foxx**, music director and chief announcer at WBIG in Greensboro, N.C., sent me an air-check of **Granny Goose** and **Aku Head**, both of KGMB in Honolulu, and notes: "I'm sure you will find in Aku's section there are many old and dear cuts from years gone by. I talked to KGMB program director **George Kennedy** a while ago and asked him why Aku still uses the old 'Stick It In Your Format' material. I got the standard answer: 'You can't argue with the book, he still has the ratings.' Very interesting, due to the recent developments in the new ARB.

"You might also be interested in the pay scale there. I found out the cost of living in Hawaii is extremely high, so I asked Kennedy what the average announcer made in the Honolulu market. I was astounded to learn at KGMB the average announcer starts at \$2.25 an hour and most of them work two jobs with their wives working and making more than they do. Kennedy also stated that the two union stations in

the market paid \$700 a month with a jump to \$1,000 a month after the first year. I don't know if this is a prime-cut-of-bull or fact. But if it is true, I don't know why everyone

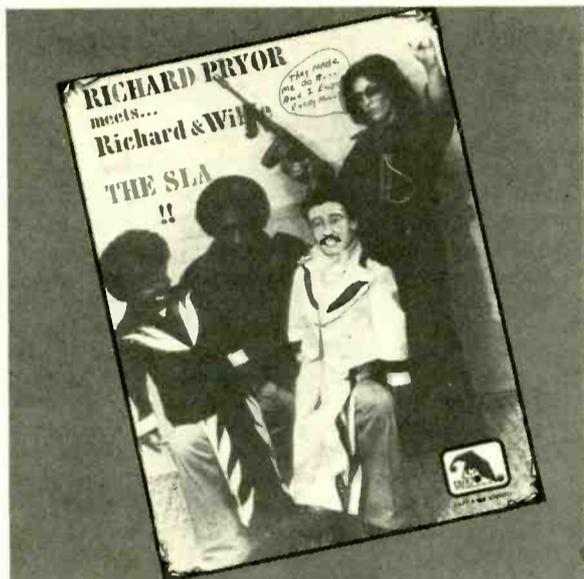
would stay there any longer than possible to get a good tan." (Aku, Hal Lewis, earns over \$100,000 because of his soldout commercial load.)

Foxx would like some old friends from the Career Academy in Atlanta—**Dan Rotundo**, **Ed Ray**, **Gerry Kay**, **George Chapman**, etc.—to call him.

Lineup at WBIG now has **Bob Poole** still doing mornings, **Larry Dunlap** 10 a.m.-2 p.m., **Henry Bogan** 2-6 p.m., **Foxx** 6-10 p.m., and **Bob Tucker** until 2 a.m.

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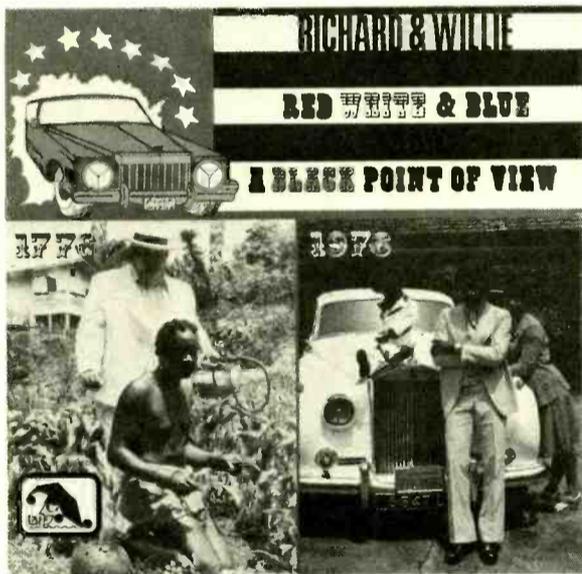
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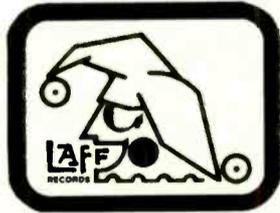
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- 204—CITY BOY, Mercury SRM-1-1089 (Phonogram)
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- 206—CLIFF RICHARD—I'm Nearly Famous, Rocket PIG 2210 (MCA)
- 207—ROGER MCGUINN—Cardiff Rose, Columbia PC 34154
- 208—FUNKADELIC—Let's Take It To The Stage, 20th Century/Westbound WT 5026
- 209—ROBERTA KELLY—Trouble Maker, Oasis OCLP 5005 (Casablanca)
- 210—KAY GEES—Find A Friend, Gang GR 102 (PIP)

# 26 RCA Rise: Glancy Gives Execs Room To Run

## In 2½ Years, New Management's Efforts Bring Highest Earnings

By STEPHEN TRAIMAN

When Ken Glancy took over as president of RCA Records in December 1973, corporate management had seen much red ink and a diminishing share of market in virtually every area. Two and a half years later, on the eve of its annual convention in conjunction with its Diamond Jubilee, the picture has changed. This exclusive interview with Glancy and his key aides focuses on the factors in that success—and looks to the future.

NEW YORK—With the best sales and profit performance in the 75-year history of RCA Records reported for the first half of 1976, president Ken Glancy is quick to share the accomplishments of his 2½ years at the label's helm with his key aides—virtually all of whom are new faces or in new posts since his arrival.

"It's obvious there's been both a management revitalization and an artistic one," he emphasizes, "and it's been totally a team effort that's basically succeeded, though much remains to be done.

"Artistically, the charts speak for themselves. We've made significant custom label deals with a high degree of success. What Jerry Bradley's done in Nashville with Ronnie Milsap, Waylon Jennings and others is amazing. In the pop area, I

"We went to direct distribution just a few years before Glancy was named president. Kiernan has strengthened the marketing organization in a relatively short time."

Ilberman points to the tremendous amount of input from the field that is put to use daily. "Everyone is an a&r man. We've had many successes brought to light from the field, with Hall & Oates 'Sara Smile'—their third single—just the most recent. We're constantly striving to tie in the field and home office to get the maximum potential—and we're never satisfied.

"Glancy's approach is to give people as much autonomy as they need to do the best job they know how. Nashville and Bradley is just one example that has paid off—strengthening our already strong position in country. We're all working harder—but enjoying it more."

● Marketing—"One of the most gratifying things is that everyone can operate autonomously," Kiernan notes, "but we also interact. The real key to RCA's success is that we do function as a team, and this really is vital, under Glancy and Ilberman's direction.

"Sometimes it seems like a thousand years instead of just the relatively few that it's taken to build what we believe is the strongest distribution setup in the industry with the best qualified team.

"Our own direct distribution has really paid off in the suc-

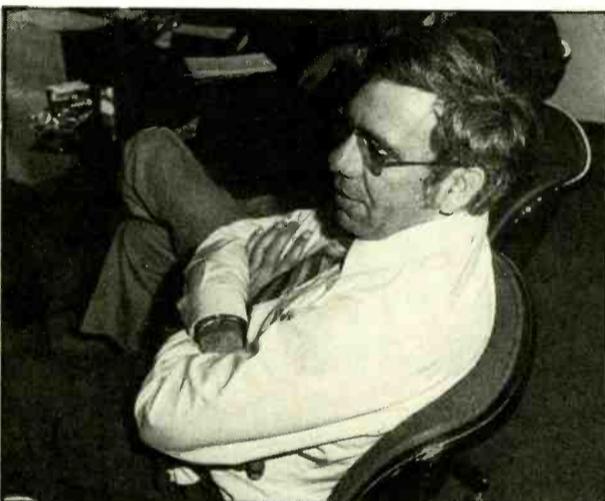


Billboard photos by RCA

Ken Glancy: "I've never been a one-man band."



Mel Ilberman: "It's a new, young company."



Jack Kiernan: "We do function as a team."



Jerry Bradley: "We're on top of this scene."

can't remember all the new faces that have been launched successfully."

Glancy candidly admits the disappointments and failures as well:

● "The Tom Cat story is the biggest. The chemistry just didn't work for a lot of reasons.

● "We've got a way to go yet in r&b. We've had some successes but we're certainly not getting our share.

● "We just weren't persuasive enough with our top acts on quad . . . met a lot of resistance, some emotional, like David Bowie who takes an artistic stand against 4-channel."

Glancy ticks off some of the key appointments on the RCA team, each of which carried with it various degrees of autonomy that freed him more and more to concentrate on the creative end of the business that is the heart of any label's success:

Jack Kiernan named division vice president, marketing in February 1974 . . . Tom Shepard joins from CBS as division vice president, Red Seal a&r, April 1974 . . . Jerry Bradley appointed division vice president, Nashville operations, August 1974 . . . Mel Ilberman promoted to division vice president, commercial operations, December 1974 . . . Mike Berniker upped to division vice president, pop a&r, July 1975 . . . Mort Weiner named director, custom label marketing, joining from Motown, June 1975 . . . Ron Moseley joins from Polydor as division vice president, r&b a&r, November 1975 . . . Bob Harrington comes aboard as director of merchandising from GRC, March 1976 . . . John Rosica appointed division vice president, promotion, in April 1976, after rejoining the company a year earlier after stints with A&M, ABC and CTI.

Glancy notes there are others missing from the interview, such as Bob Summer, division vice president, RCA International; Frank Mancini, division vice president, artist relations; and Dave Heneberry, division vice president, music operations and services (clubs), who also have a large share in the label's success to date in its profit turnaround.

● Commercial Operations—Ilberman's promotion to Glancy's right-hand man, after handling business and talent affairs the prior 2½ years, was a big plus for both the RCA head man and the label.

"It's a new, young company," Ilberman emphasizes, "with not one man around this table in the same spot just three years ago.

"We're a broad-based label with a basic catalog, constantly introducing new products. You might describe me best as the 'company chaplain.' Decisions on allocating priorities have to be made . . . setting the basic directions.

cess of acts like Hall & Oates, D.J. Rogers and of course, John Denver. And country has been an incredible performance."

Commenting on the gutsy decision to virtually cut the RCA catalog in half in the spring of 1975, Kiernan explains: "The cutdown further strengthened our inventory so we were able to focus on the better sellers in any situation."

Ilberman points out that due to the cutback on slower movers, "we're able to push a 'Best Of Charley Pride' that still sells 9,000 a month, or Waylon's LP before the current hit 'Outlaws' that's approaching 400,000 but doesn't show on the charts after 14 months, or the reissued 'Sound Of Music' that sold 250,000 units after the recent tv showing."

"Many of our merchandising campaigns also are very innovative," Kiernan notes, "such as the use of in-store tapes to better expose new product. We're also the first label to go after rackjobber meetings and make presentations. This is a full-time job, with the multimedia videocassette/projection tv effort of Steve Kahn just the latest (Billboard, July 24)."

● Merchandising—"Although I've only been here four months heading up special projects, I know we've just scratched the surface on video and other techniques to stimulate the in-store people," Harrington observes. "The video presentation to J.L. Marsh evolved from our monthly sales presentation which Kahn put together for our in-house use with the sophisticated equipment we're just learning to use.

"Merchandising is the focal point of the team. We're the service arm of promotion and sales, with our basic job to develop a thorough campaign, considering the main factors that go into helping develop an artist over a long period of time for continuing future benefits."

● Promotion—"We've done away with the regional concept of promotion," Rosica notes. "Pop, r&b, country . . . it's one department, not limited to where a store carries the music. It's a most rewarding job—if it's a hit, but as a service to a&r our job is to find out if the disk is salable, staying with the basics for nine months or more if necessary.

"The goal is to manage 40-plus people and handle a variety of product, more than two artists at a time. The national concept is a correct one, with in-the-field responsibility. Once we're stronger nationally, that local person has done himself in," Rosica continues.

"Developing and building artists is the joy of our work. And the results are obvious, both on the charts and in the sales reports."

"With custom labels, I'm Weiner's distributor in effect, and he treats me as such. It's a good and healthy relationship. We identify music—not labels—and our priority is the music."

Commenting on the disco boom, Rosica firmly believes that it's "an art form, not a fad that will die. Disco music as such may go, but as a way of exposing product it will stay, and the overall trend will increase with even more national impact.

"Dave Todd travels widely for us as head of the disco department, helping deejays to blend their programs with the best available music, not only ours. In Boston, dealers reacted to Vicki Sue Robinson from disco action first, then from radio."

● Custom Labels—Weiner looks at himself "as one person working for all the independent labels. RCA distributes each one, and I'm like a little independent company trying to get a share. I have my own budget, and fight for a share of the market for each piece of product.

"We've had some notable successes, with Carol Douglas and Silver Convention on Midland International, Starland Vocal Band on Windsong, the entire Pablo jazz catalog, and Lonnie Liston Smith on Flying Dutchman, among others."

Commenting on the likelihood of more custom label deals to come, such as the recent Tattoo label of BNB Associates, Ilberman notes, "It's really opportunities, and with the successes, we've been able to beef up the division and are open to more possibilities all the time."

● Nashville—"I inherited a strong base," Bradley is the first to admit, "and in the six years of creating my own work Chet Atkins has given me the opportunity to stand my ground. We're working all the time with New York to expand our success, and to develop more progressive product such as 'Outlaws'—looking to New York to support us in every way."

"It took eight months to put the 'Outlaws' package together," Ilberman comments, "and timing was essential. A lot of things with the other labels happened around it."

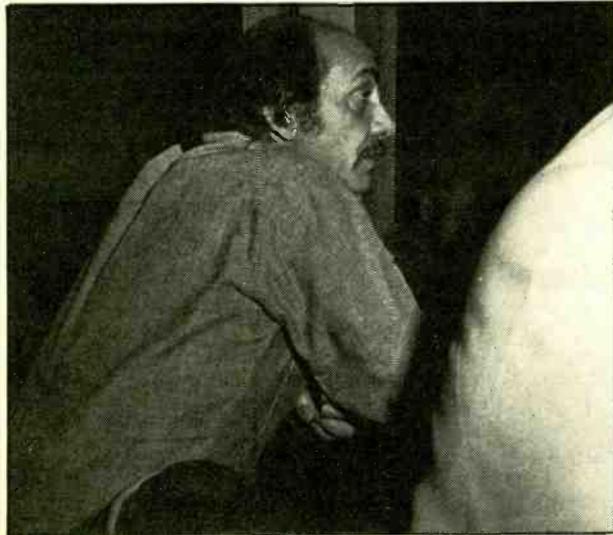
"We have a giant step on some people down here," Bradley maintains. "We're on top of this scene and know where it's going—progressive, but still with a good, pure country base."

"The Steve Young signing from Warner Bros. and his first release were capsuled in a videocassette promotion tape for all our people," Ilberman notes. "With videocassette equipment now in all our offices, everyone got to see the 12-minute tape before the release. It's just the beginning of an important new sales and promotion tool that can be utilized for many artists—an immediate turn-on and another vehicle to get you there quicker."

● R&b—"I'd like to congratulate everyone for their commitment to the black business on this label," says Moseley. "With



Mike Berniker: "No one here is ever satisfied."



John Rosica: "Developing artists is the joy of our work."



Thomas Shepard: "We know where the new talent is."

all the promising artists we have, the opportunity to work with all the service departments in making them pay off is a great challenge.

"We've got a long way to go to reach the goal of a significant share of the black market, but with such acts as D.J. Rogers, Vicki Sue Robinson, the Tymes, Faith, Hope & Charity, the Whispers and Fifth Avenue on the new Sixth Avenue label, the company can really look to the future."

● Pop—"No one here is ever satisfied," emphasizes Berniker. "Glancy made it clear when I arrived that the creative end would have a large degree of autonomy. The business is still music . . . songs above everything."

Commenting on the label's attitude toward in-house producers, Berniker notes that "every project depends on a different type of production, with Mike Lipskin working in fusion jazz, Alan Abrahams on the West Coast and myself here in New York. Each artist determines the situation."

As for shifts into different repertory areas, he questions: "How can you be in this business without trying to get into all of it? When you believe in an act, a song, a producer, the odds on my being sorrowful are higher than the less frequent joy that comes when one really makes it."

"Hall & Oates is a good example of what it takes to make it. We kept trying with singles until 'Sara Smile,' their third, made it. Tenaciousness has to be backed up by the company, and I'm just glad that we're in such an eternally optimistic business."

● Classical—"Glancy knows classical music and has both an affinity and sympathy for our Red Seal goals," Shepard emphasizes. "Until recently the public image was not some-

thing that was bringing special joy to the division, but I was given a new blackboard by Glancy, Ilberman and Kiernan.

"Now things look awfully good. We've been able to sign a lot of new talent after I had the chance to try for intrinsically talented young artists like Levine, Joselson and Ax. Glancy brought in Horowitz, with his first LP due next month, including two pieces never recorded before.

"It's gratifying that two successive Tomita LPs were successful pop crossovers, the first significant ones since Cliburn a decade ago, with another hopefully by October. You have to consider it's one lonely man in a room full of equipment who is so good that he brought the subtlety of synthesizers to a high point. We had a great deal of fun here."

"It takes a certain amount of insanity," Glancy maintains, commenting on his commitment to original cast soundtracks. "We're very proud of Prince and Sondheim's 'Pacific Overtures,' as a valuable addition to the catalog that will benefit from tv overseas in Japan and Europe after the first of the year.

"It's the main function of an alert classical division to know where the new talent is," Shepard observes. "Tashi is a great new group that came to light recently. There are a lot of holes in the catalog to fill that may never pay off commercially, but still should be done."

Getting back to quad, Glancy notes that Shepard has been able "to get some stunning releases, but the overall economics for discrete 4-channel are terrible—and the hardware people are even more disenchanted.

"We're not going to get out of it," the RCA chief maintains, "but will offer carefully selected releases, mainly on Red Seal, until we work out some necessary new economics."

As far as single inventory quad/stereo is concerned, which RCA tried initially with negative results, Shepard is adamant. "If you care a lot about your stereo customers—90% of the business—you don't want to shaft them on stereo quality by going single inventory. The sophisticated buyer is not getting as good a product and it rips off both buyers and producers."

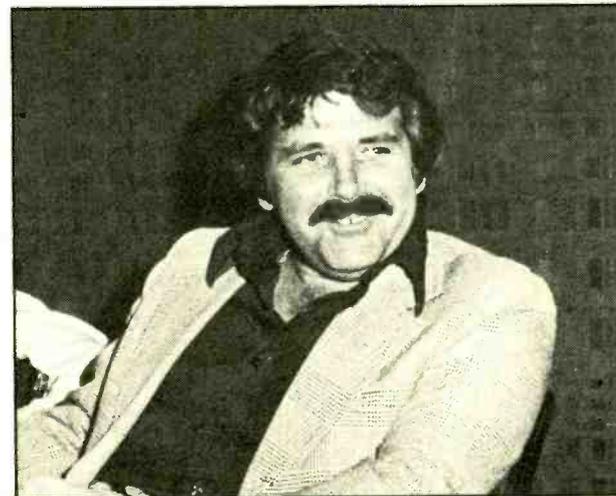
● Direct Marketing—Praising Heneberry's efforts in the club area, Glancy says "If you're clever enough, you'll always be able to sell people through the mail. The clubs have a constant turnover of enrollment, and you just have to carefully watch how much it costs to get a buying customer.

"Equally important, the amount of advertising done by all clubs—ours and the others—has made people more aware of records and tapes. I have to be persuaded it helps—they may not enroll but are reminded to buy at their dealers."

● Custom Pressing—Kiernan's responsibilities include ma-



Ron Moseley: "Other labels have had their day."



Bob Harrington: "Merchandising is the focal point."

major custom duplicating and pressing facilities at Indianapolis, currently undergoing modernization on the disk side. "We're always talking about tape duplication and can handle far more than our own product," Ilberman emphasizes. "The modernized disk facilities will more than compensate for the obsolete plant closed on the West Coast."

As for tape marketing in general, Ilberman maintains "we're selling music in whatever configuration the public wants to buy, and in the last year have seen the growing tape

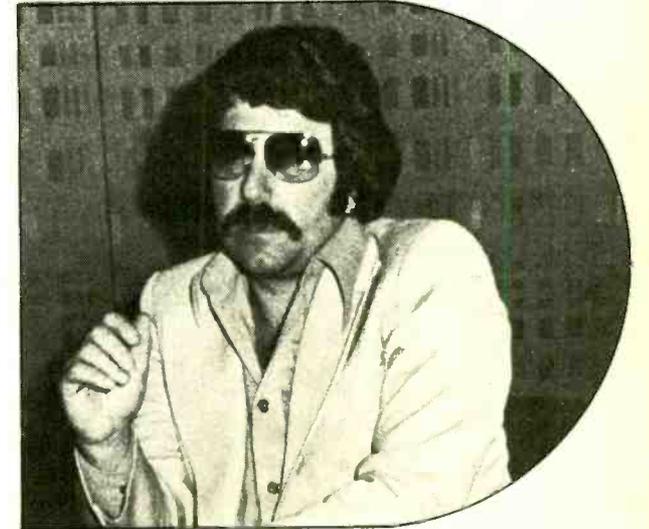
market potential. We're certainly getting away from disk only, 27 with far more simultaneous 8-track and cassette release.

"Certainly the emphasis in club membership has always been more on tape, and we're constantly experimenting with packaging. Merchandising is the main problem, with display at retail a great deterrent. That's why we're cooperating fully with the tests on unlocked merchandise being run by GRT and others."

● International—With kudos for the job being done by Summer on the international side, where sales account for close to 50% of total volume at the label, Glancy has great expectations for the new Japanese joint venture with Victor of Japan in the world's second largest music market.

"While profit is obviously the basic goal, the main objective is to enlarge the businesses in all those countries where we have subsidiaries or licensees. We'll place more intensive efforts on U.S. artists abroad, for they all have an international market—probably the most significant advantage."

● Artist Relations—Shepherding major artists around the globe has kept Mancini more out of the U.S. than at home, Glancy notes, giving the artist relations vice president high marks for the results of such recent trips as David Bowie in Europe and Perry Como's first global jaunt in some time.



Mort Weiner: "I'm like a little independent company."

Looking to the future, the RCA chief has mixed views on the videodisk, noting that RCA's own SelectaVision system is currently a corporate staff job, with the label not as yet assigned specific responsibility—though acknowledging the assistance on pilot software involving major RCA artists.

"It will be an incredible new medium but has yet to find its own artistic path," Glancy maintains. "It has to be more than an extension of an LP, with the theatrical opportunities obvious. Software is the major hurdle and much more thinking has to go into programming."

"The whole concept is exciting, and it's certainly not competition for LPs and tape, but rather complementary. The technology is solved but not the software—the 1980s will be the decade of the videodisk.

"This company has a distinguished history," Glancy sums up. "It's had both its glory and down moments, but I'm confident we're on a long incline up. We're out after market share—that's what we're all striving for."

"The RCA team effort is representative of the kind of company we'll have as long as I'm here. I've never been a one-man band, nor have any of our major competitors."

#### Among Highlights Of Glancy's Tenure

July 1974: A&R realigned, returning Glancy to active creative involvement . . . November 1974: Pop a&r beefup, with eye to more in-house projects . . . January 1975: "Magic '75" campaign kickoff at New Orleans sales meeting . . . March 1975: Inventory cutback focuses attention on importance of catalog movers . . . June 1975: Interview with Bob Summer highlights RCA International growth, providing 45% of overall sales in 1974, with new licensees in Iran, Nigeria, East Germany . . . July 1975: Three regional sales meets reflect excellent first six months revenues, profits . . . September 1975: Pickwick acquires U.S.-Canadian manufacturing and distribution rights for RCA Camden catalog . . . RCA and Victor of Japan enter joint venture, with new RVC Corp. expected to have significant impact on sales, versus previous licensee arrangement in Japan . . . October 1975: Soul Train label of Don Cornelius added to Custom Labels . . . Chat with Mort Weiner focuses on growth and importance of Custom Labels in less than a year as separate division . . . November 1975: Agreement with independent producer Tony Visconti and his U.K.-based Good Earth label latest in string that includes Jeff Barry, Gryphon, Gomelsky-Eggers and Jerry Ross, among others . . . December 1975: Peters International gets rights to manufacture and distribute RCA Italy product for the U.S. and Canada . . . January 1976: RCA maintains position as No. 1 country label for 1975, based on Billboard chart action . . . Massive yule season merchandising push for John Denver results in six-week sales of more than 4.2 million units . . . February 1976: Sixth Avenue label bowed as primarily singles oriented, with Custom Labels' operation expanded to assume marketing responsibility . . . July 1975: Tattoo label of BNB Associates joins RCA Custom Labels family.

Art direction: Bernie Rollins

# Shakeup At Aladdin

## 3 Set To Produce Theater Shows

By HANFORD SEARL

LAS VEGAS—A management shakeup at the Aladdin Hotel has resulted in the creation of a new triumvirate of theater producers who will pursue a more diversified booking policy at the recently opened 7,500-seat \$10 million Performing Arts Center.

The change comes as a direct result of two poorly attended concert programs during the first three weeks of operation and caused the ousting of executive producer Stuart Allen Monday (19).

"Future rock concerts may be spaced farther apart in efforts to provide tighter, diversified booking," reports Bob Brackett, theater publicity head. "We're getting back to the original concept of offering a unique, unusual alternative to showgoing in Vegas."

The two concert attractions which drew disappointing crowds include James Taylor's July 12-13 dates and a Dave Mason bill July 17. Taylor only drew 4,500 fans while dropping the second scheduled night because of slow sales. Mason recorded the smallest gathering, 1,800.

Detroit producer Gerald Graham, 33, will now function as an associate producer in conjunction with Aladdin Hotel entertainment director Mitch De Wood and former Sahara entertainment head Lenny Martin.

Formerly affiliated with Motown, Graham has booked rock groups in

major Northeast markets. Graham says Martin, who directed entertainment at Del Webb's eight western hotels, will act in a consulting capacity.

Allen, who guided the first few weeks of shows, is familiar to the Las Vegas market and booked acts at the Sahara Hotel. He also brought acts to the Greek Theatre in Los Angeles and the Sahara-Tahoe in Northern Nevada.

"It has been a tough period breaking in acts at this facility," reports Allen. "I have certain things in mind right now as far as my future career is concerned, but nothing definite."

According to Brackett, Allen

(Continued on page 32)

## New Sahara Pairings By Jack Eglash

LAS VEGAS—Jack Eglash, musical director for nine years at the Hotel Sahara and recently named new entertainment director, plans to package new showroom pairings.

A 26-year Vegas resident, Eglash succeeds Lenny Martin, who served as both hotel entertainment director and vice president of entertainment for the corporation's eight Western properties.

Martin, who resigned four weeks ago, will enter private management, a position he held prior to his appointment to the hotel directorship in September 1975.

"I'll be making serious attempts to bring in new combinations into the main showroom, similar to the signing of Michele Legrand to appear with Tony Bennett," reports Eglash.

The new director also promises to push through redesigning, enlarging and upgrading the relocated Casbah Lounge, a one-time legendary showcase for the likes of Don Rickles.

Eglash, 48, expects the lounge to be refurbished sometime at the end of the year, while implementation of his ideas will go into effect immediately, although he sees no jump to a more contemporary stable of stars.

Blood, Sweat & Tears will make its debut bow in a main showroom Thursday (29) in a special one-week stint with Johnny Rivers, but Eglash maintains MOR artists will remain the main fare.

Del Webb officials report each hotel will now contain their respective entertainment directors, who can deal individually with bookings and specific conditions, unlike the umbrella effort of Martin.

In conjunction with pairing new acts, Eglash hopes to encourage an in-concert format, similar to television specials in encouraging co-headliners to work together onstage.

Pioneering rock concerts in the hotel's 5,000-capacity Space Center for a year, Martin's departure preceded a corporate shakeup which resulted in several high officials resigning positions.

HANFORD SEARL

## Sinatra On Tour

LOS ANGELES—Frank Sinatra warms up for his "September To Remember" with John Denver at Harrah's Tahoe Hotel by playing five cities the end of August. He opens at Vancouver (21), then goes on to Saratoga Springs, N.Y. (24), Garden State Arts Center, N.J. (25-26) and his solo debut in Cincinnati (29).

# Talent

## ZZ TOP TOPS

51,000 In New Orleans See Texans 'Raising Some Hell'

By JIM MELANSON

NEW ORLEANS—It wasn't long after being introduced as "that little ole band from Texas," that ZZ Top let a record breaking crowd of 51,000 at the Sugar Bowl here July 17 know that they were out to "raise some hell."

And the band, working its 17th concert on a tour planned to keep the group traveling well into next year, did just that—boogied up a two-hour storm of hard-driving Southern rock'n'roll that had most of the audience on its feet throughout, and practically all clamoring for still more after two encores.

Probably stirred up even more by this date, though, are money making forecasts by promoters down the tour's road. The billing of ZZ Top, Lynyrd Skynyrd and the J. Geils Band brought in a \$500,000 gross.

However, of the two opening acts, only J. Geils performed. Skynyrd bowed out at the last minute due to illness.

News of Skynyrd's no-show didn't help matters either, as numerous fist-fights had erupted both in and around the Bowl earlier. A ticket refund offer by promoter Don Fox (Beaver Productions) following the Skynyrd announcement helped cool the crowd. Few took advantage of the offer.

While the dollars rung up here are impressive, so too are the overall figures for the ZZ Top tour to date—\$2.8 million in grosses and an audience tally of 339,500.

In addition to the attendance record here (the previous mark for a New Orleans rock show was a date

## DIAMOND TO L.A. GREEK

LOS ANGELES—Neil Diamond will play eight shows Sept. 13-20 at the Greek Theatre here, with tickets going on sale Monday (2). The engagement marks a drastic change from June announcements that Diamond's Aladdin Theatre For The Performing Arts July Fourth holiday stand at Las Vegas would be his only appearances in the West during his 1976 tour.

Diamond holds the Greek boxoffice record with 47,200 attending his 10 shows in August 1972. His "Hot August Night" live LP was cut during that engagement and went on to sell 8.5 million worldwide.

## Signings

The Quick to Phonogram, produced and managed by Kim Fowley. . . . Rodger Collins, maker of U.K. hit "Sexy Sugarplum," to Patrick Boyle for management.

Terry Bradshaw to Lavender-Blake Agency with exclusive booking agreement. . . . Songwriter Jerry Foster of the Foster & Rice team, has a recording contract with Hitville Records, formerly Melodyland. He'll be recording the first week in August under the production of Jimmy Bowen. . . . Hank Williams Jr. to a five-year contract with Warner-Curb Records. He will be recording in Muscle Shoals later this month.

Ozark Mountain Daredevils to Paragon Agency. . . . Garner Ted Armstrong tv preacher, to Jack McFadden for management in a recording career.

Liverpool Express to Atlantic. Group members of this British act are formerly of the Merseybeats and Paper Chase. . . . Balcones Fault, Texas-based show group, to William Morris for bookings. . . . Paul Winston, country/pop singer, to Rameses II Record Corp., where he will be produced by Ersel Hickey and Ruth Lieberman.

Brownsmith, Pacific Northwest group, to Capitol.



ZZ TOP: The "little ol' band from Texas" takes aim at more boxoffice records on current blockbuster tour.

by the Allman Brothers with 48,000) the band recently set a new ticket sales high for Pittsburgh's Three Rivers Stadium, as well as similar high marks in several other smaller markets.

Musically, the Bowl date was a get-it-on situation from the outset, beginning with a live coyote's howl vying for the night air with the crowd's welcoming cheers for the group.

It was quickly evident that pacing was not going to play a key role in ZZ Top's performance. The message was plug in and let it rip, a non-stop energy level that lasted for the 20-25 songs played.

The crowd loved it. Such ZZ numbers as "Mexico," "Rattle Snake Shake," "Just Got Paid," "Tush," "Beer Drinkers," "T-Bird," "Chevrolet" and "Back Door Love Affair" had the kids jerking their hands into the air and clapping heartily afterwards.

Generally, the vibes were good. What wasn't appreciated was the now all-too-familiar sight of firecrackers being hurled from crowds at rock shows like this. This Sugar Bowl crowd went one further,

though. Several times sky flares were shot off, with one never really making it and landing right in the middle of the audience. A fire started in the infield and was quickly put out by fans.

Meanwhile, another brand of fireworks (the musical kind) was happening onstage.

As a group, ZZ Top is tight, with each member, Billy Gibbons, guitar; Dusty Hill, bass; and Frank Beard, drums; pulling a full load.

Beard is incisive, Hill both supportive and inventive and Gibbons the key ingredient that makes it all work.

Softspoken away from an audience, Gibbons onstage transforms into a funky dynamo. His guitar licks are sure and driving, his vocals leading the boogie on. Special mention also for Hill's vocals. He seems to be singing more these days, and it's paying off.

One suggestion for the group and/or management (Bill Ham) would be to complement the trio with backup. The work load on the group is enormous, especially with its refusal to lay back for a few num-

(Continued on page 31)

## Nassau Coliseum Given High Mark As Safe Site

By JIM MELANSON

NEW YORK—The practice of arbitrary searches and general harassment of concertgoers at the Nassau Coliseum by local authorities and facility personnel appears to have been "reduced, if not stopped," the New York Civil Liberties Union, Nassau Chapter, offers in a recent report.

The chapter, in a report issued last fall, had ripped into both the Nassau County police department and Coliseum executives for such practices as illegal drug searches, the preventing of people to remain in their cars until concert time, and the chaining of outside doors (fire hazards).

The chapter had based its report on the findings of teams of observers sent to several concerts following complaints it had received from both parents and young concert fans as to the treatment ticketholders were given at the venue.

This latest finding, according to Barbara Bernstein, executive director, and Alan Azzara, legal director, resulted from the monitoring of four rock concerts at the Coliseum in the last two months.

"So far this year, we have seen none of this, and the Coliseum appears to have become an enjoyable place to attend a concert. The intimidating atmosphere is gone," says Azzara.

The news should also be welcomed by local promoters, several of whom have continually voiced displeasure over how concertgoers were treated at the facility.

## Simpatico Into Oregon & Colo.

LOS ANGELES—Simpatico, the Tom Campbell-John FitzRandolph-Richard Clayton rock concert benefit organization that raised \$155,000 for the unsuccessful California Nuclear Safeguards ballot, will continue its efforts for the upcoming nuclear safety votes in Colorado and Oregon.

Simpatico put on six California concerts this year with artists including America, Jesse Colin Young and a Sacramento Stadium bill of the Eagles and Linda Ronstadt.

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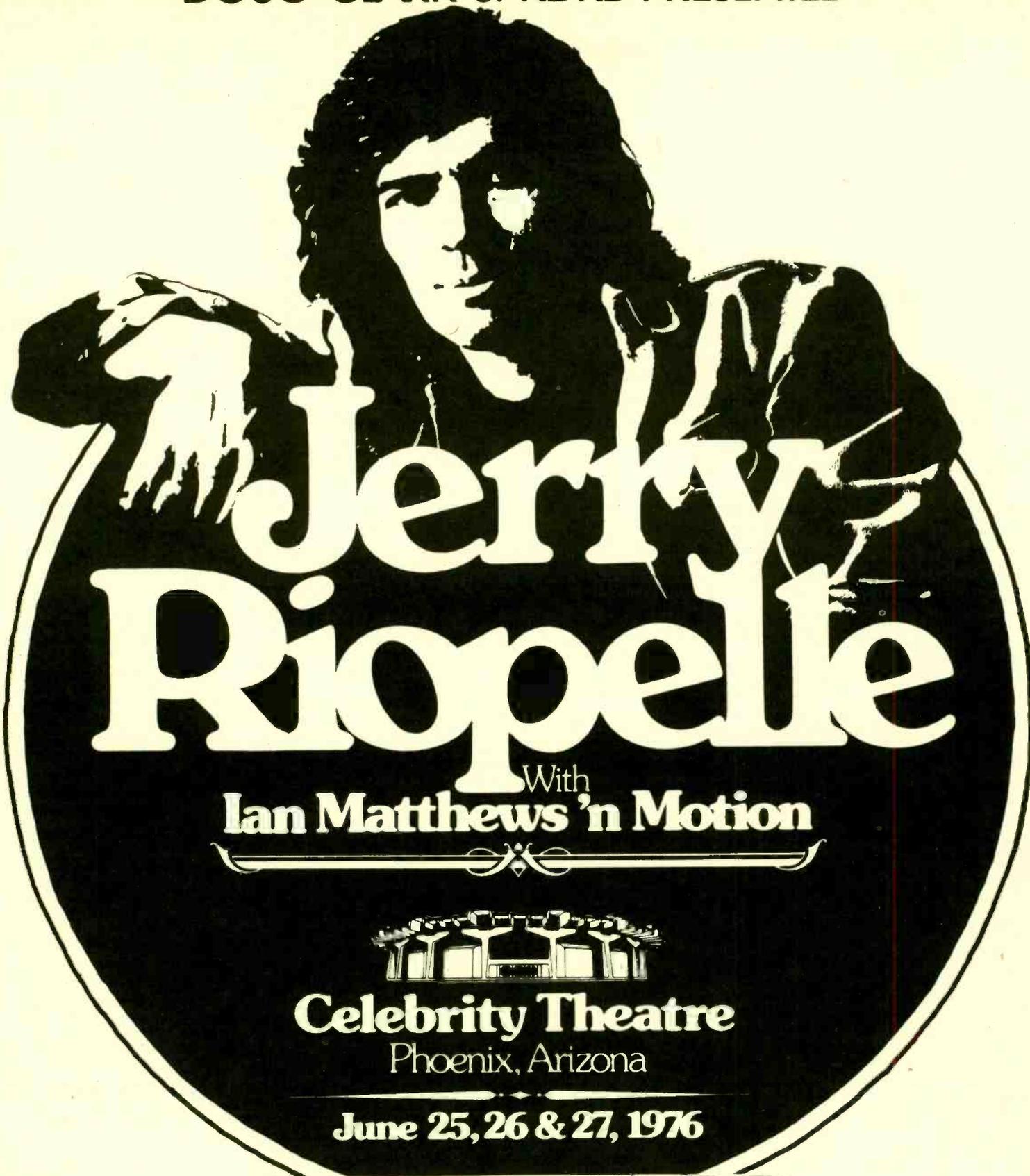
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BAND-August 28 (2 shows) • THREE DOG NIGHT-September 2 & 3 • LOGGINS & MESSINA/BARON STEWART-September 4 (2  
shows) • DONOVAN-September 26 • PROCOL HARUM-September 30 • SHAWN PHILLIPS-October 4 • BONNIE RAITT/  
TOM WAITS-October 21 • LEO KOTTKE/DANNY O'KEEFE-October 26 • STRAWBS/GENTLE GIANT-October 30 • MARIA  
MULDAUR/SEGAL & SHULER-November 2 • JOHN PRINE/STEVE GOODMAN-November 15 • LEONARD COHEN-November 22  
JESSE COLIN YOUNG/JERRY CORBITT-November 29 & 30 • THE CHARLIE DANIELS BAND/DUSTY CHAPS-December 15  
JOHN STEWART/SWEETHEARTS OF THE RODEO-December 19 • JERRY RIOPELLE/THE BOB MEIGHAN BAND-New Year's Eve, 1975  
NEW RIDERS OF THE PURPLE SAGE/PAPA JOHN CREACH-January 9 • HERBIE MANN/FAMILY OF MANN-February 8 • JANIS IAN/  
LOUDON WAINWRIGHT III-February 11 • DAVID BROMBERG/THE DILLARDS-March 8 • DAN FOGELBERG/FOOL'S GOLD-March 10  
(2 shows) • JERRY JEFF WALKER/LOST GONZO BAND-March 21 (2 shows) • GOLDEN EARRING/BE BOP DELUXE-April 8 • BOZ  
SCAGGS-April 10 (2 shows) • BILLY COBHAM-GEORGE DUKE BAND-April 17 • EMMYLOU HARRIS/JIMMY BUFFETT-April 23  
RETURN TO FOREVER-April 25 • JOHN STEWART/PHIL CODY-May 15 • JESSE COLIN YOUNG-May 21 • THE CHARLIE DANIELS  
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## Talent

# A Different Sound From Newton-John

By GERRY WOOD

NASHVILLE—Known for her lilting melodies and whispery voice, Olivia Newton-John plans to aim her vocalizing in new directions. "I'm trying to expand," the MCA artist explains when asked if her gutsy rendition of "Come On Over" indicates a new trend in her singing style.

"I really love that song—and I'm getting confidence in doing songs like that," she comments. "In each album I try to add something different. But I'd also like to keep what I established myself with.

"Because I don't use all my voice, people think that I have much less voice than I actually use. On the next album I show more voice than ever before."

Here for recording sessions, she admits she has achieved most of her career goals. "But I'd like to maintain a good standard with my records and keep the interest going. I'd like to do a film and to write music." She has had a few songs on past LPs and co-wrote a song with her producer John Farrar for the Nashville album. (Continued on page 51)

# 2 Heavy Weekends Spark Concord Fest

By CONRAD SILVERT

SAN FRANCISCO—The eighth annual Concord Summer Festival got underway Friday night (23) with two three-day weekends of quality mainstream jazz. This is the second year the festival has been held at Concord Pavilion, a sophisticated \$4.5 million facility which is now also hosting many top rock and pop acts as well as symphony and ballet productions.

Carl Jefferson, summer festival director and pavilion co-founder, a local car dealer who has been an invaluable patron of the arts for the Concord/Diablo Valley area, says: "The first night we had Milt Jackson playing with Bill Evans and Ray Brown, who is our musical director this year. And the same night we had the Duke Ellington Orchestra under the direction of his son Mercer playing a full set plus a special presentation of portions of Duke's "Sacred Concert at Westminster Abbey." and for each we assembled a special choir numbering 150 who have been rehearsing for two weeks."

Other unusual events at the festival include a rare appearance of guitarist Tal Farlow (Aug. 1) with Red Norvo and Hank Jones, and a performance by the Bill Berry Big Band with special soloists, trumpeters Cat Anderson, Blue Mitchell and Jack Sheldon; trombonist Britt Mitchell

and Jimmy Cleveland, bassist Monty Budwig and pianist Dave Frishberg.

The two weekends also feature performances by Tony Bennett, the Louis Belson Orchestra, George Shearing, the Joe Venuti-George Barnes Quintet, the L.A. Four (Laurindo Almeida, Bud Shank, Shelly Manne and Ray Brown), and the Great Guitars: Barney Kessel, Herb Ellis and Charlie Byrd.

This year's festival is also the scene of the first annual presentation of the Ralph J. Gleason Award, a \$1,000 grant by the festival to a deserving musician. The 1976 award is being given to saxophonist Jim Pepper, a stalwart in Bay Area clubs.

The Concord Pavilion has been presenting an increasing number of the nation's top rock, country and MOR acts. Recent sellouts or near sellouts include Boz Scaggs, Seals & Crofts, Captain & Tennille, War and Johnny Mathis. Upcoming shows expected to sell out are David Crosby/Graham Nash (Aug. 6), Neil Sedaka (10), Barry Manilow (18) and a projected show featuring Stephen Stills and Neil Young.

The semi-enclosed pavilion seats a total of 8,200—3,200 reserved and 5,000 unreserved on the grass with reduced ticket prices. Further reductions are given to youths 17 or under.

# Manhattan Transfer Solid Success In the Northwest

LOS ANGELES—Confidence in a manager and in television enabled Pacific Northwest Releasing Corp. of Seattle to come up with three sold-out concerts with Manhattan Transfer in their first concert dates in the Pacific Northwest area.

NRC president Jerry Lonn booked the Atlantic Records group into the Portland Auditorium June 18, Seattle's Paramount Theater (19) and Queen Elizabeth Theater in Vancouver, B.C. (20). All three dates went clean in the 3,000-seat facilities, well in advance.

This despite the fact NRC was playing Gordon Lightfoot at the same time ("We were in competition with ourselves" notes Lonn), and despite the group's first album for Atlantic (released in March 1975) not being heavily stocked in the cities played, and radio airplay being at a minimum prior to the appearances.

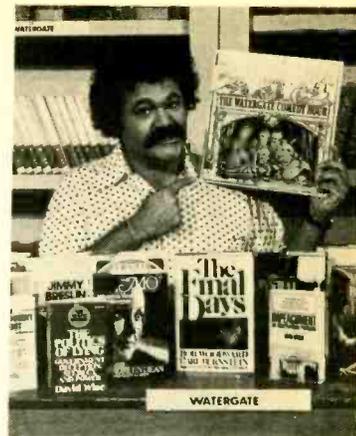
Lonn originally had the group booked last year, but the dates had to be scrubbed due to television commitments. Following the tv specials, there were numerous phone calls to

the Seattle and Vancouver buildings, asking when the group was going to appear? Lonn says this was the heaviest response he'd ever had on a switchboard following a tv show.

"Also," he adds, "this is an Aaron Russo act, and we have had good rapport since the early Bette Midler days.

"Too, it is a new pop act. And I am in the pop act business. Not the rock business. I will invest money in the pop act business. Truthfully, I didn't expect to sell them out. I was confident the act could break even. The audience reaction was outstanding." Manhattan Transfer, booked by the William Morris Agency, went into each of the facilities on a low guarantee/high percentage basis for all shows, simply in the hope of breaking into those markets.

Newspaper reviews from the various cities lauded the group, and all noted the variance in audience ages—from young teenagers to older, more mature persons. Lone complaint was the brevity of the concert act.



**WATERGATE ALBUM** — Avery Schreiber who's well aware that fortunes are being made from the Watergate scandal displays his own offering "The Watergate Comedy Hour" on Little David Records, while surrounded by Watergate literature.

# Tull Concert Keys Warning To Attendees

LOS ANGELES—Concert promoters Wolf & Rissmiller here are taking out full-page newspaper ads warning ticket buyers for Jethro Tull's Aug. 15 show at the Coliseum stadium here not to bring in liquor, drugs or fireworks.

A special notice on the concert ads warns of a search of all ticket holders at the gates and a ban on overnight camping.

A similar advertisement worked well to keep disturbances minimal at this summer's Beach Boys and Yes concerts at Anaheim Stadium here, according to Wolf & Rissmiller. The Tull date is the first rock show at the city-owned Coliseum in some years.

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# Talent In Action

## EARTH, WIND & FIRE RAMSEY LEWIS EMOTIONS

*Nassau Coliseum, Uniondale, N. Y.*  
It is safe to say that Earth, Wind & Fire is the most intelligent and professional band in its idiom. It is one of the few acts in the business that realizes that in order to succeed in music you must be successful on three levels—as artists, as entertainers, and as businessmen.

Earth, Wind & Fire's July 15 show was marred by the nearly 40-minute stage wait that preceded it. Many members of the audience, tense with anticipation, spent the time fighting. The long wait was apparently needed to set up the band's intricate stage equipment. The group enters from space capsules that have seemingly landed on the stage. The 90-minute set was very well-paced as the band wasted no time in doing most of the material from its two most recent Columbia albums, "Gratitude" and "That's The Way Of The World." The audience spent much of the time on its feet clapping and singing along. The group was called back for an obviously planned encore song, "Getaway," its new single. After that, the space capsules closed and the crowd went home satisfied.

Ramsey Lewis is a man in search of a sound. In his portion of the show, Lewis had trouble reaching the crowd with music that seemed disjointed and confused. Lewis now is playing mostly acoustic piano, leaving the electronics to another keyboardist in the band. This is a reversal in direction for Lewis whose recent work has featured a heavy emphasis on electronic keyboards. Hopefully Lewis is on his way to finding his spot in the jazz-rock puzzle.

The Emotions opened the show with a lacklustre set that failed to interest the late-arriving crowd.

ROBERT FORD JR.

## PERRY COMO THE ESTABLISHMENT RONNIE PROPHET

*Westbury Music Fair  
Westbury, N. Y.*

Como made his first appearance before a live concert audience in the New York metro area in more than 30 years a memorable one, proving to an SRO "second night opening"

## ZZ Top Concert

• Continued from page 28

bers, and the cutting edge can be dulled at times.

Soundwise, the show is impressive, for the sight of some 260 speakers stacked high onstage as well as the decibels punched out. While those folks unlucky enough to be seated in the rear of an outdoor arena like this can benefit, there is a hitch, though. The sheer volume coming at you really makes it difficult to pick up on any musical subtleties coming from the stage.

Feedback and serious distortion from the Cameron Sound system were minimal.

There's also the much ballyhooed Texas prairie staging the group is using—rattle snakes, bison, a coyote, a longhorn steer, a vulture and a backdrop of changing scenes from Texas.

It's nice, but really not all that effective as far as creating any appreciable difference on the concert itself.

Again, an arena this size works wonders in gobbling up subtleties. Overall, the production works well, but one would have to view the elaborate productions as good pre-concert promotional tool rather than the super inventive stage setting it's been touted to be.

And, judging from the reaction of the crowd itself, it wouldn't have mattered if ZZ played with a white sheet as a backdrop. The group's music says the same thing, as that "little ole band" is wearing some good size boogie boots.

Upcoming dates on the tour include Detroit Monday (26) and Tuesday (27), Denver Sunday (1), Los Angeles (7), San Diego (9), San Francisco (14) and Chicago (28).

July 20 that "Mr. Nice Guy" still has what it takes—and then some.

Since cutting his first disk for RCA—"Goodby Sue" in 1943—the relaxed entertainer has had 14 golds—some before million sellers were rec-

ognized as such—and made his voice and face familiar via first radio and then television.

Here at Westbury, the area's premiere in-the-round showcase, he blended some old standards with new arrangements by Nick Peretti, his

long-time conductor, together with such recent hits as "Feelings" and "The Way We Were."

The Establishment, a clean-cut, appealing group of eight young voices (four boys, four girls), including several solo possibilities,

backed Como on about half his 23 numbers—including four encores, in an hour set that really zipped along.

Guided by "chorale master" Ray Charles, the  
(Continued on page 32)

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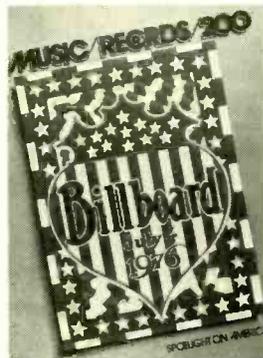
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JULY 31, 1976, BILLBOARD

## 'AFTERNOON DELIGHT' 10 Years Pay Off For Starland Duo

By BORIS WEINTRAUB

WASHINGTON—For two members of the Starland Vocal Band, having a single reach the top of the charts is gratifying reassurance that 10 years of work have paid off.

For the other two, the success of "Afternoon Delight" means that they won't have to put in years and years of "dues" to learn the record business.

The two veterans of the group are Bill Danoff, who wrote the top-ranked single, and his wife, Taffy. The younger members are Margot Chapman and Jon Carroll.

The Danoffs are veterans of the music business who have had one brief taste of success before. As Fat City, they joined in writing and recording "Take Me Home, Country Roads" with John Denver, and watched it become the hit that broke Denver's career. The song has since become a standard, and, admits Taffy, "we're still living off it."

It was Denver and his associates who repaid the favor by providing the opportunity for the Starland Vocal Band. Its first album was recorded on Denver's Windsong label (distributed by RCA) and produced by Denver's producer, the veteran Milt Okun.

In addition, the band has opened for Denver on his spring and summer tours, and will do so again in the fall and it is being guided by Denver's manager, Jerry Weintraub.

Talking to the four members of the Starland Vocal Band is like listening to the complex four-part harmonies they use on the album and in their performances. One band member begins to say something and another picks up the strand, only to have a third or even the fourth cut in. But this is the way they describe its origin.

"Bill was up late one night in about November of 1974, when we had sort of reached an impasse in our careers, and we weren't sure what we were going to do next," Taffy begins.

"We were going to cut some singles for RCA," Bill interjects. "We had these tunes, and we were going to do singles because our four previous Fat City albums hadn't sold well."

"We were going to have our friends sing background," says Taffy, "when Bill said he had this fantasy: to have a group with Jon and Margot. We'd known Margot because she was in one of the many personnel changes of Fat City, even though she'd never performed onstage with us, and John was a friend who had

recently played on a concert with us."

"I was attending the Univ. of Miami in Coral Gables and studying jazz, and I was having just a fair-to-good time," Jon cuts in. "I had just been up to Washington to play with Bill and Taffy, and I was back at school three days later, feeling very depressed, because that had been the highlight of the semester."

"The phone woke me up at 5 a.m. It was Taffy, saying they wanted me to be in a group with them. I said fine, and it all came together."

The idea of a vocal band, emphasizing the singing and the harmonies rather than instrumentals, was a natural one to the band.

The Danoffs have long been popular favorites in the Washington area, where they have been associated together since they met in 1967 in Fat City. Margot Chapman had spent the last three years before the band's formation singing in a local group called Breakfast Again which cut one album that never has been released but may be soon, she says. But none of the four was well-known outside the Washington area until "Afternoon Delight" caught on.

All the band members say their touring with Denver has paid off, both in helping them improve the quality of their performances and naturally in making them better known.

"In the spring of the first tour, we were a disappointment to the people who came to hear John," says Jon. "They didn't know who we were and they didn't come to hear us."

"Now they're on our side," says Taffy. "We were advertised this time, and people know the song and respond to us. They know who we are, too."

## Bahamas Site Of Music Fete

MIAMI—Close to 500 residents of Freeport, Grand Bahama, turned out there for the third annual music maker of the year awards show July 5 in El Kasbah Lounge of El Casino, the posh gambling casino.

Miamians included WMBM's Fred Hanna, McKinley Williams, music director for WRBD and WCKO; Chicagoan Lucky Cordell, chairman of the board, General Entertainment Corp., and Cory Wade, president of GEC, parent company of TransAmerica and Media Records.

Two of GEC's groups walked off with top honors: Garry Davis and the Vendors were recipients of the Music Maker of the year award and also the best pop recording of the year award for "Funk Machine," a single on 20th Century. Wade's other group, T-Connection, was named best group of the year and also received the best song of the year award for "Peace Line," a soon-to-be released single. T-Connection's "Disco Magic" has just been released to Miami radio stations and discos.

## Aladdin Shakeup

• Continued from page 28

clashed with executive show director James Stamer regarding booking philosophy and practices. The new hotel team also hopes to contract groups farther ahead to boost promotion.

Van Cliburn and George Carlin are currently being negotiated with to kick off a departure from the predominantly rock bookings so far showcased. Sporting events are included in the diversification efforts.

No decision has been made to change the general ticket admission price set at \$10-\$12.50 a show. Ticketron handles nationwide sales while local record stores and outlets service Las Vegas.

## Talent In Action

• Continued from page 31

group opened the show with a 25-minute set ranging from "We've Only Just Begun" through "I Write The Songs" to an upbeat "Battle Hymn Of The Republic" closer, providing an entertaining review of its extensive vocal range.

Charles also was responsible for a pair of effective special material numbers—"What Do You Do" as the group asks Como about his dancing prowess, providing the most relaxed tarantella in history, and "What's In Your Mind," a soliloquy in which he asks—and answers—queries about his well-preserved state of body and mind.

But Mr. C didn't need any backup at all, as he was what the rapt audience came to see and he didn't disappoint.

An updated, upbeat arrangement of "Temptation" finally closed the show, after he ranged through a well-paced mixture of easygoing standards and audience-reaching mood pieces, such as "Father Of Girls." Best received were "And I Love Her So," "The Way We Were," "Without A Song" and "You'll Never Walk Alone," latter pair proving there's plenty of life in the old vocal cords.

Ronnie Prophet, Canada's gift to RCA in Nashville, showed why he's one of the rising country showmen with crossover pop appeal.

Displaying a talent with a lot of future, he offered clever lyrics on a tobacco auctioneer chant, in which he tried unsuccessfully to get the audience to sing along; a series of solid impressions from Satchmo to Eddy Arnold, Johnny

Cash, a bulldog and duck and simultaneous guitar-picking of "Dixie" and "Yankee Doodle" credited to Chet Atkins. **STEPHEN TRAIMAN**

## STARBUCK

Starwood, Los Angeles

While "Moonlight Feels Right" is easily one of the most appealing hit singles of the year, the Private Stock LP of the same name has more than its share of fairly lightweight, bubblegum tracks. Perhaps sensing this, the seven-man, Atlanta-based group Starbuck showcased here July 16 several cut-loose rockers not on the album.

Early in the set came an extended pop-rock number that featured dueling harmonicas and a drum solo. There was also a '50s-sounding piano boogie rocker that let Bo Wagner take center stage to alternately play the spoons and tap dance in an amusing "look ma, no hands" tour-de-force. The closing number of the set, preceded by an explosive burst of light and billowing of smoke, was a powerhouse drum duel.

Fortunately, the six songs that were presented from the album included several that have the sophisticated pop feel, smooth vocals and intricate, vibes-dominated arrangements of the single.

There was the excellent, melodic "Lucky Man" as well as the catchy forthcoming followup "I Got To Know." The highlight, of course, was the AM treat of the summer, "Moonlight Feels Right," "a song we sent to 17 record companies and got letters back from 16 of them saying, 'Don't send us any more of those bad songs,'" someone said.

Nice-touch opening was a quickie a cappella version of the Rice Krispies jingle, "Snap Makes The World Go Round." And adding a lot of down-home Southern hospitality throughout the show was keyboardist-lead vocalist-principal songwriter Bruce Blackman, who noted at one point

## Pyramid To Troub

LOS ANGELES—Pyramid. Doors keyboardist-arranger Ray Manzarek's new group featuring singer-writer Noah James, debuts Thursday (29) at the Troubadour.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (20,000 &amp; Over)</b>				
1	YES/PETER FRAMPTON/GARY WRIGHT/GENTLE GIANT—Wolf & Rissmiller, Stadium, Anaheim, Calif., July 17	55,000	\$10	\$550,000
2	YES/PETER FRAMPTON/GARY WRIGHT/GENTLE GIANT—Wolf & Rissmiller, Balboa Stadium, San Diego Calif., July 18	35,000	\$10	\$350,000
3	JETHRO TULL/J. GEILS BAND/MIKE SPRINGFIELD—Cornucopia Prod., Colt Park, Hartford, Conn., July 16	30,000	\$7.50	\$225,000
4	JEFFERSON STARSHIP/FLEETWOOD MAC/JOHN MILES—Cornucopia Prod., Colt Park, Hartford, Conn., July 14	21,139	\$7.50-\$8.50	\$166,886

## Arenas (6,000 To 20,000)

1	ELTON JOHN—Ruffino & Vaughn, Memorial Coliseum, Tuscaloosa, Ala., July 18	17,000	\$8.75	\$148,750*
2	EARTH, WIND & FIRE/RAMSEY LEWIS/EMOTIONS—Ruffino & Vaughn, Coliseum, Nassau, N.Y., July 15	16,600	\$6.50-\$8.50	\$134,000*
3	NEIL YOUNG/STEPHEN STILLS—DiCesare-Engler/Dick Clark Prod., Civic Arena, Pittsburgh, Pa., July 15	17,334	\$5.50-\$7.50	\$117,238*
4	STEPHEN STILLS/NEIL YOUNG—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, July 14	16,940	\$6.50-\$7.50	\$108,473*
5	JETHRO TULL/JOHN MILES—Cellar Door Concerts, Capital Centre, Landover, Md., July 18	15,008	\$5.50-\$7.50	\$104,117
6	FLEETWOOD MAC/STARCASTLE—Daydream Prod., Dan County Coliseum, Madison, Wis., July 17	10,100	\$6-\$7	\$61,701*
7	SEALS & CROFTS/PURE PRAIRIE LEAGUE—Blossom Music Center, Pavilion, Cuyahoga Falls, Ohio, July 13	14,056	\$3.50-\$6.50	\$54,409
8	JAMES TAYLOR/DAVID SANBORN—Electric Factory Concerts, Robin Hood Del-West, Philadelphia, Pa., July 17	7,600	\$5-\$8	\$53,000
9	FLEETWOOD MAC/FIREFALL—Cedric Kushner/Frontier Prod., War Memorial, Syracuse, N.Y., July 13	6,571	\$5.50-\$6.50	\$39,816
10	DAVE MASON/NEW RIDERS/CATE BROS.—Bill Graham, Frost Theater, Stanford, Calif., July 18	5,500	\$6-\$7	\$33,583
11	FLEETWOOD MAC/STARCASTLE—Daydream Prod., Brown County Arena, Green Bay, Wis., July 16	5,074	\$6.50-\$7.50	\$32,352
12	SEALS & CROFTS/DEARDORFF & JOSEPH—Electric Factory Concerts, Spectrum Theater, Philadelphia, Pa., July 14	4,463	\$5.50-\$6.50	\$27,826
13	MAC DAVIS/BELLAMY BROS.—Northwest Releasing, Arena, Seattle, Wash., July 14	4,166	\$5-\$7	\$26,316
14	SHA-NA-NA/STAR SPANGLED WASHBOARD BAND—Blossom Music Center, Pavilion, Cuyahoga Falls, Ohio, July 14	6,673	\$3.50-\$5.50	\$25,633
15	KRIS KRISTOFFERSON/RITA COOLIDGE—Bill Graham, Greek Theater, Berkeley, Calif., July 18	4,225	\$5-\$6	\$21,450

## Auditoriums (Under 6,000)

1	GRATEFUL DEAD—Bill Graham, Orpheum Theater, San Francisco, Calif., July 12, 13, 14, 16, 17 & 18 (6)	14,166	\$6.50-\$7.50	\$97,800*
2	MAC DAVIS—Northwest Releasing, West High Auditorium, Anchorage, Alaska, July 15 (2)	4,000	\$8-\$10	\$35,800
3	MAC DAVIS/BELLAMY BROTHERS—Northwest Releasing, Auditorium, Portland, Ore., July 11 (2)	5,360	\$4.50-\$6.50	\$34,834
4	AVERAGE WHITE BAND/SONS OF CHAMPLIN—Pacific Presentations, Old Spanish Days, Santa Barbara, Calif., July 18	4,260	\$6.50-\$8.50	\$32,000
5	MAC DAVIS/BELLAMY BROTHERS—Northwest Releasing, Opera House, Spokane, Wash., July 12 (2)	4,604	\$5-\$7	\$31,150
6	JEFF BECK/UPP—Alex Cooley Inc., Fox Theater, Atlanta, Ga., July 16	4,000	\$6.50	\$26,000*
7	MAC DAVIS/BELLAMY BROTHERS—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., July 13 (2)	4,530	\$5-\$7	\$24,520
8	JEFF BECK WITH THE JAN HAMMER GROUP/UPP—Mid-South Concerts, Dixon Myers Hall, Memphis, Tenn., July 17	3,600	\$5-\$6	\$20,280
9	JEFF BECK WITH THE JAN HAMMER GROUP/UPP—Mid-South Concerts, Municipal Auditorium, Jackson, Miss., July 15	2,203	\$6.50-\$7	\$14,319
10	TODD RUNDGREN/MAN—Cowton Prod., Henry Levitt Arena, Wichita, Kan., July 17	1,870	\$6-\$7	\$11,643

that most of the group's songs are about "how not to be cool."

Starbuck, which performed its only hit in the first 10 minutes of a 50-minute set, would be better off putting that song somewhere in the middle of the show. As it was, the audience had to sit through a 40-minute block of unfamiliar material, which probably explains the absence of much applause, much less demand for an encore, at show's end. **PAUL GREIN**

## JEAN LUC-PONTY

Roxy, Los Angeles

Frenchman Ponty raised this venue to high energy levels Monday (19) with his fusion of jazz, rock and classical compositions. His electric violin solos were nothing short of dazzling; at times the strings seemed capable of speaking.

Ponty performed songs from his last two Atlantic LPs "Aurora" and "Upon The Wings Of Music." He opened with "Is Once Enough?," a thunderous piece enhanced by driving keyboard. On "Passenger Of The Dark," Ponty switched to his black violatras for an intense jazz/rock jam in distinctive lower timbre.

As an interlude between the louder electric numbers, Ponty and his band served two acoustic tunes, "Renaissance" and "Question With No Answer," which displayed the talent of guitarist Daryl Stuermer, who performed a solo that showed off his fleet picking.

The band returned to electric on "Love Forest" and "Fight For Life," two cosmic sounding tunes climaxed by Ponty's violin solo.

Ponty's performance generated so much excitement that an encore was inevitable. Al

(Continued on page 33)

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## Rock Singles Best Sellers

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As Of 7/20/76

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

- |  |   |
|--|---|
| 1 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588                             | 21 I NEED TO BE IN LOVE—Carpenters—A&M 1828   |
| 2 SHOP AROUND—Captain & Tennille—A&M 1817  | 22 GET UP AND BOOGIE—Silver Convention—Mid Int'l. 10571   |
| 3 GET CLOSER—Seals & Crofts—Warner Bros. 8190                                      | 23 BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832   |
| 4 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143                                      | 24 GOOD VIBRATIONS—Todd Rundgren—Bearsville 0309  |
| 5 LET HER IN—John Travolta—Midland International 10623                             | 25 IF YOU KNOW WHAT I MEAN—Neil Diamond—Columbia 3-10366  |
| 6 YOU'RE MY BEST FRIEND—Queen—Elektra 45318  | 26 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260  |
| 7 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274                                 | 27 STEPPIN' OUT—Neil Sedaka—Rocket 40582  |
| 8 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354                         | 28 SILLY LOVE SONGS—Wings—Capitol 4256  |
| 9 MISTY BLUE—Dorothy Moore—Malaco 1029   | 29 YOU SHOULD BE DANCING—Bee Gees—RSO 853   |
| 10 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039                              | 30 DEVIL WOMAN—Cliff Richard—Rocket 40574   |
| 11 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786                              | 31 FRAMED—Cheech & Chong—Ode 66124  |
| 12 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515                     | 32 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 |
| 13 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585                   | 33 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184                                       |
| 14 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806                                   | 34 ANOTHER RAINY DAY IN NEW YORK—Chicago—Columbia 3-10360                                       |
| 15 SHANNON—Henry Gross—Lifesong 45002  | 35 THIS MASQUERADE—George Benson—Warner Bros. 8209  |
| 16 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 | 36 I WANNA STAY WITH YOU—Gallagher & Lyle—A&M 1778  |
| 17 BOOGIE FEVER—Sylvers—Capitol 4179   | 37 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073                  |
| 18 I'M EASY—Keith Carradine—ABC 12117  | 38 C'MON MARIANNE—Donny Osmond—Kolob 14320  |
| 19 LET 'EM IN—Wings—Capitol 4293   | 39 LAST CHILD—Aerosmith—Columbia 3-10359  |
| 20 KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310                                | 40 TEAR THE ROOF OFF THE SUCKER—Parliament—Casablanca 856                                       |

## Rock LP Best Sellers

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As Of 7/20/76

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

- |  |   |
|--|---|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703  | 21 OLE ELO—Electric Light Orchestra—United Artists UA LA630 G   |
| 2 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965   | 22 COME ON OVER—Olivia Newton John, MCA 2186                    |
| 3 WINGS AT THE SPEED OF SOUND—Capitol SW 11525   | 23 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060       |
| 4 FLEETWOOD MAC—Reprise MS2225   | 24 JOHN TRAVOLTA—Midland International BKL1 1563                |
| 5 ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537   | 25 15 BIG ONES—Beach Boys—Brother/Reprise MS 2251               |
| 6 CHICAGO X—Columbia PC 34200  | 26 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                 |
| 7 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E 1052  | 27 GREATEST HITS—Elton John—MCA 2128                            |
| 8 ROCKS—Aerosmith—Columbia PC 34165  | 28 HERE AND THERE—Elton John—MCA 2197                           |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570   | 29 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros BS 2899 |
| 10 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868  | 30 NATALIE—Natalie Cole—Capitol ST 11517                        |
| 11 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894                                | 31 CHANGESONEBOWIE—David Bowie—RCA APL1 1732                    |
| 12 SPITFIRE—Jefferson Starship—Grunt BFL1 1557   | 32 HIDEAWAY—America—Warner Bros. BS 2932                        |
| 13 A KIND OF HUSH—Carpenters—A&M SP 4581   | 33 BREEZIN'—George Benson—Warner Bros. BS 2919                  |
| 14 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053  | 34 ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA APL1-1816  |
| 15 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405                               | 35 CONTRADICTION—Ohio Players—Mercury SRM 1-1088                |
| 16 ALIVE!—Kiss—Casablanca NBLP 7020  | 36 HARVEST FOR THE WORLD—Isley Brothers—T-Neck PZ 33809         |
| 17 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516   | 37 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005                      |
| 18 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 | 38 LOOKIN' FOR #1—Brothers Johnson—A&M SP 4567                  |
| 19 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907  | 39 JAILBREAK—Thin Lizzy—Mercury SRM-1-1081                      |
| 20 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900  | 40 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383 |

## Producing Bicentennial Musical

LOS ANGELES—IM Enterprises, a non-profit organization designed to help feed the hungry and support endangered wildlife, is involved in the production of a film entitled "The American Bicentennial Musical Movie-Rock Spiritual Festival '76" in association with Chuck Lane, producer of "Rainbow Bridge" which featured Jimi Hendrix.

According to Arelic Aquarium, executive producer and director, the film will feature 22 "big name acts." The film will be released to all colleges and avant-garde theaters with release expected Sept. 1. Aquarium is seeking musicians and dancers to help in the film's production.

Another offshoot of IM Enterprises is Emerald Light Records, distributed by GRT. First release is "Universal Stars" by the Universal Son Infinity Band.

## Talent

### Rock Survives Ban

ALLENTOWN, Pa.—Hard rock, which was on the verboten list at the Allentown Fairgrounds, returned without any major incident at a concert promoted July 1 by Mayac & DiCesare-Engler Productions for the benefit of the Allentown Council of Youth.

Fair officials, who permitted the return only of "soft" rock to the grounds last year after an absence of all such concerts for many years, permitted a six-hour marathon in front of the grandstand with Angle, Moxy, Leslie West, Richie Blackmore's Rainbow, and a local rock group, Chumbi.

Approximately 4,000 attended the concert. Having overcome the "hard" rock hurdle, the promoters announce that Chicago will come here to head another rock show at the fairgrounds Sept. 5.



ASTAIRE & ROGERS, BEWARE—The great hoofers better get ready for some stiff competition from Bette Midler and Neil Sedaka. The pair is seen taping Sedaka's Sept. 17 NBC-TV special.

## Talent In Action

• Continued from page 32

though he is marginally known from his affiliations with Zappa and the Mahavishnu Orchestra, Ponty is now entering the limelight with his innovative orchestrations and technological savvy, while bringing the violin into the mainstream of contemporary rock.

ED HARRISON

### BILL QUATEMAN & Q

*Raiso's, Chicago*

Singer/guitarist Quateman and Denny Seiwel on drums, Ira Kart, piano, and John Marsh, bass, took the stage without ado and maintained a low theatrical profile throughout their 45-minute set July 16.

Obviously, the band had come with one purpose in mind: to exercise its brand of clean, driving rock musicianship. The performance was markedly free of excess, with textures clear enough to delight a classical aficionado.

Such restraint might equal blandness, were it not for Quateman's expressive vocals and powerful stage presence. Tall and slender, he radiates the need to be before an audience. His singing reminds of Cat Stevens in its quick vibrato, at other times he warbles plaintively.

A dozen Bill Quateman originals were featured, including "Only Love" and "Circles" from his Columbia album, and "Don't You Wonder," "Oh Clair," "Carolina," "Still Thinking About Love," and "Down To The Bone"—these about to be recorded, tentatively for RCA. His writing is short on narrative, but smolders with a sensual rock essence; its meaning was not lost, particularly on the ladies in the house.

Quateman was spotlighted briefly at the keyboard and with acoustic guitar and harmonica. Clearly, however, his strength is out front with the solid body strapped around his neck.

The set formally closed with Jimi Hendrix's "Wait Until Tomorrow," and Quateman made the gesture of bidding good night. But he does not leave the stage so easily, and in 15 seconds was back where the crowd wanted him to be.

ALAN PENCHANSKY

### TOMMY JAMES MIRABAI

*Troubadour, Los Angeles*

After many years and eight top 10 singles on Roulette, Tommy James is now signed to Fantasy, obviously hoping for a comeback like those that have greeted his fellow '60s teen idols, Neil Sedaka, Paul Anka and Frankie Valli.

But James needs to remember that those artists achieved and sustained their comebacks because they have showed musical growth, or at least stylistic changes. "Laughter In The Rain" isn't "Oh Carol" any more than "Having My Baby" is "Diana" or "My Eyes Adored You" is "Sherry."

But in a 45-minute set here June 29, James showed maturation in only one number, a melodic ode to California that was written, he explained, too late to make his new "In Touch" LP.

Only three songs were from the new album, and all of these—including "One Track Mind" and Chapman and Chinn's "Devil Gate Drive"—were in the same bubblegum rock vein as his oldies. One even was an oldie, "Tighter, Tighter," a top 10 hit James wrote and produced for Alive & Kicking in 1970.

That leaves six oldies—from "Hanky Panky," his first chart record in 1966 to "Draggin' The

Line," his last hit of any consequence five summers ago.

There's nothing wrong with these songs, written and performed with the valid idea that a good commercial pop smash is something to be enjoyed. But James needs to add more new and different material and drop some of the oldies both to improve his contemporary credibility and to make the oldies that are presented more of a special treat: something the audience eagerly anticipates rather than gradually grows tired of.

By contrast the opening act, Atlantic's singer/acoustic guitarist Mirabai, improved as her 30-minute set went along. At the beginning, her deep, strong vocals, somewhat reminiscent of Joan Baez or Linda Ronstadt, seemed, while technically faultless, rather forced. By the last few numbers, though, she tempered that style somewhat, bringing more variety into her voice.

Most of the songs were originals about lost love, special friendships and American cities, with a highlight being Jimmy Cliff's "Sitting In Limbo." She was accompanied by Brad Saxon on bass.

PAUL GREIN

### TWIGGY

*Royal Festival Hall, London*

A huge theater, packed with a celebrity studded audience, was to prove a real test for the internationally famed model Twiggy, making her concert debut as a serious singer.

That she came near to triumphing is its own tribute. She looked good, sang well, varied her material, was beautifully dressed, and only occasionally did the nerves show through.

Twiggy is in a sense in the Olivia Newton-John mold—with the same preferential leaning towards the gentle country-type song. If the voice is short on power, it is big on clarity and range.

Phonogram in London is spending a lot of money launching Twiggy in her new and serious singing role. Her debut album, "Twiggy," is to be launched in the U.S. in the fall when, no doubt, concert appearances and television will follow. She starts her new career with one big advantage—everybody already knows the name.

With Gerry Butler as musical director, and a full orchestra backing her onstage, Twiggy scored heavily all around, and there was no element of sympathy or relief in the reception she received, even though she admitted afterwards she was "scared stiff" before walking onstage.

The show, in aid of the Music Therapy Charity, also featured Clifford T. Ward and Mike Clifford, two other artists from the Phonogram stable, both with chart successes. Both contributed equally to what turned out to be a memorable musical evening.

PETER JONES

### Busch OKs Rock

ST. LOUIS—A crowd of 36,000 out of a possible 40,000 came to Busch Stadium here June 29 to see the first rock concert there since the Beatles headlined in 1966. Topping the event were the Jefferson Starship, Fleetwood Mac, Ted Nugent and Jeff Beck.

Contemporary Productions of St. Louis promoted. The festival started at 5 p.m. and ran to 12:15 a.m.

Jade Stone & Lew



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## Studio Track

By JIM McCULLAUGH

LOS ANGELES — Recording recently here at **Davlen Sound Studios** was **Melanie** with **Marty and David Paich** producing and **Tom Knox** at the board; **Judi Pulver** produced by **Doug Messenger** with assistance from **Leonard Kovner**; **Johnny Bristol** producing himself with **Eric Prestidge** engineering; **Jennifer Warnes** with **Jim Ed Norman** producing and **Eric Prestidge** engineering; **Fire Fall** with **Jim Mason** producing and **Tom Knox** engineering; **Steve Lawrence** and **Eydie Gorme**, with **Steve Lawrence** producing and **Humberto Gatica** engineering.

**Maynard Ferguson** was in recently at **Sunset Sound** to do trumpet overdubs for the Canadian Olympics track for tv. **John Haeny** engineered, assisted by **Paul Black**. Also in were producer **Robert Appere** who mixed a live **Barbi Benton** LP with **Mark Howlett** at the board; Columbia artist **Valerie Carter** doing vocal overdubs with **George Massenberg** at the board with **Reed Stanley** and **Kent Nebergall** assisting; producer **Jon Landau**, in the **Jackson Browne** doing Jackson's new LP while **John Haeny** engineered assisted by **Paul Black** with other engineering duties shared by **Mark Howlett**, **Kent Nebergall** and **James Isaacson**.

**Elton John** was also in at **Sunset** with producer **Gus Dudgeon** doing string overdubs while **Mark Howlett** and **James Isaacson** assisted at the board; as was **Bonnie Raitt** who was cutting a new LP for Warner Bros. with **Paul Rothchild** producing, **John Haeny** engineering and **Paul Black** assisting; Asylum artist **Tim Moore** with producer **Michael J. Jackson** cut a new album with **John Haeny** engineering and **Paul Black** assisting.

★ ★ ★

Producer **Bones Howe** has been busy with two album projects at **Filmways/Wally Heider Recording** in L.A. He's engineering and producing new LPs for Elektra's **Tom Waits** and **A&M's Alessi Bros. Fleetwood Mac** was also back in for a couple of days of mixing on its new LP with **Ken Caillat** at the controls. **Richard Pryor** began mixing his live album recorded recently by Heider's remote units at L.A.'s **Roxy**. **David Banks** is producing while **Biff Dawes** is engineering.

★ ★ ★

**Wayne Henderson** has been at **Hollywood Sound** producing singles for **Pleasure**, and **Ronnie Laws**, a new album for new Capitol group **Caldera**, and **Arthur Adams**. Future projects for his company, **At Home Productions**, include albums for **Bobby Lyle**, the **BeBop Band** and **Luther Rabb**.

Up in Monterey, **Cat Stevens** was in at **Supersound** producing an album for his guitarist **Alun Davis**.

★ ★ ★

**Nilsson** was in at **RCA** working on an LP with **Richie Schmitt** handling the engineering chores.

**Judi Pulver** was in at **Stronghold** produced by **Doug Messenger** with **Al Thomas** at the console.

In happenings from around the country:

**Foghat** has begun recording its next LP with **Jimmy Iovine** producing. Iovine engineered Bruce Springsteen's "Born To Run" LP as well as John Lennon's "Rock 'n' Roll" and "Walls And Bridges" albums. The majority of the recording sessions are taking place in a specially converted rented store on the North Shore of Suffolk County,

Long Island. The converted store, which at various times has been a restaurant, a tax office and a butcher shop, was originally rented by the group's manager, **Tony Outeda**, as a rehearsal hall because of its proximity to the adopted Long Island homes of three transplanted members of the quartet. It took a month to convert the rehearsal hall/store into a facility for recording while a special mobile recording unit has been brought to the Long Island store for the sessions.

The **Joneses** have finished recording and are now mixing their next LP for Mercury at **C.I. Recording** in New York. **Elvin Campbell** was at the board while **Glenn Dorsey** and **Lee Valentine** were producing. Elvin has also been engineering tv's "General Hospital" series and a film for public television covering the development of the jazz drummer. The film features **Elvin Jones** and was filmed live in the studio. **The Outerspace**, recent White House guests, were at C.I., being engineered and produced by **David Achelis**.

At **Sound Heights Studios** in Brooklyn Heights, N.Y., **Harry Chapin** was recently in for a month with brother **Steve** working on arrangements for Harry's new album in the rehearsal studio. The album is being recorded on the West Coast at Elektra. **Johnny Kallum** was in with producer **Gaye Lakin** recording his next comedy single called "Betty Ford's Disco Party" with **Vince Traina** working the console.

Also in at Sound Heights was the **New York Rubber Rock Band** which finished its next single with **Bob Motta** and **Vince Traina** handling both production and engineering. **Tom Chapin** was in recording some new LP material with **Traina** at the board, while new group **Redhouse** was in doing some tracks with **Bob Motta** at the console. Mercury group **Wee Willis & the Winners** were in with **Traina** doing the engineering.

★ ★ ★

**SCR** recording artist **Billy Parker** has recently completed a recording session at the **Jack Clement Studio** in Nashville. It will be released through the **S C R** label of Dallas (formerly known as **Sunshine Country Records**) with **Tommy Overstreet** and **The General** for **Pinnacle Productions**, co-producing.

★ ★ ★

Long Island's newest recording studio, **Kingdom Sound**, Syosset, opened its doors July 8. It's a full-service recording studio with facilities for 16-track, 8-track and mono recording. The studio utilizes a custom built **RCA** console and all new modern recording equipment, including **dbx** noise reduction, can accommodate large groups; and offers complete production facilities. **Bill Civitella** is studio president and he's joined by **Clay Hutchinson** and **Andy Matranga**. Chief engineer is **Bob Halsall** and the studio remains available 24 hours a day, seven days a week.

★ ★ ★

**QCA Records, Inc.**, Cincinnati, which launched its new recording facilities a year ago, has begun work on a second studio to be ready for operation around Aug. 1, according to **QCA** president, **E.B. Bosken**. **Bob Braun**, whose 90-minute show bearing his name is simulcast five days a week over a Midwest network via **WLW-T**, has just completed his new album, "Here's Bob," at **QCA**, with **The Amazing Grace Band**, six-piece,

## Recording Sans Tape

• Continued from page 3

back systems generally mask the high distortion of conventional records.

A new generation of powerful, low distortion audio amplifiers, **Wodenjak** says, has created a need for high quality source material.

**Wodenjak's "Direct Disco" LP** was cut at 45 r.p.m., for which additional sonic advantages are claimed.

"The inner groove distortion of the record is significantly reduced at 45 r.p.m.," explains **Kreisel**, whose **M & K** disks also are cut at the higher speed. "As you get into the inner grooves the surface speed is turning slower at any speed, and there becomes some problem recording and playing back complex information on the inner grooves at 33. The very innermost grooves on our albums are comparable to the surface speed of a 33 in the middle of a record."

Both the **M & K** and **Crystal Clear** product are list priced at \$12.

**Sheffield's** direct disk LPs list at \$10. The label is readying a direct disk album cut by trumpeter **Harry James** and his band for August release, to be followed by a solo piano classical LP featuring **Lincoln Mayorga** and a second **Thelma Houston** album. **Sheffield** also has cut what is claimed to be the first modern direct disk jazz recording, with **Dave Grusin** on keyboards and synthesizer, **Ron Carter**, bass; **Harvey Mason**, drums, and **Lee Ritenour**, guitar.

The **Sheffield** disks are distributed directly to both audio and record retailers. The company says more than 2,000 record stores stock its LPs.

mild-rock group, doing the backing. The studio is also putting the finishing touches on a new calliope deck, "The **Delta Queen Calliope**," recorded live recently on the **Ohio River**. In other activity, **Denny (Dumpy) Rice**, writer of "There's a Honky Tonk Angel," was in to cut two original country sides, and **Walter Silvinski**, cut a single "Rebel With A Cause," a tribute to the late **Sal Mineo**.

★ ★ ★

Things have been hopping at **Criteria** in Miami. The **Dudes** are set to fly down from Canada to work with producers **Ron and Howard Albert**. The brothers are overdubbing strings for the **James Gang** after working with the band in Cleveland. The duo is also overdubbing vocals for **MCA** group **Law**.

**Bill Seighman's** first single is now mixed, with **Mack Emerman** and **Stephen Nicholas** producing and **Emerman** and **Steve Gursky** at the boards. **Mike Lewis** did the arranging. The **Eagles** are due in shortly with producer **Bill Szymczyk** to work on their next album. **Elvin Bishop** is also due in, with **Szymczyk** and **Alan Blazek** co-producing.

Another group on the way is **Black Sabbath**. The group will produce themselves, with **Steve Klein** working the boards. **Klein** has worked with the **Outlaws** and **Mother's Finest**. After **Black Sabbath**, **Klein** goes to work as producer on the first **Shotgun** album.

The **Criteria Metro/Mobile** facility was in Tampa for a **Bob Dylan** concert and in Gainesville for **Rosewater Blue**, produced by the **Alberts**. **Lynyrd Skynyrd** and another **Dylan** show are on the schedule for the future. Features of the mobile unit are a custom built 24-in 16-out console, 16 and 2-track **Scully** recorders, **JBL L100** monitor speakers.

## Sound Waves

### 17 Amps Taken To Task

By JOHN WORAM

NEW YORK—Although many people are quite prepared to go to war to defend a favorite loudspeaker system, for some reason power amplifier preferences don't seem to arouse the same kind of partisanship. In fact, a listener may spend hours comparing speaker A with speaker B without even noticing what sort of amplifier is being used.

Providing the amplifier has the power to do the job, it has a way of being ignored when the monitor system is being evaluated. However, a recent survey points out that many power amplifiers inject their own personality into the listening environment.

In the British publication **Hi Fi For Pleasure** researcher **F.M. Hughes** notes "... there may well be differences in the sound quality of high performance amplifiers which are not being exposed by established test procedures." Accordingly, he arranged a series of tests to evaluate the "neutrality" of 17 different amplifiers.

A "straight wire" test circuit was devised, in which the amplifiers under test was inserted between a preamplifier and a monitor amplifier whose gains were adjusted so that the test amplifier could be switched in and out of the circuit without causing a change in listening level. According to the test procedure, the ideal amplifier would create no detectable change in sound quality as it was inserted in, and then removed from, the test circuit.

The panel of listeners was asked to comment first on each amplifier's neutrality and clarity and later, on its performance at high listening levels. In total, 17 amplifiers were tested, and it was found that although most could be detected from the straight wire, the differences—at a moderate power level—were often marginal.

However, when the amplifiers were tested for the level at which distortion becomes noticeable, the results varied from a low of 91 dB sound pressure level for the **Harman-Kardon Citation 12** (60 watts per channel) to a high of 103 dB for the **Lux M6000** (300 watts per channel). The **Lux** is about four times the weight and almost 10 times the cost of the **Harman-Kardon**—that's about \$3,000.

Among the high scorers, the panel noted the following favorable points:

- **BGW 250**—At moderate levels, the amplifier was indistinguishable from the straight wire reference, with no loss of clarity.

- **Crown D 150A**—A very high neutrality rating, with some deviation in the upper mid and treble frequencies.

- **Phase Linear 400B**—An excellent neutrality rating, and clarity was very high. Its excellent performance in the bass register with firm percussive sounds was noted.

The report concludes with **Hughes'** observation that, "Whatever may be asserted to the contrary, the subjective sound quality of power amplifiers does vary from model to model, given any price level and even when using a perfect resistive load. These variations are exaggerated when real loudspeakers are driven, and few amplifier designers seem to have taken this into consideration."

On the other hand, since speaker

design is still such an imperfect science, with significant—if not drastic—differences between brands, the amplifier manufacturer is faced with the dilemma of trying to design a product which will perform satisfactorily under a wide variety of conflicting conditions.

So far, the "ideal" speaker remains as elusive as ever, and there seem to be almost as many opinions on speaker design as there are manufacturers. And of course the plot thickens when the speaker is brought into the listening room and the buyer discovers it bears no resemblance whatsoever to the sound he heard in the show room. In fact, the listening room plays such a significant role in sound reproduction that there is almost a grain of truth in the comment that, of all the components in the complete speaker system, the speaker itself is maybe the least important.

Well, not quite, but it is usually true that a different listening room will have a far greater impact on the overall sound quality than a different speaker in the same listening room.

## New Studio In Boulder

BOULDER, Colo.—A new multi-track recording studio called **Mountain-Ears** with an eye to becoming more of a multi-media center is set to open here.

Initially the studio will be offering such concepts as a **Howe** mixing console designed and built by **Dave Howe**, electronics engineer for **Howe Audio Products, Inc.**

According to **Howe**, the fully automated console is technically the most efficient possible and will be the quietest console that has been built to date.

The studio will also feature a large room measuring 56 feet by 40 feet with a 22-foot-high ceiling that will be acoustically sound for recording of full string sections as well as serving as a suitable location for film production.

Audio engineer **John Aldridge** and his associate **Mark Adzick**, however, say they hope to make it the center for the multi-media complex which is beginning to form in **Boulder** since the city is becoming a mountain home to more musicians, song and screen writers, animators and video filmmakers.

The **Mountain-Ears** people say they will expand studio facilities to permanently house these other forms of media, beginning with an in-house publishing company and a videotape department.

## Crazy Horse Boss To Tape In Philly

PHILADELPHIA—**Alain Bernardi**, owner of the **Crazy Horse Saloon** in Paris, is coming here to help record original music by French composer **Jacques Morall** with the **Big Sound of Philadelphia** orchestra at the **Sigma Sound Studios**.

Tapes made of the music here will be used at the **Crazy Horse** for the performance of the club's strippers.

The tapes will also be used for the musical score of a feature film **Bernardi** plans to produce later this year, using his night spot as the film's location.

## Campus

### 60 Students Learn Jazz In Vermont

By JIM FISHEL

NEW YORK—Bennington Summers Jazz Lab, an educational and listening American Music program at Bennington (Vt.) College, has proved to be a successful experiment in its initial outing.

Under the direction of Chris White, well-known jazz bassist, the six-week program has drawn students from 21 states and four foreign countries (Zaire, France, Switzerland, Yugoslavia).

Through its first three weeks, enrollment averaged about 60 students, although opening night attracted 350. A spokesman for the program says enrollment is growing each day.

The Jazz Lab is an experimental program featuring more than 40 professional musicians, singers, composers and critics who live, study and play with the student body (which includes 50 apprentices plus advanced music students, beginning professional musicians and people wishing to spend only one day in the program).

Each student is permitted to choose his or her own mentors, and a portion of each day is devoted to individual projects.

All apprentices are taking a history of jazz and a business course, in addition to pursuing their choice of ancillary courses. Resource courses will delve into "non-glamorous" parts of the business, including copying music, proof reading, playing in an ensemble and the fine points of the record industry.

Individual projects include study of an individual jazz artist or jazz period or work on a personal project such as composition or arrangements of existing compositions.

However, throughout the day music is performed by various ensembles covering the entire spectrum of group playing: big band, trio, small group; and deals with specific stylistic developments: ragtime, Kansas City, bebop, Dixieland and free music.

Aiding White as co-director of the program is trumpeter Jimmy Owens.

Among the jazz masters teaching during various parts of the program are Billy Taylor, Larry Young, Billy Cobham, Charles Sullivan, Eddie Jefferson, Beaver Harris, Jimmy Giuffrè, Jaki Byard, David Amram, Larry Ridley, Andrew Hill and Ernie Wilkins.

According to White, the intent of the course is "to provide and equip the apprentices with the skills necessary to develop their own ideas into more complete musical statements."

### Jazz Pushes Rock On a Texas Campus

LUBBOCK, Tex.—The popularity of jazz at Texas Tech Univ. here has prompted the school's radio station KTXT to adopt a solid jazz format.

Concentration will be on more contemporary jazz, but will cover all types of the idiom.

Rock and soul specials will be featured in hour programs twice a week. The station used to have a solid rock format.

According to David Hodges, program director, the change was initiated due to popularity of jazz among students and the need for jazz airplay.

## Jukebox Programming

### 100 Boxes In Illinois For Beatles

By ALAN PENCHANSKY

CHICAGO—A special Beatles promotion is being featured here on 100 jukeboxes operated by A.H. Entertainers, Inc. of suburban Rolling Meadows, Ill.

Each of the boxes has been programmed with a consecutively displayed core of Beatles singles and affixed with a fluorescent orange sticker that reads, "A.H. Entertainers and Capitol Records present a Beatles Spectacular." Purple "All Time Hit" title strips are being used.

The boxes were prepared between June 14 and June 28, as a followup to the late May appearance here of Paul McCartney and Wings, and to capitalize on Capitol's Beatles reissue thrust.

A month later, the promotion is continuing at 75% of the locations, according to Brad Hamma, who coordinated the project for A.H.

Hamma says he wanted to remove the package to prepare for a similar Elton John campaign, presently being erected.

But the locations said "no." Hamma says there are presently five machines with the Elton John and Beatles promotions running concurrently.

The 45s featured in the Beatles promotion are "Slow Down"/"Matchbox," "Can't Buy Me Love"/"You Can't Do That," "I Want To Hold Your Hand"/"I Saw Her Standing There," "Get Back"/"Don't Let Me Down," and "Got To Get You Into My Life"/"Helter Skelter." These were grouped with McCartney singles and other Beatles singles, depending upon the location.

Hamma says the release of "Let 'em In," the new McCartney single, is helping sustain the promotion.

"After it dies down in our pop/rock locations, we're going to try to put it in a couple of our country/rock and easy listening outlets," he says.

### Old Hits Remain Hot In 500 Plus Denver Locations

DENVER—A strong continuing pattern of requests for records from the late fifties and early sixties is felt here by the Apollo-Stereo Music Co. Inc., the largest operator in the Rocky Mountain region.

"We run a lot of Fats Domino and Bobby Darin," explains Audrey Dodd, programmer for Apollo-Stereo's more than 500 locations.

Dodd says the requests are profitable, though less so than current plays, because they are on the box a shorter time.

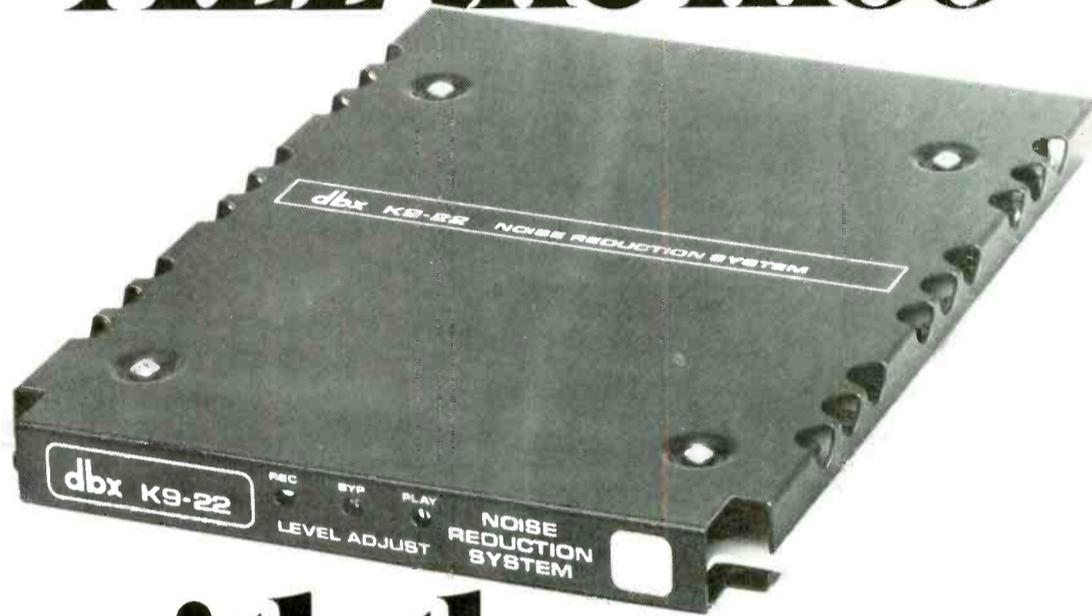
She says Apollo-Stereo's boxes are on a two-week cycle, with six new records being added at that time.

According to Dodd, the Apollo-Stereo locations, spread throughout metropolitan Denver, represent six broad programming categories: all soul, all Spanish, all Country, all rock, combination rock and country and combination rock and easy listening. The largest number of boxes fall in the last category, she says.

Dodd points out that a growing number of country selections cross-

(Continued on page 47)

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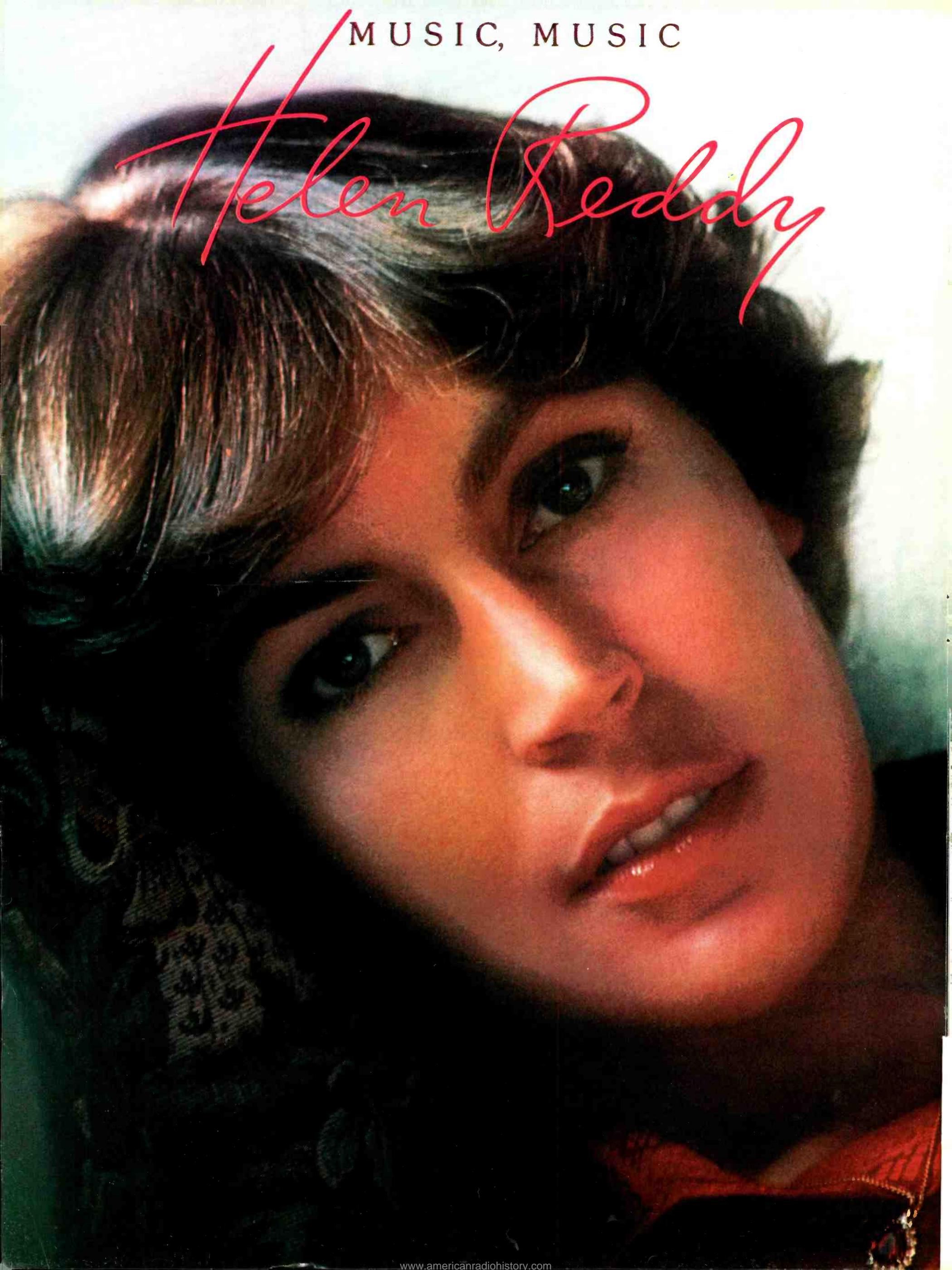
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## MIXED INDUSTRY OPINIONS

## Is the Disco Scene In a Rut?

By PAUL GREIN

*This is the conclusion of a two-part story in which disco leaders discuss where they feel the market is headed.*

LOS ANGELES—There is a general admission among disco industry leaders polled that the scene is in a rut, that it's all become too formulaized and predictable, and that something must be done soon to keep it from going stale.

That rather pessimistic view is tempered, though, by the feeling that the popularity of discos as a place to go may well outlast that of disco hit singles on the radio. The opinion is also expressed that even if the number of disco hits that make it as smash singles does drop, disco will still crossover occasionally, just like the other specialty markets. Perhaps the most important qualification stated that even if those in New York and Los Angeles are becoming jaded, disco is just starting to make an impact in the mid-American hinterlands.

Bob Reno, president of Midland International, frankly states, "I think disco has dropped in importance with regard to the record business. It's not nearly as big as it was a year ago, due either to the fact that the market has less volume or that the

glut of disco material has diluted everybody's sales."

Reno distinguishes between disco hits that appeal to dancers who are physically moving and those that appeal to "the consumer in his car," and insists that Midland is more interested in radio acceptance.

"Doctor's Orders" and "Fly Robin Fly" did tremendously in the discos, but since then it's been only fair. "Get Up And Boogie" didn't do much in the discos—essentially that was an r&b record that crossed pop. We don't bring in disco producers and mixers to cut our disco records—we're aiming for a broader appeal."

Asked if he thinks disco is going stale, Reno replies, "Well that's the American way. You get a new car and two years later, no matter how nice it is you're bored with it. Everything in this business is transitory."

"There were clubs, and then there were discotheques, and now there are discos. Some of those are even closing, Reno says, referring to the closing of most of the Dimples discos by the Emersons' restaurant chain.

Howard Smiley, vice president of TK, says that "TK doesn't cut disco records, just records that can be danced to. Disco alone won't make it. To be hits, records have to appeal to the r&b and pop audiences. The strings will probably phase out a little, while the good, solid r&b will stay in there."

One problem that could affect the longevity of disco, according to Ronnie Coles, disco promotion head for Atlantic, is "all the people who are just trying to cash in and make a fast buck, and as a result are flooding the market with inferior product."

Coles also cites the increasing number of imported disco hits as a sign of diminished creativity. In the last 12 months, international acts like AWB, Elton John, the Bee Gees, David Bowie, Jigsaw, Silver Convention, Donna Summer and Hot Chocolate have all scored big chart hits with disco product.

Coles is distressed that "too often they'll take a composition and go overboard in production." He figures that this is happening because there is so much disco product that something has to be spectacular to stand out.

The lack of creativity is also cited

by Neil McIntyre, program manager of WPIX-FM in New York, which has an all-disco format seven nights a week.

"Everybody's jumped on the bandwagon, so while there's great volume there's not much variety. The strings and bumps are all part of the formula. The infusion of salsa into disco on 'Baby Face' helped a little, and there have been one or two reggae cuts that have gotten some disco play—'Bom Bom' by the Jimmy Castor Bunch and 'Roots, Rock, Reggae' by Bob Marley & the Wailers."

"Disco hits aren't crossing over the way they used to," says McIntyre, who also feels that "New York was the first to pick up on disco and it will be the last to crash."

One of the reasons offered by McIntyre for this slowdown in discos breaking records is that—with the greater sophistication in discos—there is less record identification than ever. Records are segued and back-announced if at all. Also, the greater volume of disco product today, and the accumulating backlog of disco oldies, have given disco operators a larger repertoire. This means less repetition of current hits, which is essential if someone is to become familiar with a new record.

While McIntyre seems to have some reservations about the future of disco records, he is more confident about the future of the disco as a place to go. "Disco remains fashionable as an adult record hop," he says, "so they'll last."

Chuck Gregory, vice president of marketing for Salsoul, agrees. "Often records sound good in disco, but they don't sound good on the radio. That's because they're designed for discos."

Gregory does see some long-range future, though, for disco radio hits. "Disco will remain as a specialty market, and then if a record has that special something, it will crossover. After all, not every country record crosses to pop."

Most important, while the newness of discos may have worn off in New York and L.A., disco is just now expanding in the Midwest, South and Southeast. Gregory points out that Salsoul just sold 200 pieces of disco product to an outfit in Youngstown, Ohio. Furthermore, as he points out, "too much money has been poured into disco for it not to remain successful."

While it may be true that there has been no one disco hit this year to get the massive media attention and acceptance that Van McCoy's "The Hustle" did last year, it's not true that the number of disco hits is slipping.

While only about six disco hits made the top 10 on Billboard's Hot 100 during the last six months of 1974, there have been 14 or 15 disco hits in the top 10 every six months since then. And such hits as the Andrea True Connection's "More, More, More" can already be counted in the tally for the second half of 1976.

So while some evidence might point to the fact that disco's first two years were its best, the pace may well continue for some time to come. Bob Reno confesses that at the time of Carol Douglas' "Doctor's Orders" in February 1975, he did an interview where he said it would all be over in six weeks. As he says now, "It's very confusing."

## Disco Action

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Downstairs Records (New York)  
Retail Sales

- This Week
- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 3 SUN, SUN, SUN—Jakki—Pyramid
  - 4 DESPERATELY/BROADWAY STAR—Barrabas—Atco (LP)
  - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 6 SUMMERTIME—MFSB—PIR (LP)
  - 7 ONE FOR THE MONEY—The Whispers—Soul Train
  - 8 LOVE TO THE WORLD—LTD—A&M
  - 9 ALWAYS THERE—Side Effect—Fantasy
  - 10 LOVE TALK—James Gilstrap—Roxbury
  - 11 SOMETIMES—Lesley Gore—A&M
  - 12 PORCUPINE—Nature Zone—London
  - 13 BAD GIRL—Manhattan Express—Friends & Co.
  - 14 MOTOWN MAGIC DISCO MACHINE—Motown (LP)
  - 15 I'M COUNTING ON YOU—State Dept.—Sixth Ave.

Melody Song Shops  
(Brooklyn, Queens, Long Island)  
(Retail Sales)

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 2 ONE FOR THE MONEY—The Whispers—Soul Train
  - 3 DISCO EXTRAORDINAIRE—Juggy Murray Jones—Jupiter (LP)
  - 4 SUMMERTIME—MFSB—PIR (LP)
  - 5 LET'S GET STARTED—The Commodores—Motown (LP)
  - 6 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 7 LOVE TALK—James Gilstrap—Roxbury
  - 8 DESPERATELY—Barrabas—Atco (LP)
  - 9 SOUL SEARCHIN'—AWB—Atlantic (LP)
  - 10 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
  - 11 SUN, SUN, SUN—Jakki—Pyramid
  - 12 SHAKE, SHAKE, SHAKE YOUR BOOTY—KC & The Sunshine Band—TK
  - 13 PARTY NIGHT—Curtis Mayfield—Curton (LP)
  - 14 BRING YOUR BODY—Carol Townes & 5th Ave.—Sixth Ave.
  - 15 ALL THE TIME—Ronnie Laws—Blue Note

Top Audience Response  
Records In New York Discos

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 3 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
  - 4 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 5 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros. (LP)
  - 6 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 7 DESPERATELY—Barrabas—Atco (disco-disk)
  - 8 LET'S MAKE A DEAL/I GOT YOU/DARLING BE MINE (medley)—Gloria Gaynor—Polydor (LP)
  - 9 ONE FOR THE MONEY—The Whispers—Soul Train (disco-disk)
  - 10 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
  - 11 NICE & SLOW—Jesse Green—Scepter (disco-disk)
  - 12 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (disco-disk)
  - 13 SUN, SUN, SUN—Jakki—Pyramid (disco-disk)
  - 14 TEN PER CENT—Double Exposure—Salsoul (Walter Gibbons disco-disk)
  - 15 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown

Colony Records (New York)  
Retail Sales

- This Week
- 1 BEST DISCO IN TOWN—The Ritchie Family—Marlin (LP)
  - 2 SUN, SUN, SUN—Jakki—Pyramid
  - 3 YOU SHOULD BE DANCING—Bee Gees—RSO
  - 4 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
  - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
  - 6 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 7 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
  - 8 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (LP)
  - 9 ONE FOR THE MONEY—The Whispers—Soul Train
  - 10 SUPER DISCO—The Rimshots—Stang
  - 11 SUMMERTIME—MFSB—PIR (LP)
  - 12 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
  - 13 BLACK SOUL MUSIC—Black Soul—Beam Junction
  - 14 GET DOWN HAPPY PEOPLE—Jimmy Dockett—Flu-Feel
  - 15 DESPERATELY—Barrabas—Atco (LP)

Top Audience Response Records  
In Washington, D.C. Discos

- This Week
- 1 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco-disk)
  - 2 I'M GONNA LET MY HEART DO THE WALKING—The Supremes—Motown
  - 3 TEN PER CENT—Double Exposure—Salsoul (disco disk)
  - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 5 LOVE POWER/TROUBLEMAKER—Roberta Kelly—Oasis (LP)
  - 6 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
  - 7 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 8 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
  - 9 DESPERATELY—Barrabas—Atco (disco-disk)
  - 10 CATHEDRALS—D.C. Larue—Pyramid (LP)
  - 11 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 12 ONE FOR THE MONEY—The Whispers—Soul Train (disco-disk)
  - 13 LOVE TRILOGY—Donna Summer—Oasis (LP)
  - 14 SO MUCH FOR LOVE—Moment Of Truth—Salsoul (disco-disk)
  - 15 IF YOU CAN'T BEAT EM, JOIN EM—Mark Radice—UA (LP)

Top Audience Response Records  
In L.A./San Diego Discos

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
  - 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 3 SMOKE YOUR TROUBLES AWAY—Glass Family—Earhole (disco edit)
  - 4 CATHEDRALS—D.C. Larue—Pyramid (LP)
  - 5 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 6 NIGHTS IN WHITE SATIN—Gorgio—Oasis (LP)
  - 7 THAT'S THE WAY TO GO/DISCO DOBRO—Bottom Line—Greedy (LP)
  - 8 ALWAYS THERE—Side Effect—Fantasy (disco edit)
  - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 10 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
  - 11 LUCK BE A LADY—Broadway Brass—20th Century (LP)
  - 12 LET'S GET IT TOGETHER—El Coco—AVI (EP)
  - 13 I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
  - 14 FIRST ROUND KNOCKOUT—David Ruffin—Motown (LP)
  - 15 TEN PERCENT—Double Exposure—Salsoul

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# Pilot Discos Click So Ramada Expands

• Continued from page 1

Mark 17 equalizer, several BGW amplifiers, James B. Lansing speaker systems, automated disco and entertainer lighting systems featuring stained glass over the dance floor and special stage mikes for the live entertainment.

Initial locations for which disco rooms are planned include Fisherman's Wharf, San Francisco; Culver City, Calif., where an indoor swimming pool is being converted into a dance floor; Omaha, and Des Moines.

Howard assures that all outlets will feature the same sophisticated design and equipment used in the Alexandria room.

Programming for the discos is being provided by Kay Lattin, Howard's administrative assistant, and herself a disco deejay. According to Howard, Lattin put together the program mix for the pilots, which was very well received by both jocks and audiences; and worked out the 45 minutes of recorded music, and 45 minutes of live entertainment now being successfully used at the Alexandria location.

Howard says that the Ramada Inn Corp. is "excited" by the new entertainment policy, which is packing people into its entertainment rooms once more, but stresses that the disco concept is not suitable for all its locations. So far the sites selected for discos are in hotels either near college campuses, or where there is a high concentration of single people.

Another of the reasons why the chain is turning to discos to provide

entertainment for its guests and neighbors is, according to Howard, because it is much less expensive than most live acts today "who are being priced out of the market by their unions."

Howard will not say what the disco venture is costing Ramada, but indicates that when whole rooms have to be refurbished and redecorated, and whole sound and lighting systems installed, then costs add up.

Admission to the rooms varies from location to location.

## 2 New Discos In Tiger Calif. Web

By JEAN WILLIAMS

LOS ANGELES—The Hungry Tiger restaurant chain, with 15 outlets from the Midwest to the West Coast, has converted the lounge/bar areas of two of its Southern California facilities into discos.

The restaurant operations, which cater primarily to the over 35 set, offer a built-in disco crowd, says Rick Buche, director of entertainment for the chain.

The disco's decor, wall slides and music in both locations are designed to create an atmosphere of sophistication, while reminding patrons, many of whom are senior citizens, that they are there to swing. The rooms are located in the Marina Del Rey section of Los Angeles and in nearby Santa Ana in Orange County.

For the enjoyment of customers who prefer not to dance, period slides are shown on two walls. One wall offers happy events from the '20s through '40s era, and the second wall has slides of disastrous events which occurred during the same period. A third wall holds pictures of Humphrey Bogart, James Cagney and W.C. Fields. Six hundred slides are shown that repeat every three hours, but never in the same sequence.

A wide range of music from Count Basie to KC & the Sunshine Band is played while the dancers show off their versions of the jitterbug, Charleston, Latin hustle, hustle and the bus stop.

According to Kevin Frawley, deejay of the Marina Del Rey facility, records by Glenn Miller, Benny Goodman and Jimmie Lunceford are the most requested.

Buche notes that the organization has chosen the quiet approach to discos because "If we went to hard disco, it would frighten away our dinner customers."

The group tried the hard disco approach with its Newport Beach restaurant but found that dinner business had decreased to a point where it was forced to discontinue this disco avenue.

Frawley, who is also a vocalist with a new single "Casey Jones" on Warner/Curb Records, explains that much of the product played is purchased from Tower Records in Los Angeles, and most out-of-print records are serviced from Capitol Records. He notes that he does receive product from other labels, but in order to have current records on hand when requested by customers, he runs out to buy them.

## Disco Mix

By TOM MOULTON

NEW YORK—Warner Bros. Records will release a 12-inch disco disk on Candi Staton's "Run To Me" within two weeks. Dave Crawford, who produced the session, also remixed it and made it longer for the disco market. The long version will be available on the commercial single. Crawford has also completed his own LP, to be released in late August.

Whitfield Records (distributed by Warner Bros.) has released the new Undisputed Truth "You & Me Love" on a 12-inch disco disk. The time is 11:10. The song was arranged by Paul Riser and produced by Norman Whitfield. This is Whitfield's debut single on his own label. It is very much into the Motown sound, and sounds a lot like a track from the Temptations, a group Whitfield also produced. The record goes through some nice changes, and builds into a strong handclap break with several lead instruments doing solos.

PIP International will release two commercial 12-inch disco disks this week. They are "Stand Up & Shout" by Gary Tom's Empire and "Do The Walk" by Heart & Soul.

Midland International will release the new Carol Douglas LP in August. It is titled "Midnight Love Affair," and side A is the "Midnight Love Affair Suite" which combines three songs, "Midnight Love Affair," "In The Morning" and "Lie To Me." The sound is a cross between Gloria Gaynor and Donna Summer, with strong breaks and instrumental interludes between each song to create a moody, moving effect. The total time is 18:15 minutes, and represents Douglas's strongest effort to date. John "The Monster" Davis outdid himself with arrangements on this album and Eddie O'Loughlin is at his best with the production.

Giorgio Moroder, one half of the production team of Donna Summer, has turned to recording. His debut LP titled "Nights In White Satin" is built around the classic Justin Hayward tune which he had written while with the Moody Blues.

The track sounds like a Donna Summer track with Moroder whispering the lyrics. The A side is a medley of "Nights In White Satin" and "In The Middle Of The Night," with a reprise of "Nights In White Satin." The B side has three songs, "Oh L'Amour," "Sooner Or Later," with the rhythm style of "Fly, Robin Fly," and "I Wanna Funk With You Tonight," which sounds a lot like "Black Is Black." Moroder whispers throughout the LP, but not in a sensual way as to be a male counterpart of Donna Summer. The LP is released on Oasis.

### A Portable Mixer, Preamp Introduced

NEW YORK—Audio Electronic Components has developed a new mixer-preamplifier especially designed for portable use by disco deejays.

According to George Kava, marketing vice president of Audio Electronic Components, the mixer is recommended for use with integrated amplifiers and receivers in hi fi sound systems.

The unit, the Discomaster 75, features pan controls, fixed output levels and pre-cueing. It has two phonograph inputs and a switchable MIC or AUX input. A switching device on the unit's rear panel permits the user to make adjustments in the event that different cartridges are used on the two turntables connected to the system.

Discomaster 75 is priced at \$119.95.

### Disco Bands Sail The Hudson River

NEW YORK—The Earls join disco dance bands S.C. Funktion and Goodness and the Muskrat Banjo Band on promoter Thomas Crown's "Riverboat Party" aboard The S.S. Dayliner, Friday night (16) for a musical cruise up the Hudson River.

The party will include dancing and entertainment on four decks featuring a vaudeville show. The boat will contain a restaurant, bar and cafeteria with accommodations for 2,500 persons.

# 12-Inch Disco Disk Gets Knock From An RCA Exec

• Continued from page 6

average consumer who can get a regular, current two-sided 45 r.p.m. for as little as 95 cents, is unlikely to shell out an extra \$2 for the privilege of slighter better fidelity, and longer versions of the same song."

Todd also does not believe that record manufacturers can force customers into buying the longer and more expensive version of the 45 r.p.m. by cutting back on production of regular 45s. "Customers will not go for it," he assures, "not with LPs selling at their present low, low prices."

Among those record companies that are already offering 12-inch singles to the consumer market are Salsoul, Scepter, CTI, Roulette/Pyrmaid, Midland International, Flo-Feel, Jaguar and Amherst. A number of others are said to be toying with the idea of marketing similar releases.

Several manufacturers with 12-inch single product on the market stress that they are merely testing consumer response to the item, and that they do not expect the longer version of the single to become an industrywide phenomenon that will threaten regular single product.

Todd, who claims to be the first disco deejay ever to be hired by a major record company, also forecasts the demise of a stereotyped disco sound. "A disco record does not necessarily have to deliver what is commonly called a disco beat," says Todd. "As long as it incorpo-

rates an arrangement that will make people want to dance, it can be classified as disco."

Todd feels that a growing number of producers and arrangers share this theory and are working more closely with disco deejays in an effort to discover the real needs of disco patrons, and develop music that is more in tune with those needs.

Todd does not see a peak in disco's immediate future, and is confident that as long as the music continues to be innovative and danceable, and the deejays continue to inspire confidence by their style and expertise, then discotheques will ride a wave of popularity for a long time to come.

## 68-Page Booklet On Disco Lighting

NEW YORK—Times Square Theatrical & Studio Supply Corp. is offering an illustrated handbook on disco lighting equipment and special effects, written so that the average club operator and deejay can understand how to create special effects, according to the firm's Bob Hilzen.

The 68-page booklet, incorporating the company's expanded 1976 catalog, contains lighting packages, effect projection, light control devices, flashing lights and dimmer equipment, various types of bulbs and spotlights. Copies are available from the firm at 318 W. 47 St., New York 10036.

## Contractor To England

WILKES-BARRE, Pa.—Andy Watlock, local area electrician, has become a sought-after disco contractor on the East Coast. And his talents will go to Wales, England, this month at the request of singer Tom Jones to coordinate plans for a lavish disco there. On the local front, Watlock has been called upon to create the atmosphere for a new teenage disco planned for suburban Fort-Fort.

Watlock got his exposure to the disco scene in 1972 when he created The Cosmic Train in the Gateway Shopping Center at Edwardsville, the area's first discotheque. Still operated by Phil Krivenko, Watlock was responsible for installing the intricate lighting maze, a massive sound system and a \$22,000 dance floor and walls of translucent plastic.

As a result, he established his Disco Associates firm and soon created the scene for discos in Blakeslee, Edwardsville, Scranton, Muhlenberg and Phillipsburg, N.J.

Art Stocker, former operator of the Colonel's Carter, turned to Watlock when he began a chain of discos in New Jersey with showplaces in Sayresville, Bound Brook and Spring Lake. Another disco is being completed in Cherry Hill. The latest designs of Watlock are being incorporated in a new space age disco in Buffalo, N.Y., which is framed within the shell of a huge passenger plane.

The ultramodern disco appropriately will be named The 747 Club. Watlock designs wild lighting to update strobe effects.



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# Soul Sauce

## Haywood To Project a New Image

By JEAN WILLIAMS

LOS ANGELES—In an effort to rejuvenate his career, singer/organist Leon Haywood is packaging an entirely new show and has reactivated his Jim/Ebb publishing firm and Evejim production company.

According to the 20th Century recording artist, he has moved from a five-piece backup band to eight new musicians and two female background singers.

"My show was not exciting. I have added musicians who not only play instruments, but who also dance and are generally physically entertaining. My show will also offer a bigger vocal and instrumental sound," he says.

Haywood, who is primarily a nightclub act, says he will no longer play nightclubs. He will only accept concert engagements. "I can reach more people on a concert stage than in a nightclub, and the traveling is not as extensive," he notes.

A recently completed but unreleased LP titled "Intimate" contains his latest single "Strokin'."

★ ★ ★

The O'Jays are maintaining a busy schedule with their current coast to coast tour. The group's tour will also support its upcoming LP on Philadelphia International Records, "Message In Our Music," which is due for release Aug. 20.

During the month of August, the O'Jays will tape a segment of the new Bill Cosby series, they will appear on "Dinah" and "Soul Train" plus Los Angeles mayor Tom Bradley will declare Aug. 4 O'Jays Day. ... The fifth race at Aqueduct Raceway on Long Island, N.Y., was named the Fifth Dimension race on Sunday (18). The group, currently on a national nightclub and concert tour, performed at the raceway prior to the races. ... It seems there are two groups using the name Soul Dog. One is a group from the Richmond, Va., area and the other is a group from Nashville on the Amherst label with a new release "Soul Dog." The Amherst group will begin making personal appearances in August.

★ ★ ★

Radio announcer Ted Terry has returned to KJLH in Los Angeles after a short stint at WBLB in New York. Terry takes over the 6-10 a.m. slot. Rod McGrew, general manager of the progressive r&b/jazz/MOR station, reports he is shifting announcers into slots which are more compatible with the deejays. Damian Evans who formerly held the slot filled by Terry will now be heard 2-6 a.m. and Dick Lawrence moves from 2-6 a.m. to weekends.

★ ★ ★

Bernard Miller, music director of KNOK in Fort Worth, has changed the station's format from r&b with blues overtones to progressive r&b/jazz/MOR and pop.

The change includes moving from all singles to more LPs than singles.

"This market before our change was geared to r&b/blues. Even the r&b stations were bluesy. A Diana Ross record would not sell here unless the audience heard it on a white station," says Miller.

He notes that one year ago blacks purchased only singles in his market. But KNOK's format change has in-

(Continued on page 41)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/31/76

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	12	★ YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	34	32	11	LOVE—Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty-Five, BMI)	67	52	7	HERE WE GO AGAIN—People's Choice (L. Huff), TSDP 4781 (Columbia/Epic) (Mighty Three, BMI)
2	2	11	★ SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	35	40	6	TRY ME I KNOW WE CAN MAKE IT—Donna Summer (G. Moroder, P. Belotte, O. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)	68	53	16	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)
3	3	11	★ HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren Vibes, ASCAP)	★ 36	45	5	BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)	69	44	15	WANNA MAKE LOVE—Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)
★ 10	6	6	★ WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Light, BMI)	37	37	7	ROOTS, ROCK, REGGAE—Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	70	77	3	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) C48.3B(MI)(Vir-Jon, BMI)
★ 5	4	10	★ THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	38	35	18	SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	71	58	7	SOMEBODY TOLD A LIE—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8216 (Nick-O-Va, ASCAP)
★ 6	8	9	★ GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynafone/Beinda/Unichappell/BMI)	39	46	5	WE THE PEOPLE—General Johnson (General Johnson), Arista 0192 (Music In General, BMI)	72	78	3	COME ON & RIDE—Enchantment (M. Stokes), Desert Moon 6403 (Buddah) (Desert Moon Songs/Willow Girl, BMI)
★ 13	4	4	★ GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	40	38	12	STROKIN' (Pt. II)—Leon Haywood (L. Haywood), 20th Century 2285 (Im-Edd, BMI)	73	64	9	STEAL AWAY—Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)
8	9	8	★ EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	41	41	16	★ I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Gougnis, BMI)	74	66	7	HARD TIME SOS—Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)
★ 15	4	4	★ SUMMER—War (S. Allen, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	★ 42	56	5	★ BABY, I WANT YOUR BODY—Al Wilson (R. Cason, B. R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	★ 75	NEW ENTRY	→	★ ONE LOVE IN MY LIFETIME—Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)
10	6	10	★ CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	43	36	15	★ I WANT YOU—Marvin Gaye (L. Ware, T. B. Ross), Tamia 54264 (Motown) (Almo/Jobete, ASCAP)	★ 76	87	2	★ YOU TO ME ARE EVERYTHING—Broadway (K. Gold, M. Denne), Granite 540 (Pye) (Colgems, ASCAP)
11	5	9	★ SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI) (Conquistador, ASCAP)	44	34	15	★ TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Mabiz & Ricks, BMI)	★ 77	79	3	★ I AIN'T GONNA TELL NOBODY (About You)—Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
12	7	14	★ 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)	45	48	5	★ FAMILY REUNION—O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)	★ 78	89	2	★ OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway), Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI)
13	11	18	★ KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	★ 46	62	3	★ FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Free, BMI)	★ 79	83	2	★ FREE—Natural Four (C. Jackson, M. Yancy), Curtom 0119 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
14	12	11	★ IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	★ 47	39	19	★ YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (Da'Ann, ASCAP)	★ 80	85	3	★ THANK YOU FOR TODAY—Sister Sledge (B. Eli, L. Phillips), Cotillion 44202 (Atlantic) (Oceans Blue/Friday's Child, BMI)
★ 15	22	6	★ WAKE UP SUSAN—Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	48	63	3	★ WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocard, ASCAP)	★ 81	NEW ENTRY	→	★ LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)
16	16	9	★ HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	★ 49	49	8	★ SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	★ 82	86	3	★ SENSATION, COMMUNICATION TOGETHER—Albert King (Mack, R. M. Davis), Utopia 10682 (RCA) (East/Memphis/Wild Rice, BMI)
★ 17	28	4	★ YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	★ 50	33	13	★ SO GOOD (To Be Home With You)—Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	★ 83	NEW ENTRY	→	★ THE GOLDEN ROD—Roy Ayers Ubiquity (R. Ayers), Polydor 14337 (Roy Ayers Ubiquity, ASCAP)
★ 18	26	6	★ ONE FOR THE MONEY (Part 1)—Whispers (J. Akins, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	★ 51	76	2	★ YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	★ 84	NEW ENTRY	→	★ I LUV MYSELF BETTER THAN I LUV MYSELF—Bill Cosby (S. Gardner, B. Cosby), Capitol 4299 (Turtle Head, BMI)
19	19	9	★ STRETCHIN' OUT (In A Rubber Band)—William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	★ 52	55	9	★ WAITING AT THE BUS STOP—Kayegee (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	★ 85	NEW ENTRY	→	★ JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casseroie/Fiamm, BMI)
20	20	8	★ PARTY—Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	★ 53	59	6	★ SLOW MOTION—Delis (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-go/Round/Gambi, BMI)	★ 86	88	3	★ JUST LET ME HOLD YOU FOR A NIGHT—Choice 4 (C.H. Kipps, Jr.), RCA 10714 (Charles Kipps, BMI)
21	21	9	★ KEEP THAT SAME OLD FEELING—Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	★ 54	42	15	★ FOXY LADY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	★ 87	NEW ENTRY	→	★ YOU TO ME ARE EVERYTHING—Revelation (K. Gold, M. Denne), RSO 854 (Polydor) (Colgems, ASCAP)
22	14	13	★ WHO LOVES YOU BETTER (Part 1)—Isley Brothers (I. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia-Epic) (Bovina, ASCAP)	★ 55	50	9	★ YOU DON'T HAVE TO GO—Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	★ 88	90	3	★ HOLD ON—Sons Of Champlin (B. Champlin, L. Allan), Arista America 7627 (Capitol) (JSH, ASCAP)
23	17	11	★ CAUGHT IN THE ACT (Of Gettin' It On)—Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	★ 56	73	2	★ YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroie/Unichappell, BMI)	★ 89	92	4	★ LET'S TAKE IT TO THE STAGE—Funkadelic (G. Clinton, W. Collins, G. Shider), 20th Century/Westbound 5026 (Bridgeport, BMI)
24	27	7	★ GET IT WHILE IT'S HOT—Eddie Kendricks (M. Holden, I. Life), Tamia 54270 (Motown) (Stone Diamond Mills & Mills, BMI)	★ 57	65	8	★ ALWAYS THERE—Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)	★ 90	96	3	★ PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
25	24	7	★ BAD RISK/THERE YOU ARE—Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)	★ 58	68	3	★ ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)	★ 91	94	2	★ NOW—Nancy Wilson (M. Hillman, J. Mayer), Capitol 4284 (Django, ASCAP)
26	18	14	★ THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	★ 59	70	6	★ SONG FROM M <sup>A</sup> S <sup>S</sup> H—New Marketts (Altman, J. Mandel), Farr 007 (20th Century, ASCAP)	★ 92	93	2	★ JUMP INTO LOVE—Etta James (D. Bellfield, R. Stocker), Chess 30001 (All Platinum) (Roundtree, ASCAP)
27	25	8	★ 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)	★ 60	61	7	★ WHERE EVER YOU GO—Skip Mahoney (S. Mahoney, J. Purdie), Abel 9465 (Nashboro) (Excellerec/Skipson, BMI)	★ 93	91	5	★ THE LONG AND WINDING ROAD—New Birth (J. Lennon, P. McCartney), Warner Bros. 8217 (Maclen, BMI)
28	30	6	★ COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren Vibes/Bull Pen, BMI)	★ 61	72	4	★ FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagfire, BMI/Kalimba, ASCAP)	★ 94	81	8	★ IT'S HARDER TO LEAVE—Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
29	23	9	★ BLT—Lee Oskar (G. Errico, L. Oskar), United Artists 807 (Far Out/ikke Bad, ASCAP)	★ 62	67	5	★ JUST LIKE IN THE MOVIES—Bloodstone (P. Adams, B. Carhee), London 1067 (Pap/Taya, ASCAP)	★ 95	71	6	★ UNIVERSAL SOUND—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
30	29	11	★ HEAR THE WORDS, FEEL THE FEELING—Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	★ 63	69	11	★ TEN PERCENT—Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)	★ 96	NEW ENTRY	→	★ FACE TO FACE—Dee Ervin (D. Ervin, W. Farrell), Roxbury 2027 (Pocket Full Of Tunes, BMI)
★ 31	43	6	★ THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	★ 64	74	3	★ AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylo), Koko 721 (Klondike, BMI)	★ 97	97	2	★ CAJUN MOON—Herbie Mann (J. Cale), Atlantic 3343 (Audigram, BMI)
★ 32	51	5	★ PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parissi), Sweet City 8-50225 (Columbia/Epic) (Bema/Blaze, ASCAP)	★ 65	75	4	★ LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	★ 98	98	2	★ MY MUSIC—Bunny Sigler (B. Sigler, L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3597 (Columbia/Epic) (Mighty Three, BMI)
33	31	10	★ UP THE CREEK (Without A Paddle)—Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	★ 66	84	2	★ LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	★ 99	99	2	★ FREE AND RED HOT (Part 1)—Shelly Black (J. Akins, J. Bellmon, V. Drayton, B. Turner), Vigor 1730 (PIP) (Writers/Delightful, BMI)
				★ 67				★ 100	NEW ENTRY	→	★ IT'S SUMMERTIME—Nasty (L. Thomas), ManKind 12024 (Nashboro) (Excellerec, BMI)

# Folsom Prison Approves

Continued from page 6

according to Lavonne Granger, executive director of the group.

"Many prisoners don't know what's going on in the entertainment world," she says.

Granger believes that most people identify with some form of entertainment, generally recording acts and film personalities. By taking performers into prisons, she says, not only are they entertaining the inmates, but the acts are being exposed in some cases to an audience that may not be familiar with the artists.

According to the director, the group has 11 requests from prisons for shows. She notes the prisons are serviced in the order that requests are received.

The list includes Terminal Island, Tracy, Frontera, Folsom and others. All institutions are in California.

Recording artists and film personalities who have performed at prisons through PEP include the Check-

mates, Love Machine, Cleavon Little, Jayne Kennedy, Gloria Hendry, Lincoln Kilpatrick, Ken Norton and others. Herbie Hancock is scheduled to perform at Terminal Island in September.

To fund the visits to prisons, the group sponsors concerts and other events throughout the year. Artist manager John Levy was chairman of the board when the 46-member organization was formed less than a year ago. While Levy remains a member, he has resigned the chairmanship to concentrate on other music areas.

Industry members and supporters include Olga Adderley, wife of the late "Cannonball" Adderley; Larkin Arnold, vice president, Capitol Records; Clarence Avant, record executive; Jesse Jackson, president, Operation Push; Rod McGrew, general manager of KJLH in Los Angeles, who is also a board member, and others.

# Chitown Label Changed To Chi-Sound

LOS ANGELES—Carl Davis, long-time Brunswick a&r executive, has changed the name of his new United Artists' distributed label Chitown and will release three albums Aug. 19, with a first single due next week.

Because of several other labels which claimed prior usage of the name (Billboard, July 3), Davis will call his new label, Chi-Sound. Atlanta singer Margie Alexander will be released on a single, "Take My Body," next week, with an album due about Sept. 20.

The first album release will in-

clude: "Feeling Good" by Walter Jackson; "Watching You, Watching Me" by the Ebony Rhythm Funk Campaign, a self-contained eight-person group from Indianapolis; and another Indiana group, the Peddlars. A Major Lance deck is in the works, along with a first album by a six-male vocal group, Windy City.

building on Chicago's South Side where he will quarter the label; his two publishing firms, Gaetana Music (BMI) and Carleen Music (ASCAP), and his own recording studios.

# 3 Acts Signed To a Fledgling Talent Agency

NASHVILLE—Recently signed to the relatively new New Direction Artist Guild agency are Madaline Manning Jackson, Sammy Hall and Lillie Knauls.

Knauls just recently returned from a tour of Holland where she performed several concerts and taped a tv show, followed by a stop-over in London to record an album. She began with the Edwin Hawkins Singers and still has her own radio show in San Jose, Calif. New product is due on these artists in the near future.

The agency now represents Doug Oldham & Family Reunion and the Imperials. President Joe Moscheo II, is also a member of the Grammy Award-winning Imperials. Oldham has a new album due soon and is working on a new tv show "Hi, Doug" scheduled to air in September. His recently written book, "I Don't Live There Anymore," is also doing well.

New Direction Artist Guild is a division of Paragon Associates and its publishing and production companies are headed up by board of directors Bill Gaither, Joe Moscheo II, Bob MacKenzie and Wayne Erickson.

Independent producer Gary Paxton is producing several of the artists and has material recorded by the Gaithers, Lillie Knauls, Doug Oldham and the Imperials.

# Boston Globe To Back November Jazz Fest, Show

NEW YORK—The Boston Globe, in association with H.T. Productions of Boston, will stage a major jazz festival and music fair at Boston's Hynes Auditorium, Nov. 25-28, according to Fred Taylor, head of H.T. Productions and director and producer of the show.

The four-day event, which will be held under one roof in Boston's Prudential Center complex, is believed to be the first of its kind staged in this country.

Taylor, who also runs Boston's popular Paul's Mall, and the Jazz Workshop, says the concert segment of the festival will feature the top names in jazz in a series of concerts that will range in price from \$5 for matinee tickets to \$10 for the major closing night concert. Negotiations with artists and their agents are still underway, and Taylor declines to "prematurely" release names.

The concerts will be held in a 5,000-seat performance hall, and are expected to attract some 25,000 jazz buffs. The music fair segment is expected to draw more than 50,000 people, and will feature exhibits by all segments of the music industry, including record, musical instrument and hi fi equipment manufacturers, and music folio publishers.

There will also be a series of workshops and seminars that will be conducted by some of the artists and well-known music educators from around the country.

The workshops will include instructions on such instruments as the guitar, drum and synthesizer. Admission to the fair will be \$2, and holders of tickets to the concerts will be admitted free to the fair.

The show is being patterned after similar expositions held in Montreux, and the Boston Globe which, until six years ago was an active sponsor of jazz concerts in the Boston area.

# Soul Sauce

Continued from page 40

creased LP sales, according to reports received from retail and one-stop operators in the area.

Miller plays an LP deciding on which cut should be the next single and this is the cut that is aired. He explains that he now airs albums first, and the audience has responded favorably.

KNOK is an AM and FM outlet with a simulcast situation. He says that he is programming the AM station like an FM outlet.

The station programs 67 albums and 50 singles. Its playlist carries 40 records. "Companies release an LP with a long version of a tune. This is for the most part geared to FM audiences. I do not feel that AM stations should stick to short versions since young people are into more music now and it's reflecting in their buying habits," offers Miller.

He points out that each announcer has a choice of 117 records to play on a show, and the announcers select records which best fit their personalities.

Nat Jackson hosts the 6-10 a.m. slot, followed by Bob Stewart 10 a.m.-3 p.m. on the AM side and 10 a.m.-12 p.m. on FM. Miller takes the 3-7 p.m. slot. Don Kendrick 7 p.m.-12 a.m. and Joanie Green 12-6 a.m.

Joe Bagby hosts a daily gospel show noon-3 p.m. over KNOK-FM.

# Hawaii Trip

LOS ANGELES—Brownsmith, a jazz/folk group from Seattle, will tour Hawaii starting Aug. 9 to coincide with the debut release of its LP on Capitol. Group includes Don Brown and Gary Smith as the main headliners.

Stevie Wonder is writing several tunes for B.B. King's next album. . . . Harold Jenkins, a member of the Imperials, is back performing with the group following his near-fatal automobile accident 3½ months ago. Other members of the group are Bobby Wade and Clarence Collins.

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

# Carter Honor By H'wood Press Club

LOS ANGELES—Members of the Hollywood Press Club will honor long-time jazz performer Benny Carter with a testimonial dinner at Jimmy Smith's Supper Club in North Hollywood Tuesday (27).

Smith will perform on organ at the event. Carter, when he fronted a big band in the 1930s and '40s, was billed as the "Amazing Man Of Music" for his composing, arranging and instrumental skills as an alto saxophonist and trumpeter. Pablo last week released Carter's "The King" LP.

# Acts To Brazil

PHILADELPHIA—Philadelphia International acts will be making appearances in Brazil with the first concert scheduled for Aug. 20 featuring Archie Bell and the Drells. Weldon Arthur McDougal III, of the Gamble-Huff firm, set up a Four Seasons production company to book the label's artists in halls throughout the South American country. Returning from a two-week visit below the border, McDougal says Gamble-Huff decided to go to Brazil to promote its artists because "it's an open market."

# 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	2	7	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	32	34	5	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
2	1	8	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	33	29	9	ENERGY TO BURN B.T. Express, Columbia PC 34178
3	3	16	BREEZIN' George Benson, Warner Bros. BS 2919	34	33	20	EARGASM Johnnie Taylor, Columbia PC 33951
4	5	21	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	35	37	6	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
5	6	10	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	36	36	10	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1
6	7	8	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	37	41	4	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)
7	8	6	MIRROR Graham Central Station, Warner Bros. BS 2937	38	NEW ENTRY		JUICY FRUIT (Disco Freak) Isaac Hayes, Hot Buttered Soul ABCD 953 (ABC)
8	4	11	NATALIE Natalie Cole, Capitol ST 11517	39	49	2	LOVE POTION New Birth, Warner Bros. BS 2953
9	13	4	HOT ON THE TRACKS Commodores, Motown M6-867 S1	40	42	3	THE WHISPERS Soul Train BVLL-1450 (RCA)
10	9	17	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	41	31	22	DIANA ROSS Motown M6-861 S1
11	12	25	MOTHERSHIP CONNECTION Parliament, Casablanca/NBLP 7022	42	47	2	HEAR THE WORDS, FEEL THE FEELING Margie Joseph, Cotillion SD 9906 (Atlantic)
12	16	3	TOGETHER AGAIN . . . LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	43	30	9	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)
13	11	13	THE MANHATTANS Columbia PC 33820	44	46	5	THE LONELY ONE Special Delivery Featuring Terry Huff, Mainstream MRL 420
14	14	6	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948	45	35	4	TODAY Joe Simon, Spring SP-1 6710 (Polydor)
15	10	11	HARD WORK John Handy, ABC/Impulse ASD 9314	46	32	4	THE JACKSON 5 ANTHOLOGY Motown M7-868 R3
16	22	3	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	47	45	11	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172
17	17	5	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	48	40	18	A LOVE TRILOGY Donna Summer, Oasis OCLP 5004 (Casablanca)
18	20	5	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Columbia/Epic)	49	51	13	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
19	19	17	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	50	NEW ENTRY		LOVE TALK James Gilstrap, Roxbury RLX 105
20	21	8	SKY HIGH! Tavares, Capitol ST 11533	51	53	2	DO YOU WANNA OO A THING? Bloodstone, London PS 671
21	24	10	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024	52	56	16	AMIGOS Santana, Columbia PC 33576
22	18	6	GOOD KING BAD George Benson, CTI 6062	53	43	19	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
23	26	5	BOB JAMES THREE CTI 6063	54	48	11	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
24	15	11	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	55	52	7	MORE, MORE, MORE Andrea True Connection, Buddah BDS 5670
25	23	5	ALL THEIR GREATEST HITS Harold Melvin & The Blue Notes, Philadelphia International PZ 34232 (Columbia/Epic)	56	38	25	BRASS CONSTRUCTION United Artists UA-1A545-G
26	25	8	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	57	NEW ENTRY		LOVE TO THE WORLD LTD, A&M SP 4589
27	27	15	LEE OSKAR United Artists UA-LA594-G	58	58	12	HIGH ENERGY Supremes, Motown M6-863 S1
28	NEW ENTRY		HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	59	59	9	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530
29	28	10	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	60	NEW ENTRY		FOXY LADY Crown Heights Affair, De-Lite DEP 2021 (PIP)
30	39	12	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655				
31	50	2	WILD CHERRY Sweet City PE 34195 (Columbia/Epic)				

# Classical

## 'DYNAMITE DOZEN'

### Col Readies Big Guns For a Salvo This Fall

LOS ANGELES—Columbia Masterworks previewed its fall list of releases for company personnel at the CBS convention here last week, introducing a collection ranging the gamut from crossover-designed packages to traditional classics, and underscoring the label's growing commitment to recorded opera.

The label is laying particular stress on 12 sets it tags as the "dynamite dozen." These will be awarded special promotional support, with heavy trade and consumer campaigns to be implemented as the season advances.

Included in this group is another in Columbia's "record of the month" series, offered at a reduced priced for three months following its release in September.

On this disk, a newly recorded orchestral part conducted by Michael Tilson Thomas has been added to the 1925 George Gershwin piano roll performance of his "Rhapsody In Blue." It is backed by Gershwin's "American In Paris," in which Thomas leads the New York Philharmonic. The record is in compatible matrix stereo/quad.

Columbia's first in-house recording of Lazar Berman is also among the "dynamite" group, offering a pair of Beethoven sonatas taped during the visit of the chart-riding Soviet pianist to New York this past February.

In the opera category, upcoming fall releases include Charpentier's "Louise," Bartok's "Bluebeard's Castle," a first stereo recording of Meyerbeer's "Le Prophete," and a live concert recording of Massenet's "Le Cid." An original-cast album of the New York Shakespeare Festival production of "Threepenny Opera" is also on the boards.

Leonard Bernstein is the conduc-

tor of the Berlioz "Requiem," recorded during a Unitel television taping session at Les Invalides in Paris. The program will be shown on public tv in the U.S.

Other "dynamite" disks feature Jascha Heifetz and Gregor Piatigorsky, E. Power Biggs, a Wuritzer band organ album "Sidewalks of New York," and a set of World War I favorites sung by Robert Merrill and the Mormon Tabernacle Choir.

In October, Columbia will focus on vocal product with a complete recording of the Kabalevsky opera "Colas Breugnon" licensed from Melodiya, a collection of arias by Frederica Von Stade, and a group of reissues on Odyssey by Claudia Muzio, Bidu Sayao and Lily Pons. These are in addition to the "Louise" and "Le Cid" packages.

Other albums slated for fall release include entries by John Williams, Murray Perahia, Pinchas Zukerman, Jaime Laredo and Glenn Gould, and Pierre Boulez.

### Concert Series Falls Victim To Budget Squeeze

NEW YORK—Hunter College, an important music venue here for the past 33 years, has abruptly terminated its Arts Concert Bureau, a victim of New York City's financial crunch.

Some 20 music dates already scheduled for the coming season have been canceled, including appearances by Regine Crespin, Alexis Weissenberg, Erica Morini, Jorge Bolet, Gina Bachauer, Janos Starker, Garrick Ohlsson and Gary Graffman.

Unprecedented budget cuts at the college, part of the city university system, are blamed by Hunter president Jacqueline Wexler for the decision to shutter the bureau.

"Budget slashes for the coming year leave us no alternative to eliminating activities that are not central to the college's teaching mission," she says. Some 125 persons have already been cut from the institution's payroll, and additional staff reductions are anticipated.

Concert activities at Hunter began in 1933 under independent auspices, and over the years became a prestigious element of the city's concert life. In 1973, the college incorporated the concert series under its general arts program.

### ICMA Inks Hurok Artists

NEW YORK—The reported shift of major artists from Hurok Concerts to the recently formed ICM Artists Ltd. (Billboard, July 24) has been confirmed by ICMA president Sheldon Gold, who last week made public a roster of some 40 names, most of whom were long-time stalwarts of the Hurok camp.

The artists, many of them prestigious draws both on record and in concert, will fulfill dates booked through the Hurok office this coming season, in line with existing contracts. But beginning in 1977-78, as pacts expire, ICMA, a Marvin Josephson subsidiary, will take over active booking.

Alvin H. Schulman, Marvin Josephson president, says the suit

### Concert Stations Set Annual Meet

CHICAGO—The Concert Music Broadcasters Assn. annual conference meets here Aug. 5-8 at the Sheraton Plaza Hotel.

Among topics scheduled for discussion are: program guides and magazines, computer aids in programming, personnel and personalities, non-music on concert radio, and fund raising marathons.

A number of sessions will be devoted to sales and promotion, with engineering concerns also addressed.

Aug. 6, the broadcasters are slated to meet with label representatives in a seminar titled, "The Classical Record Industry: Life Blood of Concert Music Programming."

### Boyden Readies Enigma As New Classical Label

LONDON—John Boyden, former managing director of the London Symphony Orchestra and deputy managing director of EMI's Music For Pleasure, is launching his own full-price classical label, Enigma.

Working with him will be Peter Whiteside, another ex-MFP staffer and marketing manager with Precision Tapes, who becomes director of marketing. Anne Robbins, also ex-MFP, is production co-ordinator.

Manufacturing and distribution arrangements have still to be finalized, but Boyden says he plans to enter the market with 10 albums in late September or early October.

No signings are being disclosed for the time being but both established and new talent is involved. The label's musical policy will be to steer away from what Boyden calls "anything terribly modern" and to concentrate on recording repertoire for which there is "obviously a market need."

He intends building a talent roster of artists who perform regularly in the U.K.—"and who mean something to the customer, so that we can then give releases full promotional support, particularly at retail level through personal appearances."

Though the architect of MFP's successful "Classics For Pleasure" label, Boyden has chosen not to aim for the low-price market. "We want to make records which will sell steadily for years. With budget, you have no opportunity to build up a catalog. We want to take on the majors, blow for blow, but on ground of our own choosing."

He adds: "We're interested in finding those gaps either in artists or repertoire which we can exploit."

brought against it by Hurok "poses no legal barrier to our continuing in business." The court action, which also names Gold as a defendant, seeks \$4 million in damages and an injunction preventing ICMA from breaching Hurok artist contracts.

Among artists named by Gold who have been listed as prime Hurok attractions are: the pianists Claudio Arrau, Vladimir Ashkenazy, Daniel Barenboim, Misha Dichter, Philippe Entremont, Byron Janis and Radu Lupu; violinists Isaac Stern, Itzhak Perlman and Pinchas Zukerman; cellist Leonard Rose; conductors Maurice Abravanel, Erich Leinsdorf, Julius Rudel and Stanislaw Skrowczewski; singers Roberta Peters and Jan Peerce; and guitarist Andres Segovia.

## Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 7/31/76

# Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	<b>YOU'LL NEVER FIND ANOTHER LOVE</b> Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
2	1	11	<b>I'M EASY</b> Keith Carradine, ABC 12117 (American Broadcasting/Lion's Gate/Easy, ASCAP)
3	6	8	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
4	4	5	<b>ANOTHER RAINY DAY IN NEW YORK</b> Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
5	5	6	<b>SHOWER THE PEOPLE</b> James Taylor, Warner Bros. 8222 (Country Road, BMI)
6	2	7	<b>IF YOU KNOW WHAT I MEAN</b> Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
7	8	4	<b>LET 'EM IN</b> Wings, Capitol 4293 (MPL Communications/ATV, BMI)
8	7	7	<b>EVERYTIME I SING A LOVE SONG</b> John Davidson, 20th Century 2293 (Peco, BMI)
9	11	7	<b>GOT TO GET YOU INTO MY LIFE</b> The Beatles, Capitol 4274 (Maclen, BMI)
10	10	12	<b>MOONLIGHT FEELS RIGHT</b> Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
11	19	3	<b>SUMMER</b> War, United Artists 834 (Far Out, ASCAP)
12	15	7	<b>KISS AND SAY GOODBYE</b> Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
13	9	8	<b>I NEED TO BE IN LOVE</b> Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP)
14	17	4	<b>PEAS IN A POD</b> Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
15	18	4	<b>DON'T GO BREAKING MY HEART</b> Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
16	16	7	<b>LET HER IN</b> John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
17	24	6	<b>IF YOU LIKE THE MUSIC (Suicide And Vine)</b> Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
18	20	5	<b>A LITTLE BIT MORE</b> Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
19	26	3	<b>SEE YOU ON SUNDAY</b> Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
20	12	10	<b>TODAY'S THE DAY</b> America, Warner Bros. 8212 (Warner Bros., ASCAP)
21	21	10	<b>A FIFTH OF BEETHOVEN</b> Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
22	29	4	<b>THIS MASQUERADE</b> George Benson, Warner Bros. 8209 (Skyhill, BMI)
23	25	7	<b>THINK SUMMER</b> Roy Clark, ABC/Dot 17626 (September, ASCAP)
24	14	15	<b>AFTERNOON DELIGHT</b> Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
25	13	9	<b>MAMA MIA</b> Abba, Atlantic 3315 (Countless, BMI)
26	37	3	<b>GOTTA BE THE ONE</b> Maxine Nightingale, United Artists 820 (Unart, BMI)
27	36	4	<b>LIGHT UP THE WORLD WITH SUNSHINE</b> Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
28	34	4	<b>THEME FROM STAR TREK</b> Deodato, MCA 40578 (Bruin, BMI)
29	43	2	<b>TEACH THE CHILDREN</b> Anthony Newley, United Artists 825 (Tarashel, ASCAP)
30	28	6	<b>C'MON MARIANNE</b> Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
31	30	9	<b>SILVER STAR</b> Four Seasons, Warner/Curb 8208 (Seasons/Jobete, ASCAP)
32	35	4	<b>SOLITARY MAN</b> T.G. Shepard, Hitsville 6032 (Motown) (Tallyrand, BMI)
33	42	3	<b>ADIOS</b> Santa Fe, Chelsea 3042
34	31	5	<b>IT KEEPS YOU RUNNIN'</b> Carly Simon, Elektra 45323 (Turipin Tunes, ASCAP)
35	44	2	<b>DEVIL WOMAN</b> Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
36	38	5	<b>SONG FROM M*A*S*H*</b> New Marketts, Farr 007 (20th Century, ASCAP)
37	32	7	<b>GOOD VIBRATIONS</b> Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
38	45	2	<b>RAIN OH RAIN</b> Fools Gold, Morning Sky 700 (Arista) (Frank Snare/Big Shorty, ASCAP)
39	50	2	<b>SAY YOU LOVE ME</b> Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
40	39	8	<b>I WANT TO STAY WITH YOU</b> Gallagher & Lyle, A&M 1778 (Irving, BMI)
41	NEW ENTRY		<b>WE'RE ALL ALONE</b> Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
42	NEW ENTRY		<b>YOU SHOULD BE DANCING</b> Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
43	NEW ENTRY		<b>STARGAZER</b> Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
44	47	2	<b>YELLOW ROSES</b> Johnny Mathis, Columbia 3-10350 (American Broadcasting, ASCAP)
45	46	2	<b>STEEPIN' OUT</b> Neil Sedaka, Rocket 40582 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
46	NEW ENTRY		<b>FUNNY HOW TIME SLIPS AWAY</b> Dorothy Moore, Malaco 1033 (TK) (Tree, BMI)
47	NEW ENTRY		<b>HAPPY ENDINGS</b> Melissa Manchester, Arista 0196 (Rumanian Pickle Works/Screen Gems-Columbia, BMI)
48	NEW ENTRY		<b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> Tavares, Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)
49	NEW ENTRY		<b>LOWDOWN</b> Boz Scaggs, Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
50	NEW ENTRY		<b>THE FIRST HELLO, THE LAST GOODBYE</b> Roger Whittaker, RCA 10732 (Tembo, CAPAC)

## Classical Notes

Lorin Maazel, music director of the Cleveland Orchestra, takes on additional assignment as principle guest conductor of the New Philharmonia Orchestra. In his first season in England he will direct a Beethoven cycle including all the symphonies and piano concertos with Rudolf Serkin as soloist. ... Carl Topilow is winner of the young conductors' competition run by the Baltimore Symphony.

In London, CBS has completed a recording of Meyerbeer's "Le Prophete." It should be released before revival of the work by the Metropolitan in January. With "Le Prophete" in the can, the label has started sessions, also in London, on a new disk of Puccini's "Suor Angelica." ... Harmonica virtuoso Eddy Mancos, backed by the National Philharmonic, records a classical album for London Records next month.

The just-released Philips album of Verdi arias by tenor Carlo Bergonzi has been awarded the "Premio della Critica Discografica Italiana" for the best lyric record of the year in Italy. ... The first of a series of five television programs in which the Juilliard Quartet will be heard and seen playing all the Beethoven quartets has been taped by Unitel near Munich. Unitel has produced many of the "Great Performances" segments aired on public tv in the U.S.

Nonesuch will record Israeli violinist Sergiu Luca in Bach's unaccompanied sonatas and partitas this fall. As he does in recital, Luca will use a baroque bow and gut strings for added authenticity. ... Jan DeGaetani named Kilbourn professor at the Eastman School.

Central Opera Service has just published its 10th annual "Directory of Operas and Publishers." Tome gives data on nearly 3,000 operas by 1,026 composers and 135 publishers. It's available at \$10 a copy from the service, an informational adjunct of the Metropolitan Opera.



Program manager Bill Vancil cues up on twin Technics SP-10 turntables used to record direct to master tape.

## Automated Radio Provides Growth Mart For 'Hi Fi'

MADISON, Wis.—The growth of automated radio for FM has produced increasing opportunities for hi fi oriented firms to provide a number of semipro components, including tape decks and turntables. And the increase in quality blank tape usage is considerable.

Typical is the Midwest Family Stations' group of three Wisconsin outlets, with an overall investment in excess of \$100,000 including automation, duplication and playback equipment, according to Chris Cain, engineering supervisor.

Headquarters here is WISM, completely automated for about four years, and the number two rated station in the market with its MOR/Gold leaning to an easy rock format, fighting for the top spot occupied by a progressive rocker.

In Cain's initial investment was about \$6,000 for six Technics RS715US open reel decks and a pair of SP-10 direct-drive turntables, utilized by program manager Bill Vancil to master tapes for WISM here as well as rock outlets WOSH, Oshkosh, and WIZM, La Crosse.

Cain calls it by far the best investment he's made and Vancil concurs. With the shift of the six-deck Technics rack to the newest changeover to full automation, the La Crosse outlet, WISM, is now working with six new Scully Metrotech 1526P open-reel decks, at an investment of some \$8,000—but only because the Technics were unavailable.

Additionally, for the chain's WIFE in Rockford, Ill., a live  
(Continued on page 45)



Engineering supervisor Chris Cain surveys custom rack-mounted Technics tape decks linked to digital automation.

## Mart Hit: Morse Loss, Lloyd's-Capehart Tie

• Continued from page 8

loss, Morse officials maintain a stony silence as to the underlying problems behind the slide. However, it has been reliably reported that Morse's bullish projections of \$200 million in sales last year fell far short of its target and left the company with an unprecedented buildup of inventory which it sought to liquidate through drastic price cuts.

The inventory buildup, the drastic price cuts in product, and the fact that during this troubled period much of Morse's manufacturing facilities remained underutilized, were all partially responsible for the firm's startling slide.

Morse's financial problems brought an immediate halt to trading of the firm's stock on the N.Y. Stock Exchange, and is already having repercussions abroad where BSR's stocks have tumbled on the London Stock Exchange. Reason of-

ferred for BSR's stock decline is that the firm has equity interest in Morse.

BSR officials argue that this is not the case, although it is known that BSR is one of Morse's major suppliers. But while Morse owes the British turntable manufacturer about \$2 million, BSR management emphasizes Morse has always paid its debts and expresses no overt concern.

Although Morse's situation is grave, it is not viewed as fatal. Local banks underwriting the company are reported to have agreed to waive defaults under certain covenants in a long-term note agreement of \$24 million, and other long-term financing is being negotiated.

Industry observers feel that Morse's problems could set off other rivalries for top market position among both domestic and foreign mid-fi equipment manufacturers. It has been said that key Morse cus-

## SONY, AMPEX VIDEO FOR OLYMPICS

NEW YORK—Sony of Canada has been named official supplier of communications equipment to the 1976 Olympic Games now being held in Montreal. The firm is supplying 100 different pieces of video equipment including its popular U-matic videocassette recorders and cameras, 35 Trinitron monitors, 2,000 videocassette tapes, and a slew of dictating and transcribing machines.

Meanwhile, Ampex, which introduced videotape to the Olympics in 1960 with 11 black & white recorders, is supplying more than \$10 million worth of equipment. It includes 90 videotape recorders, 200 audiotape recorders and 10 instant replay machines. The equipment is being used by both radio and tv media covering the games.

tomers have already begun sending out feelers to other suppliers for  
(Continued on page 45)

## TAPE DUPLICATING

# Cassette Technology Gets Magtec Assets

By STEPHEN TRAIMAN

NEW YORK—Cassette Technology, Inc. (Cas-Tech), has acquired the tape duplicating assets of Magnetic Tape Engineering Corp. (Magtec) of North Hollywood, Calif., for an undisclosed sum of cash and notes.

Included in the agreement with Magtec is an arrangement under which Cas-Tech will duplicate the prerecorded open reel product of Magtec under the Stereotape label, and Walt Disney Story Tapes prerecorded cassettes that debuted at the 1975 NARM convention.

In the joint announcement by Frank Day, Cas-Tech board chairman and chief executive officer, and Jerry Stone, Magtec president, were the appointments of Paul Hayes as president and Darryl Zilke as general manager of the reorganized company (see Executive Turntable).

Cas-Tech's acquisition will give American Sound Corp., the duplicating firm's Warren, Mich.-based affiliate, a coast-to-coast tape duplicating capability. The Magtec assets include plant facilities with capacity to produce 300,000 cassettes and 8-track monthly.

The acquisition marks a move back into the music business for Cas-Tech, which has been heavy in the educational/institutional cassette market in recent years.

Day notes, however, that the firm produced the first music cassette for Time-Life in conjunction with Angel, and was duplicating 12,000 cassettes daily of the Beatles for Capitol until it geared up its own facilities. He also recalls the company's initial 8-track runs for Columbia.

Cas-Tech recently completed a  
(Continued on page 45)

# Preview/77 Successful Enough For Encore

## Attracts Smaller West Coast Retailers

By JIM McCULLAUGH

Coming on the heels of CES there was only a sprinkling of new products and whatever excitement generated was mostly a carryover of merchandise, programs, and "show specials" from the June event, where most heavyweight retailers did the bulk of their business.

However, the show did afford the opportunity for smaller independent audio dealers from the Western states who normally don't have the time or resources to attend CES to meet with suppliers on a centralized, time saving basis.

In addition, seminars on CB (Billboard, July 17), audio, and projection tv, gave these smaller dealers a chance to learn more about these currently "hot" categories.

Dealer and exhibitor reaction on the show itself ran the gamut from favorable to mixed with some manufacturers disappointed there wasn't more of a dealer turnout. Exhibitors, in the main, did agree that the show did provide a forum for picking up new accounts.

All agreed that the idea of a West Coast regional trade show was a sound concept as was the opportunity to gather under one roof as an industry.

Show organizers believe L.A. is an ideal spot for a show of this type since it is the number one market in the U.S. for audio components, car stereo, color tv, phone equipment, and microwave ovens.

Among some of the highlights:

- Metro Sound introduced a new in-dash cassette stereo tape player with built-in AM/FM-FM multiplex radio, model MS-7560, as well as a new 23 channel CB transceiver with push button noise blanker and automatic noise limiter, model MS-357.

- Audio Magnetics emphasized a number of blank tape promotions including a special Tracs Six Pac, six 60-minute cassettes sleeved and shrink wrapped as one selling unit, designed to retail for \$3.99 (reduced from \$5.40); a Tracs Giant Special C-90 cassette, in a poly box especially stickered to point out the reduced retail price of 89 cents, reduced 30%; and a special Tracs 45 and 90 half-price sale featuring ei-

ther two blank 45 or two blank 90 8-track cartridges in a poly bag, with one at regular price and the other reduced 50%.

- Ampex highlighted a "buy two, get one free" introductory offer on the entire line of recently introduced Ampex Plus Series of cassettes, 8-track, and open reel; a nationwide consumer sweepstakes program with a \$12,000 gold corvette stingray as the top prize as well as expanded national advertising for the balance of the year.

- Intermagnetics displayed its recently introduced Flip-A-Tape cassette index system, a revolving stand which holds 12 cassettes, in addition to its recently introduced line of branded blank cassette and 8-track tapes.

- Capitol Magnetics announced  
(Continued on page 45)

# Rep Rap

"The Profit Builders," an intensive series of sales seminars, is being launched for its dealers in the New York-New Jersey-Connecticut area by Gilbert E. Miller Assoc., 375 N. Broadway, Jericho, N.Y. 11753.

Developed by former retail salesman Leslie Davis who won the Debby award in 1975 as audio consultant of the year, the series is designed to help audio personnel sell more profitably and effectively, and to alert retailers on how to increase turnover without adding to their investment.

The seminars are combination lecture and structured roundtable discussions in which salesmen may exchange ideas and questions. Those completing the course will be awarded a "master of professional audio sales techniques" from the rep firm.

In business for 22 years, the Miller organization includes 17 employees and reps U.S. Pioneer

Electronics, Micro-Acoustics (speakers), Metrosound (disk care products), Cartercraft accessories and Tandem projection tv.

\*\*\*

Joe Dennis and Dick Klein, who operate a tire and auto service center in Cincinnati, have formed D & K Sales to handle a limited number of consumer electronics lines in Ohio, Kentucky and Indiana. New rep firm is at 11452 Springfield Pike, Cincinnati 45246, phone (513) 771-0130.

\*\*\*

Manny Schwartz, most recently with Kass Electronics and a 28-year industry veteran, joins Richard Lewis Sales, 210 Red Barn Rd., Willow Grove, Pa. 19090, as district manager for Eastern Pennsylvania, Southern New Jersey and Delaware. He joins Ed Kisliuk, district manager for Maryland, Virginia and D.C.

## RMS IN KANSAS

# Innovative Audio Dealer Proves Demos Can Match Technology



Main demo room at RMS Innovative Electronics features switching system permitting 1,000 combinations of receivers, amps and speakers, with latter equidistant from customer seated in one of three chairs.

By GRIER LOWRY

LAWRENCE, Kan.—"Stereo products have undergone notable refinements and improvements but your average retailer today isn't demonstrating it any better than he was 10 years ago," maintains Dave Breidenbach, young president of RMS Innovative Electronics here.

"Our new and radically different sound facility represents our first step in long-range plans to gain a tight grip on the mid-American stereo market with the middle-bracket buyer, who for various reasons has been turned off by other stereo specialists, as a special target.

"We believe the setup has no peer, and Japanese product managers, engineers and designers have been flocking in to look it over," says the Kansas dealer.

"Let's face it," he explains, "demonstration facilities and display at your typical stereo retail outlet are outdated, outmoded and out of touch with the growing sophistication of the consumer.

"As an example, speakers are often awkwardly positioned and tiered against a flat wall which results in horrendous sound depth. You find bookshelf-designed speakers resting on the floor and the sound, when demonstrated, is unnatural. And in many dealerships, the demonstration is held where the buyer is bumped into by other shoppers and the continuity of the selling routine is broken.

"We're on the trail of the middle-income buyer—lawyers, doctors, businessmen," Breidenbach says. "He's never found a stereo shopping 'home.' Mass merchandisers weren't his bag. He wants personalized attention. What many of them ended up doing was going to a place they identified with, their home appliance dealership where they bought their washers and dryers. At least they knew the guy. But you can imagine how much information and qualifying they got. Or what the demonstration was like."

The sound demonstration facilities at the 2,500-square-foot store, which occupies a prime spot on the main street of this Univ. of Kansas town of 45,000 population, are divided into three parts:

A main sound room with broad range of stereo equipment for putting together systems priced from \$600 to \$3,000; a high-end room de-

voted to separate amplifiers, receivers, tuners and preamps hubbed around one turntable where the total tabs range from \$1,500 on up; and the professional sound room with equipment geared for the business of recording studios, discos and other commercial types.

The big design story is in the 25 by 27-foot main sound room which features an 18-foot ceiling. The thought process in developing this room, according to Breidenbach, took four years, with the actual development of the facility in the past year. This main demo room, he believes, is characterized by two innovative features, the switching system and the speaker display.

In the center of the facility is an elevated platform appointed with three well-cushioned revolving chairs, one for the salesperson and two for customers. The control panel is situated at the side.

The switching system permits demonstrating 1,000 combinations of receivers, amplifiers and speakers at the touch of a button. A-B comparisons can be made instantaneously with any one of the 40 receivers along with 30 speakers in the A section, or at the flick of a switch the programming can be diverted to the 40 receivers on the B system.

"The idea is to let the customer looking for a full system, find his speaker first, using the amplifiers," Breidenbach explains. "It's a fallacy

in many showrooms that the customer isn't permitted to listen to different speakers on different equipment."

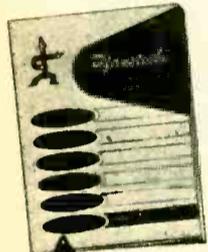
All speakers are equidistant from the customer seated in the center chair of the console. This involves tiering speakers in a suspension system with speakers displayed on concave planes and resting on a horizontal and vertical axis. Speakers designed for bookshelves are shown that way; those designed to be utilized at floor level are resting on the floor. Interaction between speakers is compensated for electronically by shortening terminals across the back which serves to dampen their electro coupling.

"With this kind of comfortable, relaxed, efficient demonstration atmosphere," says Breidenbach, "the customer tends to be receptive to informative discussions. You slice through his doubts and problems. He shows more confidence in making decisions. He has the underlying feeling that he is making his decision under the most refined conditions possible. And there are plenty of reference points, or equipment he has seen elsewhere, to make him more comfortable."

(This exclusive two-part profile of RMS Innovative Electronics concludes next week with a look at how the switching system has aided in product evaluation and broadening of its market base.)

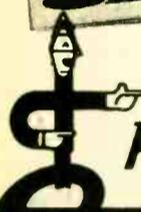


Billboard photos by Grier Lowry  
Push-button control panel and turntable for sound room operator are at side of salesperson by left chair, above.



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JULY 31, 1976, BILLBOARD

## Automated FM/Hi Fi Ties

• Continued from page 43

progressive rock outlet. Cain just ordered two new Technics SP 10-2 direct-drive turntables introduced earlier this year at NAB and subsequently shown at CES.

Seven-inch reels are used exclusively by Vancil as they provide less repetition in the automated format than a 10½-inch hub, and the volume of Ampex 407-1-mil. 1,800-foot reels has grown considerably in the last year or so.

Both Vancil and Cain maintain the best way to go in recording is not to dub, but go direct from the turntable to the master recorder—in this case a pair of Scully 280s which enables the program manager to make simultaneous tapes for the two rock outlets. Dbx audio processing also is incorporated in the processing—which provides the "cleanest" tapes possible for broadcast, Vancil notes.

"We're totally quality oriented," emphasizes Cain, "but we have a hell of a time getting clean copies of singles for the master tape. The injection pressings are uniformly bad, so we have to go to the LP cut to assure quality—and this can be a problem with a long album track versus the condensed single. We had to drop the Andrea True 'More, More, More' until the LP came out, as just one recent example."

That's one reason the pair is so high on the SP-10 tables, which Vancil claims minimize the wow and

flutter and help assure the best possible recording for a tape that may get hundreds of hours of playing time.

He updates three programs for the rockers on a weekly basis—an A tape with the most current hits, every third cut back-announced; a B tape for up-and-coming releases showing some action, and a C tape with pop cuts from current hot LPs, about 15 on each reel.

For the Madison flagship, Vancil does a hit tape once a month, a combination of up-and-coming titles and Billboard's Easy Listening numbers, with any one number repeated no more than three times an hour. Gold tapes are updated all the time, programmed in conjunction with instrumental cuts of current hits provided by the George Greeley Music Service.

The Technics decks are being re-custom-mounted for WIZM in La Crosse, and the new Scully Metro-tech units got the same treatment here at WISM. They are coupled with SMC DP-1 digital automation systems which have proved well suited to the chain's needs.

Both Cain and Vancil agree that the typical FM outlet moving to automation, or existing in that format, can save a considerable bundle by looking into the growing offerings of semi-pro equipment, in comparison with the professional lines that may cost as much as one third more.

## Magtec Duplicating To Cas-Tech

• Continued from page 43

contractual arrangement with Audio Digest Foundation, nonprofit subsidiary of the California Medical Assn., to duplicate its cassettes. Audio Digest produces the "Spoken Medical Journal," part of its post-graduate, continuing medical education curriculum for more than 200,000 health-care professionals worldwide.

Under American Sound, the company has operated Dyna-Day Plastics, Inc., for injection molding 8-track cartridges and cassette shells.

"The reason we've been so suc-

cessful as a tape duplicator is that we have this plastic molding facility," Day explains. "We start with our own plastic resins and are able to give our customers different colors from the standard white, black and gray to identify various product lines, in addition to a high quality product."

He sees the custom duplication market continuing its growth, particularly as prerecorded tape continues to make solid unit sales gains in the music market, and also as the institutional areas are just beginning to reach their potential.

## Aiko Now TZL; New Evadin Line Of Cassette Units

CHICAGO—Aiko Corp. of Broadview, Ill., has become TZL International Corp. The firm continues as exclusive U.S. distributor for Aiko brand portable radios, cassette recorders and stereo music systems, but has added the Evadin portable cassette and car cassette/radio line. Both lines are manufactured in Japan.

Premiered at CES, the Evadin auto sound line includes two in-dash AM-FM stereo/cassette combos with auto reverse, at retail price points of \$179 and \$169, and a mini underdash cassette player, \$99.95 list. The Evadin line also is exclusive with TZL.

From Aiko, TZL introduced at CES a dual voltage portable cassette recorder (\$50 list), dual voltage portable stereo cassette recorder (\$170 list) and home stereo music system (\$400 list).

TZL is represented by approximately 40 sales organizations throughout the country.

## Shure Broadens Component Line

CHICAGO—Shure Brothers Inc. has broadened its line of sound reinforcement components with two new mixer/preamps, while adding a monitor output jack to its top of the line mixer console, the model SR101.

With this addition, the SR101 now is designated "Series 2" (\$1,180, list), and can be linked to Shure's new SR110 monitor mixer (\$150 list), designed primarily as an accessory for use when a separate stage monitor mix is needed.

Several SR110s also can be used in making stereo or quad recordings (two for stereo, four for 4-channel). Alone, the SR110 serves as a simple mixer.

The SR110 also can be employed as a stage monitor accessory to the new Shure SR109 (\$660, list), an 8-channel mixer/preamp that provides individual control over volume and high- and low-frequency equalization. The SR109 features an adjustable peak limiter with LED indicator to prevent output overloading and a peak responding LED that indicates output clipping level.

## Mid-Fi Changes

• Continued from page 43

their Christmas stocks, in preparation for possible further deterioration of Morse's situation.

Meanwhile, the preliminary terms of the Lloyd's-Capehart merger negotiations call for Lloyd's to acquire Capehart in a one for 7.5 share exchange stock. This, if approved, would put a value of about \$2.6 million on the deal, figure said to be at least \$1 million below Capehart's net worth.

If the deal is consummated, Capehart will be operated by its present management as a subsidiary of Lloyd's. The pact is expected to receive final signatures this fall, provided the Justice Dept. does not step in to block its inking.

The merger, if finalized, would make Lloyd's the nation's largest marketer of mid-fi stereo products, and the Justice Dept. is said to be looking closely at consumer electronics industry mergers following recent liaisons between such companies as Philips and Magnavox, Rockwell and Admiral, Sanyo and Warwick, and Matsushita and Motorola (Quasar).



**MORE MEMOREX**—At recent groundbreaking for 12,000-square-foot Memorex audiotape plant expansion (Billboard, July 24), from left are Neal Rayborn, director, consumer products manufacturing; Bob Jaunich, vice president, consumer/business media group, and Ted Cutler, audio division general manager. Addition goes on-line in early 1977, doubling current capacity.

## Encore For Preview/77

• Continued from page 43

it was unifying its family of products with new blister card packaging and identification for the Mod Line, the firm's economy priced blank tape line. Beginning immediately all products in Capitol's moderately priced category will have clean new shelf graphics. Type face and display on the new blister cards will complement graphic design already used for the Music Tape, the company's premium line. For brand association, all Mod Line products will also carry the tag, "by Capitol." In the transitional period, traditional Peter Max-style box packaging will be used with the new blister card

graphics. Later, product packaging itself will be changed.

• 3M showed its Scotch brand "Master" cassettes featuring the highly sophisticated oxide used in premium professional music mastering tape. Standard packaging for the new line of four cassette lengths, C-45, C-60, C-90, and C-120 is a plastic album styled box.

• Six new titles are being added to the Story Teller by Superscope, a series of stories on cassette aimed primarily at children made up of fairy tales and bible stories. Currently there are 30 titles in the line, according to Jules Sack, national sales manager.

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Distrib Deal Set

**NASHVILLE**—International Record Distributing Associates has completed a new distribution pact with MGB Records of Las Vegas. First product is the forthcoming release of "Over The Rainbow" by Carrie McDowell—a 12-year-old entertainer who has appeared on NBC's "Tonight Show" and onstage in Las Vegas with Liberace and Rowan and Martin.

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Rest Ends, Buffett Goes Out On Road

**NASHVILLE**—After spending June in Aspen, writing and resting after his 41-day tour of the West, Jimmy Buffett is hot on the touring trail again, playing 17 dates in the month of July.

The ABC artist started a Southern swing with a July 2 appearance in Miami, played in Jacksonville, and then celebrated the 4th with a New Orleans Superdome concert that also featured Charlie Daniels, Emmylou Harris, John Sebastian and Jerry Jeff Walker. The following day Buffett played his hometown of Mobile, Ala.

'On Stage' Airing On Calif. Station

**NORTHRIDGE, Calif.**—KCSN, the radio voice at California State Univ., Northridge, has initiated its own weekly live "On Stage" show.

The program aired each Tuesday evening features local and national acts in a one-hour concert.

Five local bands have been featured thus far, in addition to live tapes of Hoyt Axton and Kansas.

According to Kevin Stern, music director, the station welcomes any support it can get from record companies, whether it be the supplying of talent or tapes.

In other KCSN news, Stern reports that the station is in the process of installing a new transmitter and stereo equipment.

New Orleans Click For Sarah Johns

**NASHVILLE**—RCA artist Sarah Johns, playing her first engagement at a posh supper club, won over the audience and management at the Fairmont Hotel's Blue Room in New Orleans. After two weeks of heavy crowds, her stint was extended for an additional two weeks by Fairmont general manager Klaus Kalterborn who commented, "Sarah is poised, extremely talented and is every club operator's dream."

New N.J. Theatre

**POMONA, N.J.**—With the completion of a new \$3 million Fine Arts Theatre, Stockton State College here will be able to sponsor musical, theatrical and dance performances next season. The theatre was built in the round with a 63-foot ceiling. Also included in the theatre is a soundproof television-recording studio.

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ARCIAGA'S FILMUSIC FIRM

Booming Business Builds By Aiding Pic Producers

**LOS ANGELES**—Michael Arciaga coordinates music activities between motion picture producers and composers and singers.

Through his local Filmusic company, the former A&M Records executive deals in film and television music. "I make deals between producers, the artists, composers and so on. I hire everybody. I select them. I put all the musical elements together. I help with the mixing, cutting, the sound studios."

Film producers, he points out, "know very little about music. I know both sides."

Arciaga started as a motion picture agent at the William Morris Agency. Preferring the music business, he went over to A&M and packaged film scores, the same thing he is doing now, primarily as an independent.

Filmusic was in business about 16 months, then Arciaga took a sabbatical for several months. When he came back, it was stronger and busier than ever. His company has packaged, produced and supervised music for more than 20 major motion pictures and television shows.

"I can shop labels if the studio making the film does not want the score. But that studio has first refusal. I coordinate all the music with the films."

Arciaga scorns today's film-making and scoring as "very outdated, being the same as it was years ago." He takes all his music work to regular sound studios, rather than work at the studio stages.

The president of Filmusic has been set by producer Paul Monash to supervise production of the soundtrack for "Carrie," a film to be directed by Brian DePalma. This is the second venture for Filmusic and DePalma, the first having been the track for "Phantom Of The Paradise."

Hoyt Axton has set Filmusic to package the writer's original children's television fantasy "Happy Song," using 10 original Axton tunes. Arciaga is working with Murakami-Wolf on this production.

Peter Fonda and William Hayward's newly-formed Pando Music Co. will package and produce the score and soundtrack for Warner Bros.' "Outlaw Blues" feature. Arciaga is supervising the soundtrack production as director of Pando.

In addition, he has formed Your Basic Music Publishing Co., affili-

Wells Show Big

**NASHVILLE**—Drawing 45,000 fans for four concerts, the Kitty Wells Show broke attendance records at Camden Park in Huntington, W.Va. The 30-minute shows drew SRO crowds.

Rock-ola To Ariz.

**CHICAGO**—Rock-ola Manufacturing Corp. will unveil its 1977 new product line, along with marketing information, sales promotion materials and other selling tools Oct. 21 at the Arizona Biltmore Hotel in Phoenix.

Denver Locations

• Continued from page 35  
 over into the rock and rock/easy listening boxes. She notes too the ever-increasing cross-over potential of r&b cuts.  
 "Still," Dodd concludes, "the majority of locations want what's on the charts and what's playing on the radio."

iated with BMI, and is developing his own projects with the publishing wing.

Other Arciaga projects include work on George Litto's "Trucker" film, a country feature; a new music company for "Splash," "Drive-In" and "Obsession" films; a four-picture deal with United Artists; plus "Sextette," a Mae West musical featuring original material. Filmusic owns the film score, and a double-set album will come out of the movie.

Arciaga recently concluded a consultancy agreement with Smokey Robinson, and will arrange for the entertainer to write a movie soundtrack. Filmusic will concentrate on developing Robinson's original motion picture and tv concepts, as well as his activities as a film composer and sound track producer.

Arciaga's own movie screen credits are listed as "music supervision by..." "That covers everything," he notes.

"We stand a better chance of making money with the music than the movie. A soundtrack album has a far better chance of returning its investment and making a profit than the motion picture."

A \$95,000 Gross At Modesto Fair

**MODESTO, Calif.**—Bill Barr's Rock'n Chair Productions here produced the biggest gross ever at Calaveras County Fairgrounds with \$95,000 paid by a crowd of 10,000 at the third annual Mountain Aire Music Festival June 13 featuring Seals & Crofts, Poco, Pure Prairie League and Nils Lofgren.

Rock'n Chair sold out the Sierra Foothills fest for the second straight year and has a go-ahead from the fair authorities for another rock show Sept. 26.

Projectivision Franchise To 2 Milwaukeeans

**MILWAUKEE**—Nightclub operators James Thompson and Nick Santoro have acquired a four-state license to market Projectivision, a videotape and large screen projection system for clubs. The unit is sold and leased through Projectivision, Inc., New York.

The Milwaukeeans will market the system in Wisconsin, Minnesota, Michigan and Northern Illinois. They introduced the unit early in June in their nightclub, Interns East. Eventually, Santoro notes the Interns East programming will change from a disco format to include pop, country, rock and easy listening.

Programs are produced via Projectivision videocassettes and viewed on a 9 by 12 foot retractable video screen by means of a ceiling mounted projector. In addition to night viewing, Thompson and Santoro will incorporate the system into their club's noon lunch schedule.

NARAS Elects 2

**NASHVILLE**—Eddie Kilroy and David Johnson have been elected by the Nashville NARAS chapter's board of governors to fill vacant seats on the board.

Kilroy, director of Nashville operations for Playboy Records, and Johnson, president of Broadway Sounds Recording Studio and Production Co. of Muscle Shoals, are filling terms running through June of 1977.

## CMA Board Agrees On Expanding Activities

By GERRY WOOD

NASHVILLE—Changes in CMA's "Country Music Month" promotion, a CMA country music show for Musexpo, the launching of a speaker bureau, and progress reports on an audiovisual presentation and 1976 talent buyers seminar are among the highlights covered at the organization's third quarterly board meeting held in San Francisco, July 14-15.

P.r. chairman Tandy Rice reported that the CMA speakers bureau will be operational by Sunday (1). Board members received preview copies of a four-page brochure listing members of the bureau, along with information on how to schedule speaking engagements.

The new CMA audiovisual presentation will be completed this September, according to Chic Doherty, chairman of the country music promotion committee. The presentation is aimed toward record merchandisers, ad agencies and similar groups. Director Bob Austin delivered a summary of the work com-

pleted by the committee's New York task force.

Director Frances Preston reported that the CMA will participate again in Musexpo, slated for New Orleans, Sept. 8-11. The organization will also produce a Musexpo country music show, kicking off the international exposition's entertainment Sept. 8.

Roy Horton announced several proposed changes in this year's "Country Music Month" promotion, and the board approved them. Among the changes: the annual "Country Music Month" radio station contest will now be extended to include all station promotions from Oct. 1, 1976 to July 31, 1977. This allows judges to select winners on the basis of a station's "October Is Country Music Month" promotion as well as other general country music promotions completed within the eligibility span.

Rather than selecting first, second and third

place winners, there will now be winners in three market-size categories—small (under 50,000), medium (50,000-500,000) and large (over 500,000). Winners in each category will now make a guest appearance on "Hee-Haw." Details on contest rules and prizes will be re-

## Speakers Bureau Operating Aug. 1

leased before mailing the entry kits to radio stations.

The 1976 talent buyers seminar will focus on a wide range of topics presented by some of the top leaders in the business, according to Jimmy Jay who reported industry participation at an all-time high. The October event includes seminars, panel discussions, talent

(Continued on page 51)

## \$100 Tickets For Austin Armadillo's Celebration

NASHVILLE—Armadillo World Headquarters, a leader in the thriving live music scene in Austin, celebrates its sixth anniversary on Aug. 7 with a Texas-sized show supported by Texas-priced tickets (\$100).

"Like any organization with visions beyond its budgets, we need the money to expand into new areas," comments Mitch Green of Armadillo Productions.

The Armadillo birthday tickets have already been purchased by some of the biggest names in the business, including Jimmy Buffett, Elizabeth Ashley, Steve Fromholz,

Asleep At The Wheel, John Andrews, Journey, Marshall Tucker Band, the Outlaws, the Pointer Sisters, Mike Brody, B.W. Stevenson, Loudon Wainwright III, Rusty Weir and Frank Zappa.

Tickets are good for the entire week which has been proclaimed by Austin mayor Jeff Friedman as "Armadillo Appreciation Week." Among the week's highlights are performances by Asleep At The Wheel, Stoney Edwards, the Charlie Daniels Band, Savoy Brown, Bugs Henderson, Rusty Wier, Steve Fromholz, Vasser Clements, Jean Luc Ponty, Atlanta Rhythm Section, and Wet Willie.

The popular Austin club has been transformed from an abandoned National Guard armory into a multi-purpose entertainment center. It's self-described as "a beer hall where you can see a ballet, a honky tonk that's wired for video, a restaurant that doesn't even have a sign on the street but still feeds more than 500 people a day, a musician's referral service, music publishing company, media consulting firm, and, occasionally, an art gallery."

The Armadillo has become an important element of the progressive country movement, showcasing a wide range of country and rock acts. Manager Bobby Hedderman plans to capitalize on the vibrant live Austin music scene by "turning it into the basis for a diverse entertainment industry—movies, tv, records and radio—that will benefit the entire city."

## Halls Entertain

NASHVILLE—Tom T. Hall and his wife Dixie hosted a \$50 per plate "Plantation Supper Party" at Fox Hollow—the Hall's farm home—July 21, with proceeds going to the improvement program of the Nashville Humane Assn. Shelter.

## ABC Goes To Product Manager System

• Continued from page 4

have to be functioning on a pretty efficient and effective level."

Belkin says the timetable allows four to six months to make certain the system is effective. Then, ABC will bring in the overlay of product managers representing various segments of the roster. "I can see a total of six product managers within two years."

The first field to receive a product manager is country with the addition of Bob Kirsch. "We brought him in for two reasons," Belkin explains. "There was a need for a person steeped in country tradition and understanding to be located in our headquarters complex where we presently do all our planning and strategizing."

"And we needed a representative for our country music division in all our planning and strategy meetings so there's a full representation all the time for its interests."

The new system calls for product managers to link up with regional creative marketing teams and work with the service elements at the base. "With similar components located strategically throughout the country, we'll have the basic plan with flexibility built into it to take on regional nuances and differences."

The system was one of the topics covered in meetings with Jim Fogle-song, president of ABC/Dot; Larry Baunach, promotion vice president; Ron Chancey, a&r vice president; B.J. McElwee, sales vice president; and Jerry Bailey, Southern publicity manager for ABC Records. Other items included forthcoming product, development of programs supporting artists and product, 1977 goals, and the probability of holding a Dot month. This is a venture that Belkin describes as "not only a universal, institutional type of program, but keying on specific artists whom we intend to move from one plateau to another."

Autonomy with accountability seems to be the new ABC philosophy. "Giving the Dot operation substantial autonomy in what it does tended to keep it from being a perfectly compatible participant in the overall planning of our activities within the ABC complex," Belkin says.

"If an artist is found in this part of the country and there's great excitement, whether it be country, pop or whatever, there is additional input from various other parts of the company before an acquisition is concluded. That's true with California, New York or Nashville. The company collectively picks up and moves with the product and artist."

The Nashville operation—if it's losing any country autonomy—is gaining by enjoying an enlarged role

in the entire company, including pop and r&b. "Historically, the operation in Nashville has been primarily country oriented," Belkin notes.

"An artist coming in who might be representative of another field of music was dependent upon somebody located in L.A. to coordinate, direct and assist in whatever activities were going to take place throughout the Southern region. Now it's substantially different."

Credibility will be given to the regional creative service and marketing teams. "You can't sit in one major city and plan a uniform campaign that touches upon the uniqueness of different territories. A print or radio campaign will sometimes work on a uniform basis and other times it won't."

"Strategically placed regional people can be much more effective on an across-the-board basis,

whether it's country, r&b or pop product."

Belkin reflects the roster outlook of Rubinstein who has been cutting the list while adding artists with an emphasis on those who can sell albums as well as singles.

A thrust on the black gospel field is another goal with such acts as the Mighty Clouds of Joy and Tessie Hill directed toward a more commercial market.

Crossover activity, both country to pop and vice versa, will be exploited, and Belkin cites the new Narvel Felts release, "My Prayer," as the type of country record that should be serviced immediately to MOR and pop stations on an across-the-board basis.

Is the Felts record receiving this comprehensive across-the-board treatment?

"Yes," answers Belkin.

## BACK TO NORMALCY

## Doors Swing Shut To '200th' Songs

NASHVILLE—Having passed the milestone date of July 4, and headed toward the autumn side of the U.S. bicentennial year of 1976, has the record and radio industry and its public had enough of bicentennial product before the year's end?

"We've had it," is the consensus of artists, label chiefs, producers, publishers, writers and radio executives contacted. Their cry is "Uncle" and not "Uncle Sam."

"There was a big countdown to July 4 and that was it," comments Jonathan Fricke who viewed the bicentennial barrage from both the record company and radio vantage. Now operations manager of KLAK, Denver, Fricke started the year at the helm of the Warner Bros. Records office in Nashville.

WB released no bicentennial product under Fricke, and he notes, "The bicentennial has come and gone, and no record really made it. It'd be even harder for a record to make it now. Everybody's tired of it."

Paul Tannen, head of the Colgems/Screen Gems Nashville office, agrees: "We're going to stay away from them. They're hard to promote because there are so many of them. Rather than bothering with one-shot short-lived gimmick songs, we'd prefer to build songs and build artists."

Most bicentennial songs came from unknown writers unsolicited through the mail, according to Tannen, who also nails the lid shut on the spirit of 1976, commenting, "Af-

ter July 4 was over, everybody settled down into believability again."

Negative feedback from deejays forces Jimmy Gilmer, general manager of the United Artists Music Group office in Nashville, to declare, "I wouldn't touch a bicentennial song with a 10-foot pole now. Everybody jumped on the bandwagon, and I bet those jocks are going crazy."

Gilmer cites Broadway actor Brock Peters' UA LP, "Ballad For Americans," as a bicentennial-flavored item that's gaining a good measure of airplay, but he feels the crush of material might cause some good product to get lost in the shuffle.

CBS Records enjoyed both single and LP success with bicentennial-spawned songs. Charlie Rich peaked at No. 22 on the Billboard Hot Country Singles chart with "America The Beautiful (1976)" and the Sonny James album, "200 Years Of Country Music," marks its 25th week on the Billboard Hot Country LPs chart this week.

"Audiences never fail—even now—to ask me to perform songs from my '200 Years' album," comments James, who carefully points out that the album transcends the bicentennial limitations.

Buoyed by success, Columbia Masterworks is releasing "Great American Documents" (catalog number U.S.A. 1776) with a performance of the national anthem by Leonard Bernstein and the New

(Continued on page 52)

JULY 31, 1976, BILLBOARD

## Greene & Seely Switch Their Act

NASHVILLE—The Jack Greene-Jeannie Seely Show has undergone several changes in recent weeks, including changing the band's name from the Jolly Green Giants to the Renegades.

Two of the members have been with the show for more than six years. Noel Stanley, a graduate of Texas A&M, is road manager with dual roles—singing and playing bass. Bobby Whitton plays guitar and the 5-string banjo. Newcomers to the show are Wayne Cox on steel guitar and dobro, and Rick Taylor, drummer, who is also a featured singer.

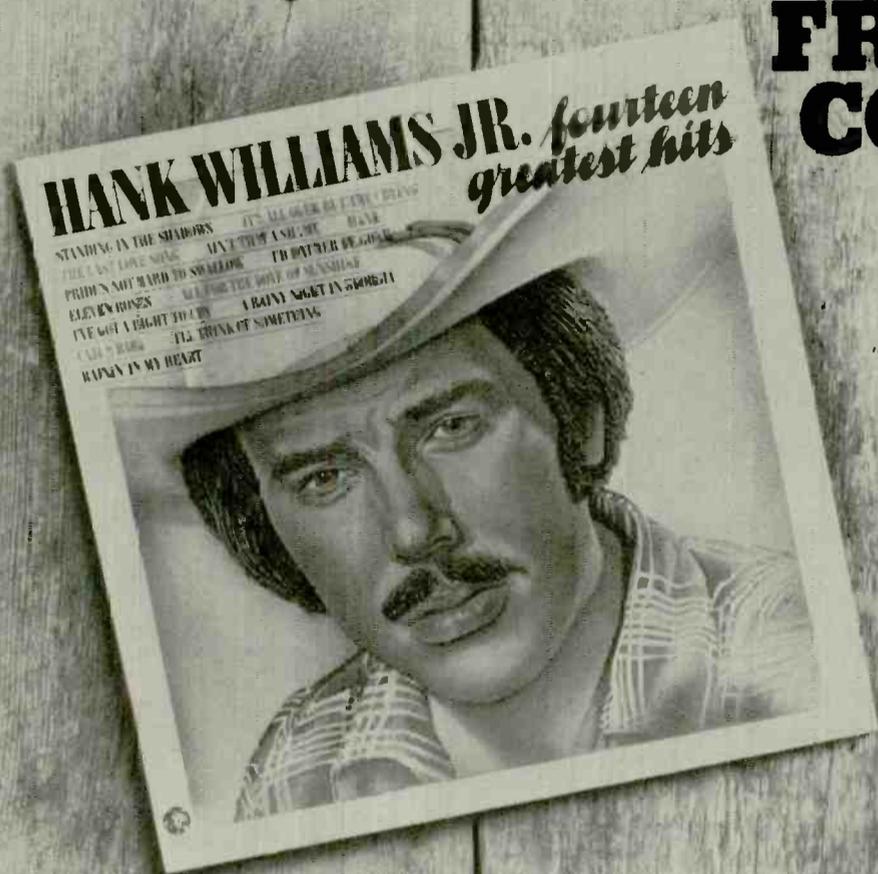
Greene and Seely recall changes in country music since the early '60s when they became one of the first duet teams to put together a glamor-type show complete with rhinestones and matching outfits.

The singers introduced their new look at a recent stint at Nashville's Country Godfather club, and feel that country fans seem to prefer it to the more formal stage dress.

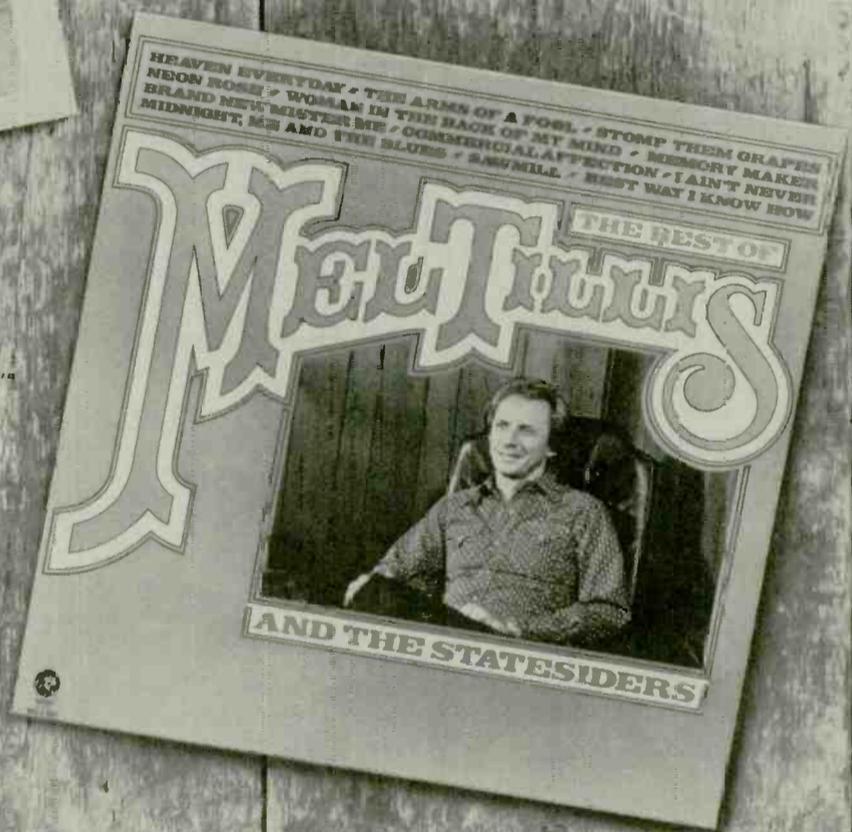
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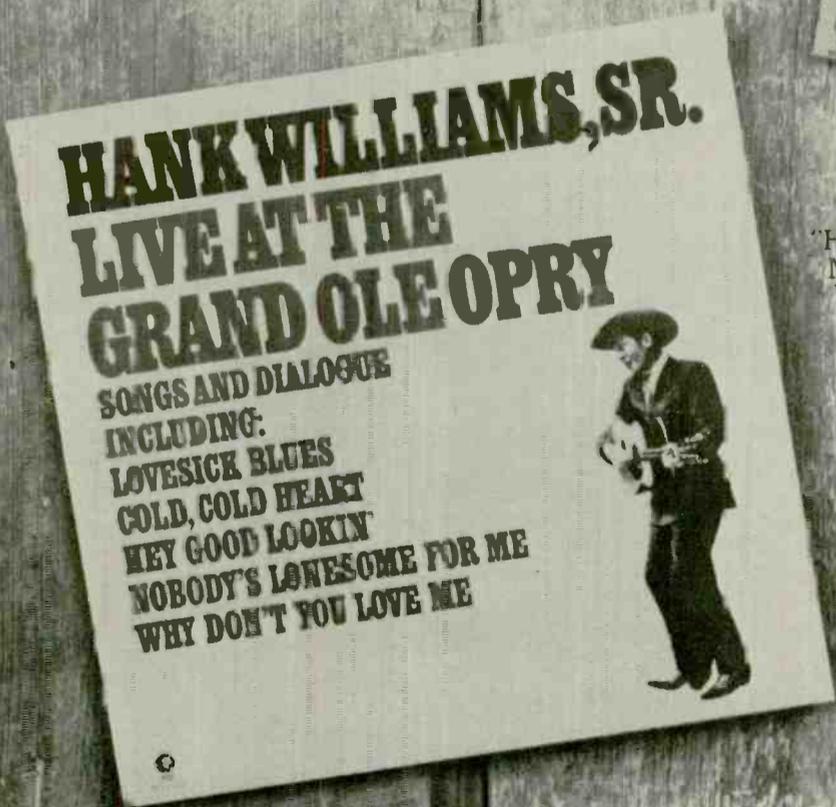
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# Nashville Scene

By COLLEEN CLARK

The New Riders of the Purple Sage has scheduled a European tour with the Grateful Dead in August. Kicking off at Wembley Stadium in England Aug. 7, other dates include two in France and two in Germany. This is its second European tour and is the first time it has played with the Grateful Dead in recent years. . . . Joni Lee's new single is a rendition of the Holland-Dozier-Holland hit, "Baby Love," originally done by the Supremes. It was taken from her first MCA album, "Joni Lee."

Cal Smith broke George Jones' attendance record at Melody Ranch in Abilene, Tex., recently. More than 1,800 persons packed the hall, which only seats 1,400. . . . Tanya Tucker brought home the Bronze Award from the Tokyo Music Festival for her recording of "You've Got Me To Hold On To." It is scheduled to be released in Japan soon. . . . Songwriter/artist Layng Martine Jr., whose "Don't Boogie Woogie (When You Say Your Prayers Tonight)" is currently number four in France on the pop charts by French rocker Eddy Mitchell, has produced himself for Playboy Records. The song is one of Martine's own entitled, "Summertime Lovin'." Playboy head Eddie Kilroy was executive producer.

Hank Williams Jr. has signed a recording contract with Warner-Curb Records. He will be recording in Muscle Shoals, Ala., this month and plans to use some of the new songs he has written in the past few months. Toy Caldwell will appear on the first annual Outdoor National CB Caravan and Festival in Montgomery, Ala., Saturday (31) and Sunday (1). . . . After nine months on the open seas, songwriter Hank Cochran is making plans for his second cruise. The maiden voyage of his 50-foot ocean trawler, the Legend, totalled more than 10,000 miles, and Hank says the next trip might not be quite that long. He has just written and recorded a duet with Willie Nelson, "Ain't Life Hell," which he explains as really a positive song with a message.

Dolly Parton has marketed a new Dolly Parton coloring book with color photos and 10 pages to be colored. The drawings were made by Ann Warden, Dolly's secretary. . . . Cledus Maggard aka the White Knight, usually plays to the CB-blue jean set on personal appearances, but was surprised recently when appearing in Owen Mills, Md., when the black tie, evening gown set began to come into the theatre. Seems the promoter forgot to mention to the patrons that he had a CB show coming in. But the crowd of 1,300 had a good time, stayed through the entire show and went away laughing over the incident. . . . Moe Bandy broke attendance records in Junction, Tex., population 2,400, at the Jaycees annual rodeo and open-air dance. Some 1,600 persons danced until 2 a.m. to the Texas swing music of Bandy's band, the Rodeo Clowns.

The Kitty Wells Show must hold some kind of record in Richland, Pa., where it has performed in the same place, the same weekend, for the same promoter since 1966. It still consistently draws 6,000-8,000 every year. Despite the lack of any new record product from the "Queen of Country Music" or husband Johnny Wright or son Bobby Wright, record sales on older product averages \$750 per night. . . . Conway Twitty was among the crowd at the recent private screening of Universal Picture's new movie, "Bingo Long." An avid baseball fan, Conway said, "This movie has everything I like—baseball, music and more baseball."

## Mountain Music At Brandywine

WILMINGTON, Del.—The New Lost City Ramblers, comprising Mike Seeger, Tracy Schwartz and John Cohen, the Highwoods String Band, bluegrass singer Ola Belle Reed, and autoharpist Kilby Snott will headline the third annual Brandywine Mountain Music Convention to be held Saturday (31) through Aug. 1 at the Nathaniel Newlin Grist Mill at nearby Concordville, Pa.

The annual event is a presentation of traditional American folk music featuring instrumentalists on guitar, banjo, fiddle, dulcimer and autoharp; vocal ballads, and old-time country bands.

The convention program will take  
(Continued on page 52)

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	1	7	TEDDY BEAR—Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	34	31	9	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acuff-Rose, BMI)	69	81	2	11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 (Columbia) (Algee, BMI)
2	2	9	GOLDEN RING—George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	35	48	5	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	70	76	6	LONESOME IS A COWBOY—Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Doubie R, ASCAP)
3	3	8	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	36	22	12	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Coe), United Artist 793 (Unart/Pon In Hand, BMI)	71	85	2	THE NIGHT TIME AND MY BABY—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (Al Gallico/Algee, BMI)
4	4	7	THE LETTER—Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	37	42	5	CRISPY CRITTERS—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14331 (American Gramophone, SESAC)	72	57	7	SLEEP ALL MORNIN'—Ed Bruce (A. Harvey), United Artists 811 (United Artists/Big Ax, ASCAP)
5	13	6	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)	38	50	4	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)	73	73	5	THE CALICO CAT—Kenny Starr (S. Whipple), MCA 40580 (Tree, BMI)
6	6	12	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, J. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	39	53	3	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	74	63	12	NEGATORY ROMANCE—Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Hallnote, BMI)
7	9	9	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros.) 1353 (Altam, BMI)	40	44	8	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scaife, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)	75	78	5	DISCO TEX/HALFWAY IN HALFWAY OUT—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40579 (Ash Valley, ASCAP/Forest Hills, BMI)
8	10	9	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	41	35	9	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)	76	NEW ENTRY	NEW ENTRY	CAN'T YOU SEE—Waylon Jennings (T. Caldwell), RCA 10721 (No Exit, BMI)
9	5	16	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	42	45	8	FROG KISSIN'—Chet Atkins (B. Kaib), RCA 10614 (Ahab, BMI)	77	82	4	WHEN A MAN LOVES A WOMAN—John Wesley Ryles (C. Lewis, A. Wright), Music Mill/IRDA 240 (Pronto/Quincy, BMI)
10	8	12	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owepar, BMI)	43	56	5	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	78	62	13	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)
11	11	10	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros. 8213 (Easy Listening, ASCAP)	44	49	6	HOLLYWOOD WALTZ—Buck Owens (L. Henley, G. Frey), Warner Bros. 8223 (Warner Bros./Kicking Bear, ASCAP)	79	61	18	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)
12	12	10	LOVE REVIVAL—Mel Tillis (T. Gmeiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	45	60	4	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McDill), RCA 10718 (Hall-Clement, BMI)	80	86	2	YOU ARE MY SPECIAL ANGEL—Bobby G. Rice (J. Duncan), GRT 061 (Warner-Tamerlane, BMI)
13	30	4	(I'm A) STAND BY MY WOMAN MAN—Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	46	46	8	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)	81	84	3	SUPPORT YOUR LOCAL HONKY TONKS—Ronnie Sessions (R.D. Willis, T.P. Willis), MCA 40581 (War Drum, BMI)
14	14	10	SOLITARY MAN—T.G. Shepard (N. Diamond), Hillsville 6032 (Motown) (Tallyrand, BMI)	47	43	8	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)	82	88	3	BROTHER SHELTON—Brenda Lee (B. Anthony, B. Morrison), MCA 40584 (Combine, BMI/Music City, ASCAP)
15	15	11	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	48	52	6	WHILE THE FEELING'S GOOD—Kenny Rogers (R. Bowling, F. Hart), United Artists 812 (Brougham Hall/Hartline, BMI)	83	NEW ENTRY	NEW ENTRY	HONEY HUNGRY—Mike Lunford (J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Play, BMI)
16	19	8	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)	49	72	2	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frazzelli, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	84	NEW ENTRY	NEW ENTRY	JUST YOU 'N' ME—Sammi Smith (J. Pamkow), Zodiac 1005 (Moose/Big Elk, ASCAP)
17	20	8	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	50	55	5	LIQUOR, LOVE & LIFE—Freddie Weller (F. Weller, S. Oldham), Columbia 3-10352 (Young World, BMI)	85	92	4	EVEN IF IT'S WRONG—Ben Reece (R. Manegra, M. Blackford), Polydor 14329 (Unart, BMI/United Artists, ASCAP)
18	23	7	COWBOY—Eddy Arnold (R. Fraser, H. Shannan), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)	51	33	15	HOME MADE LOVE—Tom Brash (R. Manegra), Farr 004 (Unart, BMI)	86	NEW ENTRY	NEW ENTRY	AFTER THE STORM—Wynn Stewart (D. No), Playboy 6080 (Proud Bird, BMI)
19	26	7	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	52	37	11	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa-We, ASCAP)	87	87	2	WEEP NO MORE MY BABY—Lois Johnson (D. Silvers), Polydor 14328 (Lauday, BMI)
20	25	5	YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)	53	38	14	SUSPICIOUS MINDS—Waylon & Jessi (M. James), RCA 10653 (Screen Gems-Columbia Music Inc., BMI)	88	89	3	BEWARE OF THE WOMAN (Before She Gets Your Man)—Ruby Falls (V. Lackey), 50 States 43 (NSD) (Don Wayne/Hit Kit/Stars & Stripes, BMI)
21	27	8	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velvour, BMI)	54	54	7	A COUPLE MORE YEARS—Dr. Hook (S. Silverstein, D. Lorcorriere), Capitol 4280 (Evil Eye/Horse Hair, BMI)	89	NEW ENTRY	NEW ENTRY	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)
22	24	8	BECAUSE YOU BELIEVED IN ME—Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)	55	58	6	AIN'T LOVE GOOD—Jean Shepard (L. Butler, B. Peters), United Artists 818 (Prize/Open Wide, ASCAP; United Music Corp./Ben Peters Music, BMI)	90	90	4	THE LAST WORD IN LONESOME IS ME—Terry Bradshaw (R. Miller), Mercury 73808 (Phonogram) (Tree, BMI)
23	18	12	FLASH OF FIRE—Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	56	69	2	SOLD OUT OF FLAGPOLES—Johnny Cash & The Tennessee Three (J.R. Cash), Columbia 3-10381 (House Of Cash, BMI)	91	NEW ENTRY	NEW ENTRY	BABY LOVE—Joni Lee (E. Holland, L. Dozier, B. Holland), MCA 40592 (Stone Agate, BMI)
24	21	9	THINK SUMMER—Roy Clark (P. Evans, P. Parnes), ABC/Dot 17626 (September, ASCAP)	57	41	12	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins), Capitol 4264 (Leeds/Antique, ASCAP)	92	97	2	ARE THEY GONNA MAKE US OUTLAWS AGAIN—James Talley (J. Talley), Capitol 4297 (Hardhit, BMI)
25	7	11	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. James), ABC/Dot 17627 (Morley, ASCAP)	58	70	4	HALF AS MUCH—Sheila Thelin (C. Williams), Con Brio 110 (NSD) (Fred Rose, BMI)	93	93	2	IT'S A GOOD NIGHT FOR SINGING/DEAR JOHN LETTER LOUNGE—Jerry Jeff Walker (R. Livingston, R. Cardwell), MCA 40570 (Presume/Numm, BMI)
26	40	4	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	59	39	10	DOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)	94	96	2	FIRE AT THE FIRST SIGHT—Linda Hargrove (L. Hargrove), Capitol 4283 (Beachwood/Window, BMI)
27	32	6	WICHITA JAIL—Charlie Daniels Band (C. Daniels), Epic 8-50243 (Columbia) (Night Time, BMI)	60	65	5	GATOR—Jerry Reed (J.R. Hubbard), RCA 10717 (Unart/Vector, BMI)	95	98	3	THE BEST I EVER HAD—Jeannie C. Riley (Warner Bros.)
28	28	9	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrely (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)	61	47	9	RODEO COWBOY—Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)	96	NEW ENTRY	NEW ENTRY	I BEEN TO GEORGIA ON A FAST TRAIN—Tennessee Ernie Ford (B.J. Shaver), Capitol 4285 (Return, BMI)
29	29	8	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)	62	74	3	TEXAS WOMAN—Pat Boone (B. Duncan, S. Stone), Hillsville 6037 (Motown) (Mandina, BMI)	97	NEW ENTRY	NEW ENTRY	LOVE YOU ALL TO PIECES—Billy Walker (J. Allen, D. Kirby), RCA 10729 (Tree/Joie Aiken, BMI)
30	36	5	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	63	51	9	MacARTHUR'S HAND—Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)	98	NEW ENTRY	NEW ENTRY	EMMYLOU—Brush Arbor (B. Cason), Monument 8702 (Columbia/Epic) (Buzz Cason, ASCAP)
31	34	7	TRUCK DRIVIN' MAN—Red Steagall (T. Peil), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)	64	NEW ENTRY	NEW ENTRY	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Owepar, BMI)	99	NEW ENTRY	NEW ENTRY	STOP THE WORLD (And Let Me Off)—Donny King (C. Belew, W.F. Stevenson), Warner Bros. 8229 (4 Star, BMI)
32	16	19	STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)	65	80	3	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP)	100	100	2	JUMP BACK JOE JOE—Bill Black's Combo (L. Rogers, B. Tucker, G. Michael), Hi 2311 (London) (Fi/Bill Black, ASCAP)
33	17	15	ALL THESE THINGS—Joe Stampley (N. Neville), ABC/Dot 17624 (Tune-Kel, BMI)	66	59	16	EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)				
				67	77	2	WE'RE GETTING THERE/TO MAKE A LONG STORY SHORT—Ray Price (J. Fuller), ABC/Dot 17637 (Fullness, BMI)				
				68	79	2	MISSISSIPPI—Barbara Fairchild (W. Theunissen), Columbia 3-10378 (Algee, BMI)				

## Different Sound By Newton-John

• Continued from page 30

She would also like to work the "Grand Ole Opry," but her schedule hasn't yet permitted her to accept an invitation to play the famed country show. She has also talked with Dolly Parton about a possible future appearance on Parton's syndicated television show. "I'd love to sing with her because I think she's incredible."

Duets with a male vocalist are another future possibility for the hot-selling MCA artist. "I've recorded with John Denver, and that was really nice. I'd like to do it again. Cliff Richard and I sing really well together. You'll be hearing a lot from him in the future. If I wanted to sing with someone, I'd choose him."

After gaining monumental success on pop, country and easy listening charts while recording in L.A., why Nashville? "We've always wanted to record in Nashville and see if it would work for me. We just had an unfortunate session in L.A. It was one of those things that didn't work out."

"The original idea of coming here was to record a single, and I came down with four songs. Somehow, between L.A. and the session, we found three more and ended up doing seven."

Admitting she was scared before her first Nashville session, Newton-John quickly adjusted to the scene. "There's an incredible feel here. The musicians all play well together, and there's an atmosphere in the studio that helps. I feel at home here. The musicians are terrific and quick, and

they don't seem to get bored. Each take gets better."

The new LP, she says, is more up-tempo than her previous efforts and contains all original new material. She plans to continue recording in Nashville, adding, "There are other places I'd like to try eventually, but I'm so happy with what I've done here."

Newton-John reveals that Farrar screens the material and "picks out 10 songs out of about 300 and then I listen to these and say what I like." One of her first big hits, "I Honestly Love You," had been sent through the mail as an acetate. "I flipped when I heard it and I was terrified that I would find out it had already been done. That's why we listen to everything that comes in. You just never know when there might be another one."

Referring to some adverse reaction to her being named best female country singer by several organizations and the resultant formation of the Assn. Of Country Entertainers, she comments, "I was the person they used at the time because they were upset. I was the scapegoat. Dolly Parton told me last week that the press blew it out of proportion."

"Music belongs to everybody," Newton-John says, referring to the traditional versus new country battle. "You don't have to be born in Nashville or live in Nashville to sing country. There's always room for both the old traditional and the new country. The music can't stay where it is—it has to expand."

"I'm a singer and I sing country as part of being a singer. But I'm not just a country singer. I try to cover everything."

### WEAK DRAW IN LAS VEGAS

## Country Acts Out At the Landmark

By HANFORD SEARL

LAS VEGAS—Citing economic and weak attendance records, Summa Corp. officials will close the Landmark Hotel's "Country Music U.S.A." series after a year of inconsistency.

Walter Kane, 75-year-old Summa vice president and general manager in charge of entertainment, says, "We may change the format to a re-

view of some type, but we haven't arrived at a single idea yet. We may even book larger country stars who can pull in the people."

The Landmark's 450-seat Jubilee Room has been drawing less than half-capacity for certain Jim Halsey acts in the last six months.

When contacted, Halsey reported

(Continued on page 52)

## New Action By CMA Board

• Continued from page 48

showcases and informal rap sessions.

Director Bud Wendell reported on this year's Country Music Fan Fair—the most successful one yet with an attendance of 12,600 fans—a 30% increase over 1975.

The CMA "DJ Of The Year" winners will receive a newly designed award through the combined efforts to Bill Robinson, Dan McKinnon and their committees. They also unveiled a new CMA radio station media mailer, titled, "You're Gonna Get A Boot Out Of This!"

Other items discussed included antipiracy (Mary Reeves Davis), membership (Charles Scully and Hutch Carlock), long-range planning (Frances Preston), bylaws (Stanley Adams), Music City Pro-Celebrity golf tournament (Jim Foglesong), CMA cocktail party/banquet/show (Paul Tannen), CMA awards show (Irving Waugh), founding president's award (Ron Bledsoe), international (Tannen), disk jockey awards (Dan McKinnon), artist-DJ session (Bill Anderson), and meetings-arrangements (Johnny Bond).

Foglesong reviewed plans for the October board meeting, Hutch Carlock presented the treasurer's report, and Joe Talbot reported on the activities of the finance committee. Foglesong notes that the CMA membership meeting will be held at Nashville's Municipal Auditorium on Oct. 14.

The board attended a July 13 cocktail party and reception hosted by board member Stanley Adams,

ASCAP president. The following night board member Janet Gavin and her husband Bill entertained the board and other guests at an informal reception at the Fairmont Hotel meeting headquarters.

## Buffet Abolished At CMA Banquet Set For Oct. 14

NASHVILLE—The CMA anniversary banquet and show, for years the scene of tuxedo-clad music business leaders waiting impatiently in a long buffet line leading to some rapidly cooling roast beef, will receive some much-needed changes in setting, service, food and timing this year.

Normally held on Friday night, the 1976 version will be held Thursday, Oct. 14, allowing guests to take advantage of the space and facilities of the Grand Ole Opry House.

Serving times have been adjusted, with cocktails to be available from 6-9 p.m. and banquet seating beginning at 7:30 p.m. The infamous buffet lines will be replaced by a good idea whose time has come: individual tables catered with food.

After dinner, those holding show tickets will proceed to the Opry House seating area for the traditional CMA banquet show. This year's show will be produced by Gene Nash, with musical direction by Bill Purcell.

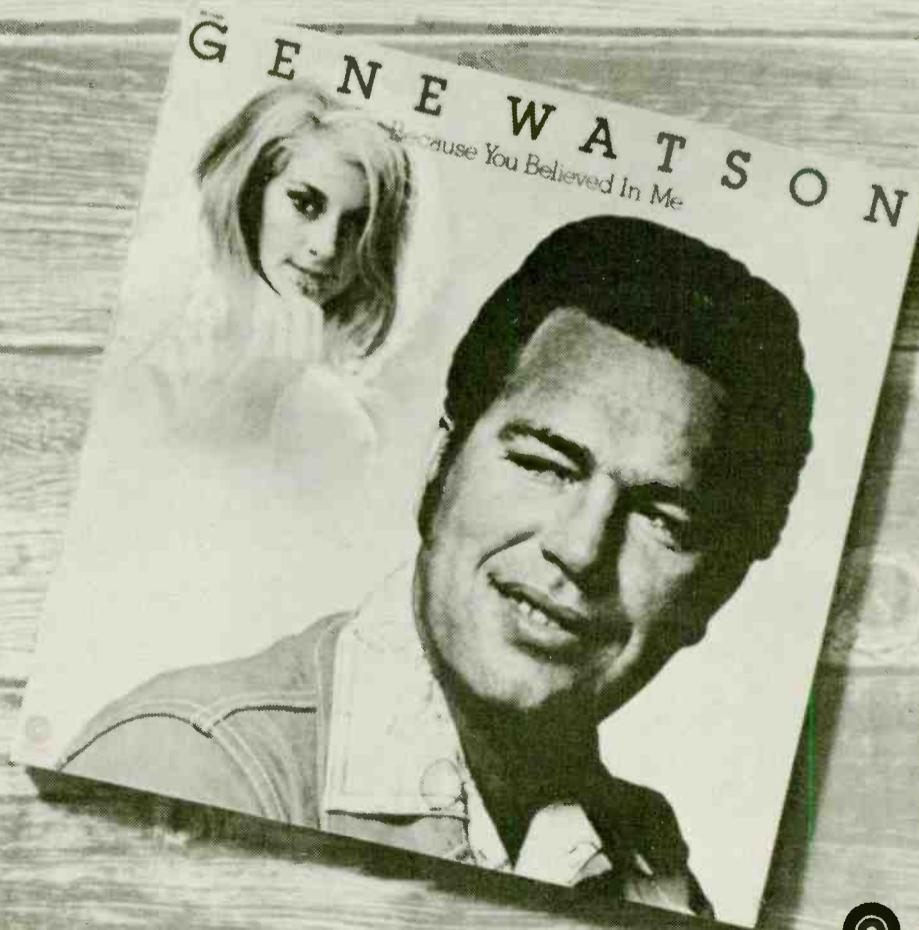
(Continued on page 52)

# GENE WATSON

His first big hit was  
"Love In The Hot Afternoon"  
followed by "Where Love Begins"  
and "You Could Know As Much  
About A Stranger"!

...and now his Giant Single is  
"BECAUSE YOU BELIEVED IN ME"  
From His Chart Album  
Of The Same Name (ST-11529)!

On Capitol Records and Tapes



## Patriotic Songs Fade Out

• Continued from page 48

York Philharmonic, and recitations by Henry Fonda, Helen Hayes, James Earl Jones and Orson Welles. Ron Bledsoe, a CBS Nashville vice president, reports no plans for further country bicentennial releases but keeps the door open by adding, "If somebody comes up with a bicentennial-sounding song and it sounds commercial and we think it could be a hit, then we'd do it without any serious consideration as to whether or not it's a bicentennial theme."

Frank Jones, Capitol Records vice president and general manager of the country division, says he has no more bicentennial-influenced product coming, though response was "very good" to the re-release of Tex Ritter's "God Bless America Again" and continues to grow for James Rogers' "Fly Eagle Fly" which is more pop than patriotic.

"I'm afraid of seasonal markets," says producer Audie Ashworth, explaining why he continues his hands-off policy regarding bicentennial product. "A lot of people tried it, but it's a specialty market and a lot of it never got on the air. If there was overkill, someone at the radio station level cut it off before it got on the airwaves."

Songwriter Rory Bourke says he might have considered writing a bicentennial song but he was afraid "Don Kirshner had a monster locked away in the closet that he would release on May 17." Bourke adds, "God gave a talent to some people to capitalize on fads. They have an innate talent to see something coming—like a bicentennial—

and write a song on it, throw it out there and have success."

Bourke also feels the bicentennial craze has terminated. Most of the music and radio industry here agrees with him. **GERRY WOOD**

## Music Internship At Nash. College

NASHVILLE—On the job training for qualified students interested in a music business career will be provided through Belmont College's first music business internship.

The college's music business program and Nashville's Top Billing Talent Agency have teamed for the initial internship designed to provide avenues of future permanent placement for outstanding Belmont students.

Announced by Robert Mulloy, associate professor and director of Music Business, and Top Billing's president Tandy Rice, the program allows a student to receive 12-15 hours by participating in the music industry. Top Billing represents such clients as Dolly Parton, Jerry Clower, Jim Ed Brown and Del Reeves.

## Grandma Onstage

NASHVILLE—When Jerry Jeff Walker's 82-year-old grandmother, Mrs. Jessie Conrow, drove five hours to see her grandson perform in New York's Central Park, Walker urged her onstage. She joined Walker and his Lost Gonzo Band for several songs.



**Grand Aloha Opry—Melveen Leed, one of Hawaii's top entertainers, makes her debut on the "Grand Ole Opry," winning the audience with her Polynesian country songs and her gift of 4,400 orchids to each member of the audience.**

## HAWAIIAN APPEARS ON 'OPRY' SHOW

NASHVILLE—Popular Hawaiian singer Melveen Leed became the first Hawaiian to perform on the "Grand Ole Opry" with a July 17 appearance.

The Honolulu native was wrapping up a Nashville trip that also included several sessions at Bradley's Barn Studio where she finished a second album of Polynesian-flavored country songs.

Earlier this year she recorded her first country oriented LP for Honolulu-based Lehua under the supervision of Bud Dant, former Decca producer who now lives in Hawaii.

## Landmark Act

• Continued from page 51

that his firm was considering moving the country series to another Strip hotel if the decision by the Hughes Corp. remained a permanent policy. "We have been pleased with the Landmark series but if the show is closed we will seek to house it in another major hotel facility," Halsey says. "We will of course continue to book Roy Clark at the Frontier."

The series, which averaged three-four weeks for each act, completed about 20 editions and presently showcases Columbia artists the Oak Ridge Boys, who along with Johnny Tillotson, was able to draw strong crowds.

Aug. 2, the last date for Halsey bookings, is seen as the end of the country series, Kane adds.

"Crossover acts are important in country right now, namely big draws such as Mac Davis, Glen Campbell, Merle Haggard and Eddy Arnold," says Judy Chrovian, Landmark official. "Some of our acts just didn't appeal to Vegas showgoers."

Kane adds the four major Hughes hotel showrooms—the Frontier, Sands, Desert Inn and the Landmark—will continue in presenting MOR artists such as Wayne Newton, Roy Clark, Debbie Reynolds, Ginger Rogers and Juliet Prowse, although he has signed contemporary recording star Dionne Warwick to appear in 1977.

## Buffet Abolished

• Continued from page 51

Tickets are slated for sale to the general membership around Aug. 15. Members will receive order forms for both types of tickets offered: \$18 for the cocktail party, banquet show and the televised CMA Awards Show (scheduled for Oct. 11), and \$20 for the previous events and the dinner.

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 7/31/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	★ FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
2	5	5	★ UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
3	3	9	★ 20-20 VISION—Ronnie Milsap, RCA APL1-1666
4	8	3	★ ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
5	2	8	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
6	4	8	NOW AND THEN—Conway Twitty, MCA 2206
7	6	13	HARMONY—Don Williams, ABC/Dot D0SD 2049
8	7	10	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
9	10	6	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
10	9	16	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
11	11	20	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
12	17	4	★ THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
13	12	27	★ ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
14	39	2	★ TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
15	20	5	★ LOVE REVIVAL—Mel Tillis, MCA 2204
16	23	5	★ HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG-1-5019 (Polydor)
17	22	4	★ CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
18	19	7	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
19	13	14	BLOODLINE—Glen Campbell, Capitol ST 11516
20	26	4	★ THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
21	18	5	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
22	14	35	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
23	15	26	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
24	16	8	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
25	32	2	★ ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
26	27	9	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
27	24	12	LIVE—Willie Nelson, RCA APL1-1487
28	36	2	★ ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
29	21	5	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
30	25	7	THE BEST OF RAY PRICE, Columbia KC 34160
31	29	16	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
32	31	21	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
33	34	16	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
34	33	21	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
35	30	7	THIS IS BARBARA MANDRELL, ABC/Dot D0SD 2045
36	43	6	MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 S1 (Motown)
37	42	4	MERCY AIN'T LOVE GOOD—Jean Shepard, United Artists UA-LA609-G
38	37	16	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
39	NEW ENTRY		★ LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall, ABC/Dot D0SD 2055
40	40	4	THE AMBASSADOR OF GOODWILL—Jerry Clower, MCA 2205
41	41	11	MEL STREET'S GREATEST HITS, GRT 8010
42	44	2	BUCK 'EM—Buck Owens, Warner Bros. BS 2952
43	NEW ENTRY		★ LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
44	28	10	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
45	38	17	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
46	35	25	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
47	46	8	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
48	NEW ENTRY		★ SONG BIRD—Margo Smith, Warner Bros. BS 2955
49	48	9	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
50	50	2	RAGIN' CAJUN—Doug Kershaw, Warner Bros. BS 2910

## Mountain Music At Brandywine

• Continued from page 50

in concerts, workshops, a square dance, and a crafts display. In addition, there will be a gospel music program on Sunday morning (Aug. 1). Each year the convention features a particular geographic area

and this year the state of Kentucky will be so honored. Performers from Kentucky will include the A.L. Phipps Family, J.P. and Anadeene Fraley, banjo player Roscoe Holcomb and I.D. Stamper, who plays the "hammered dulcimer."



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## Germans Fight Program Abuses

• Continued from page 1

has caused station directors to start a massive clean-up campaign.

One project on the agenda for the September meeting will be the setting up of a broadcasting council as a watchdog to keep the industry's standards on a respectable level. At present there is no organization in existence to lay down common ethical standards for Germany's 12 radio and two tv stations.

Station directors admit for the most part that they have been lax about checking the authorship of the music content of their programs. Professor Erich Schulze, head of GEMA, the German Performing and Mechanical Right Society, claims, "We have been advising the radio and television stations for years to keep a check on the use of works by their own programmers, but nothing was done about it. There are supposed to be regulations, but they are not enforced."

Meanwhile, the Deutschlandfunk in Cologne has suspended two of its program editors, Anita Enders and Bert Beines, for broadcasting their own compositions in their folk music "hit parade" program.

However, Enders claims that

Deutschlandfunk regulations permit broadcasters to play their own compositions as long as they don't exceed three titles per week.

On the other hand, some program editors have been getting more than 300 plays a year on their own titles, many of them written under various pseudonyms, it's alleged.

The ease with which program editors have been allowed to get their compositions on the air has given them a great advantage in having their songs recorded by German artists, because record producers are automatically assured of extensive airplay.

Professor Schulze has told the radio stations that GEMA is ready to give full details of the names and pseudonyms of program editors who are receiving substantial sums for airplay of their compositions, and there are plans to introduce a more meticulous system of logging airplay so as to keep the broadcasting of songs by station personnel within reasonable limits.

In another clean-up move, the headquarters of the ZDR-TV network in Mainz has suspended a music archivist for allegedly including on his musical shows numerous

songs by his father written under an assortment of pseudonyms.

The moves by ZDR and by the Deutschlandfunk have sparked investigations by other radio stations into the programming of their musical shows. Many of the stations are now planning rigorously to enforce a rule requiring all program editors and producers to provide full details of all their compositions and pseudonyms.

## Set Agenda For Publisher Forum

LONDON—The first Music Publishers' Assn. Forum, long-planned by president Dick James, scheduled for Sept. 20, has been extended by half a day, through to Sept. 24.

A warning has already been issued that membership has to be restricted to around the 300 mark and that MPA members will be given preference in obtaining tickets, which cost about \$100 for the six forum sessions plus three lunches.

The forum begins with an "open day" at the headquarters of the Mechanical Copyright Protection Society in South London, followed by the Tin Pan Alley Ball, at the London Hilton, an event revived this year after a long gap.

First discussion session, chaired by Bob Montgomery, managing director of the MCPS, is "This Business Of Music," which includes talks on publisher rights and the guidelines for creating a successful contract.

Mechanical rights, including control in the U.S., takes up another session, chaired by Bob Kingston of Southern Music. Leslie Avchell heads up a session about radio and tv in the U.K., as well as the problems of publishers of classical music.

On Sept. 23, performing rights come into a session hosted by Graham Churchill, of Heathside Music, and Performing Right Society chairman Alan Frank is in the chair for a sequence which considers the U.S. scene, notably ASCAP and BMI, and radio and tv in the U.S. A session on international publishing rights, with Dick James in the chair, completes the forum.

## AIR DEBUT IS WINNER

LONDON—Air has made a dramatic debut as a record label under the Chrysalis umbrella with a single "Jeans On" by David Dundas, which was a new U.K. Top 50 entry last week at 25.

The song started life as a 28-second advertising jingle composed for Brutus jeans by Dundas and has been expended to single length with the aid of composer Roger Greenaway.

Air's success comes almost two years after the acquisition of the entire Air-London operation by Chrysalis, when plans for an Air Label were first conceived.

Heading the label is John Burgess, one of the original founders of Air with George Martin, Peter Sullivan and Ron Richards who later left the company.

Burgess says the label will be primarily a middle-of-the-road operation and will be very selective about its frequency of releases. "I would rather put out four records in a year that are hits, than release 24 and have only a few of them succeed," Burgess adds.

## Industry Rack Firm Grosses \$18 Million

LONDON—Record Merchandisers, the industry-owned racking company, celebrates its 10th anniversary this year with a turnover in the last financial year of nearly \$18 million.

In its first year of operation, total business grossed just \$40,000.

The company, started as an EMI-owned venture and later joined by Decca, is now equally owned by the two U.K. majors and Pye and Polygram. It has a staff of 250, with a 30-strong team on the road. It trades through 1,500 outlets, of which 850 are the record departments of the Woolworth chain.

Despite the current downturn in retail sales, the appeal of records continues to improve as a means of building store traffic in non-record outlets. In recent weeks, Record Merchandisers has been opening new outlets at the rate of eight to ten weekly.

This progress follows a spell a year ago when resistance was met over opening new accounts. James Arnold-Baker thinks this could have been through concern among non-record stores at the level of price-cutting, something which they were not familiar.

Now, he feels they have come to terms with the situation and there are signs of expanding record departments, particularly in the out-of-town hypermarket outlets.

After Woolworth, Record Merchandisers gets its biggest volume from companies like Asda, a north of England hypermarket chain with 45 stores; Martins the news agent, which has RM-Service racks in 50 outlets; and the three Carrefour hypermarkets.

The tendency is for the company to concentrate on multiples rather than single privately owned stores, and it has no interest in converting existing record shops into rack outlets.

Until recently, the RM main talk was to expand the availability of records generally. Now there is an emphasis on trying to introduce new talent to the public through promotion campaigns in association with the manufacturers.

Artists helped to success in this way include Lindisfarne, Max Boyce and Billy Connolly.

For the future, Record Merchandisers looks to "aggressive expansion," particularly into some of the national multiples. Arnold-Baker thinks another 1,000 outlets would give the company an optimum total of U.K. racks.

But he is concerned that in many towns the RM rack is the only source of record sales.

"I would say that in 200 to 300 towns the independently owned record shop no longer exists and therefore we have no competition."

## Royalties Surge In Japan

• Continued from page 1

general performances and broadcasting show an increase of 11.3% and 13.7%, respectively, while collections from films, wired diffusions and foreign countries show a decrease of 3.7%, 3.8% and 10.8%, respectively.

The breakdown of income from publications and mechanical royalties shows: publications, \$2 million; synchronization, \$84,827; mechanical royalties on phonograph records, \$19.5 million; mechanical royalties on prerecorded tapes, \$8.7 million; jukeboxes, \$11,440; videotapes, \$23,683; from foreign countries, \$31,557. And income from publications is up by 16.9% over the previous year while that from the synchronization increased by 57%.

Collections of mechanical royalties on phonograph records and prerecorded tapes increased steadily by 23.1% and 36.9%, respectively, over the comparable period a year ago, the JASRAC report shows.

While collection from jukeboxes shows a decrease of 3.7%, that from videotapes is up by 41.7%. Although the actual figure is still very small,

## Clip Bootlegger

• Continued from page 1

restraining him from making and selling bootleg albums imported from the U.S.

Moore was given time to file answers. Otherwise, an application can be made for the injunction to be made final.

Ironically, bootleg traffic in Scotland is due to the success of the BPI's campaign in England. Previous activity had been localized, and letters from the BPI's London solicitors had been sufficient to get results.

However, there have been signs recently of a bolder attitude being taken by offenders to the point of advertising in Scottish national newspapers.

Because an English-based lawyer cannot practice in Scotland, the BPI has appointed a firm of solicitors in Edinburgh as its representatives. Three sizable cases are being tackled at present and a number of others are being investigated.

the collection of mechanical royalties from foreign countries nearly doubled during fiscal 1976. The increase was 95.2%.

## Form Centenary Liaison Comm.

PARIS—The French committee headed by Georges Auric which was set up to celebrate the centenary of the invention of recorded music has announced the formation of a liaison committee with the United States. This committee is presided over by the French ambassador in America, M. Kosciusko-Morizet, and will link up with the French in honoring the twin inventors of the gramophone Thomas Edison and Charles Cros.

A preliminary program has already been drawn up. Celebrations will start at MIDEM next January when a bust of Charles Cros will be unveiled by the Academic du Disque. In February, the birthplaces of Edison and Cros will hold festivals and there will be a Franco-American concert in Paris. The International Festival du Son in March will organize special events, and commemorative postage stamps will be issued. Further events will take place throughout 1977.

## TV \$\$ Splurge Launches Artist

LONDON—Warwick Records has made a new departure in television merchandising with the release of an album by an artist with no previous track record or LP success. The artist is Anita Harris, whose album "I Love to Sing" will be backed by \$350,000 of tv promotion, plus 1,860 commercial radio spots.

Ian Miles, managing director of Multiple Sound Distributors which releases the Warwick label, said: "Anita Harris is an artist who does not rely on the Top 50 to remain successful. She has a fan-club membership of 20,000 and is one of the most in-demand guest artists on tv."

## From The Music Capitals Of The World

### LONDON

Motown shipped a new Diana Ross album, "Greatest Hits 2," to the trade only six and a half days after receiving all the necessary materials from the U.S. It is the fastest release of an American LP in Britain in EMI's history. . . . Peter Frampton will play at least a dozen European dates including London and the provinces during a month-long visit to the U.K. in November—A&M Records has just released "Baby I Love Your Way," followup to his "Show Me The Way" hit.

EMI is hoping to prove that discotheques are as important in the breaking of a single as radio exposure. Copies of Penny McLean's "1-2-3-4-Fire" have been mailed to more than 600 discotheques, and retailers in each area were informed of the activity. . . . Polydor managing director Freddy Haayen presented Peter Erdmann with a double-barrelled shotgun as a farewell present from the company. Erdmann—who was not given the bullet—leaves London this month for a similar post with Polydor Canada. . . . Warner Bros.' chart act Liverpool Express has signed with Atlantic for the U.S. and Canada. The group is currently finishing its first LP. . . . Dave Edmunds, whose "I Hear You Knocking" topped the U.K. charts in 1972, has signed to Swan Song Records and his first disk, "Here Comes the Weekend," is released this week.

Despite chart appearance, Polydor having BBC airplay problems over lyrics of Billy Connolly's "No Charge" cover. . . . Ex-RCA managing director Geoff Hannington recently departed the company to form production unit with RCA act Vangelis. . . . Polydor confident that "The Last Bus Home" will re-establish Wayne Fontana as a major singer. . . . Jonathan King has just completed his first novel—"Another Dreary Spy Story Packed With Sex and Violence Without Any Great Significance."

At Monte Carlo Backgammon tournament Ringo Starr turned up with a Kojak crop. . . . CBS product manager Peter Evans recovering from a successful skin cancer operation. CHRIS WHITE

### SYDNEY

Alan Hely, head of Festival Records, recently hosted a reception for the group Sherbert to present them with three platinum albums for sales exceeding 50,000 units. The albums were

### TOKYO

Musical Americas, the American singing group, will perform 10 concerts in Japan starting July 30 in Tokyo to commemorate the U.S. bicentennial. The 80-member troupe will present popular hit tunes, Broadway musical hit numbers and folk songs representing various sections of the U.S. Other cities besides Tokyo where the musical troupe will give performances are Otsu, Matsumoto, Fukui, Kanazawa, Toyama and Hikari. . . . Pacific Music Publishing, where Shigeaki Hazama and Ichiro Asatsuma serve as president and general manager, respectively, is celebrating its 10th anniversary.

Victor Musical Industries concluded a 3-year catalog deal with Jugoton of Yugoslavia. The first release from the label is "Marijana." . . . Atsuta Torio, president of Victor Music Publishing, left the company. He worked for the Victor organization since 1957. His successor has not been announced yet. . . . Harry Belafonte back to Japan after two years for 10 concerts starting Aug. 2. He will perform four concerts in Tokyo, two in Osaka, and one each in Yokohama, Kyoto, Hiroshima and Kokura. This is his third concert tour in the country. The concerts are promoted by the Universal Orient Promotions. . . . Sweet is coming to Japan for the first time and will perform 10 concerts kicking off Aug. 16. The group will give four concerts here, two in Osaka, one each in Sapporo, Nagoya, Kobe and Kyoto. The concerts are promoted by Udo Artists.

ALEX ABRAMOFF

### LENINGRAD

The North Texas University Jazz Band has just completed a four-town tour in Russia. . . . Alexander Gradsky, 1974 winner of the Music Week Star of the Year award, received second

(Continued on page 59)

## TIME-BUYS PAY

## TV Ads Spur Chart Action

HAMBURG—Offering records via television commercials, lodged between soap powder and dog food is working here. Power spots on tv lead to a run on record shops which, in turn, stimulates enormous chart success.

Million of marks are being invested by K-Tel and Arcade, with the result that on average five tv-advertised records regularly make the Top 10.

A 30-second spot on ZDF, the second German tv station, costs \$18,900. The same spot at the same time on the seven regional stations costs \$35,100.

Wolfgang Arming, marketing director of Deutsche Grammophon

Gesellschaft, had an agency present figures and media analysis before launching his campaign for "20 Original Hits."

He says, "What counts are figures. We can't plan a successful campaign on emotional values. We had to get it just right."

DGG media planners were able to contact 6.5 million people in the 14-24 age group and 5.7 million in the 25-34 age group with a 30-second tv spot 10 times in four weeks. Arming sees it as 128 million contacts being made at a cost of \$558,000.

The concept for the album "Heiss Wie Feuer," or "Hot As Fire," was similar. Rainer Schmidt-Walk aimed at the same public as the original hits album and put together a compilation featuring Abba on "Fernando," and the Bee Gees, Barry White, Kenny, the Hollies, Gloria Gaynor, Mungo Jerry and Bachman-Turner Overdrive.

Schmidt-Walk links attractive compilation with strategic planning to reach maximum public coverage. DGG claims it reached 90% of the population in the 14-24 group, a remarkably high figure considering that only a few regions in Germany maintain commercial radio stations.

Says Schmidt-Walk: "One factor which emerged from our research is that the over-35s dominate television viewing in the evenings. So we placed advertising spots on the English program of Radio Luxembourg, which can be heard all over Germany, to cover kids who don't watch the same television shows as their parents."

## Beatles Talk On Polydor 2-Disk Set

LONDON—The first spoken-word album featuring the Beatles is to be released by Polydor. Tagged "The Beatles Tapes," it features conversations with each member of the group as recorded by journalist David Wigg between 1968 and 1973. It also includes instrumental versions of 10 Beatles compositions and a folio of photographs.

The double album set carries a recommended retail price of \$9 and has a total running time of 96 minutes.

Polydor a&r manager Chris Parry says that the company has investigated the legality of the project and has been particularly careful to ensure that the package is not passed off as being musical recordings by the Beatles.

Wigg wrote to each of the Beatles informing them of his plan to put the interviews on record and invited them to indicate if they had any objections. According to Wigg's manager Bryan Morrison, the only reply came from Ringo who said: "Go ahead."

EMI in London greeted the news of the Polydor release with some surprise and a spokesman commented: "Our lawyers and the solicitors acting for Apple are considering what action, if any, to take."

## International Briefs

PARIS—Francois Minchin, president of Pathe-Marconi-EMI France, has been elected to a three-year term of office as president of the Council of the International Federation of the Phonographic Industry. The appointment was announced after the IFPI meeting in Vienna last month.

★ ★ ★

LONDON—Buddy Featherstonehaugh, the noted British saxophonist, has died at the age of 67. He began his career in 1927 and during the 30s played with musicians such as Louis Armstrong, Benny Carter and Spike Hughes.

During the Second World War his own sextet performed regularly on the BBC's Radio Rhythm Club and recorded for HMV. In the post-war period Featherstonehaugh switched from tenor to baritone saxophone and recorded for Pye-Nixa with a quintet.

★ ★ ★

PARIS—Engelbert Humperdinck is to headline the Princess Grace Red Cross Gala to be held at the Monte Carlo Summer Sporting Club Aug. 6 in the presence of Princess Grace, Prince Rainier and many society and show business figures. The gala is one of the major sources of revenue for the Monaco Red Cross, of which Princess Grace has been president since 1958.

Humperdinck will interrupt his current American tour to perform at the gala, where he will join a long line of artists who have appeared there in previous years, among them Danny Kaye, Ella Fitzgerald, Andy Williams and Sarah Vaughan.

BRUSSELS—The U.K. won the seventh "Golden Sea Swallow" television program competition held in Knokke, the Belgian resort, with the BBC-TV presentation of "The Nor-"  
(Continued on page 56)

## Suit Is Settled Vs. Paper Lace

LONDON—The former manager of the British pop group Paper Lace was awarded "substantial" agreed damages against the band in the High Court last week for alleged wrongful dismissal. The court was told that Brian Hart of Burton Joyce, Nottinghamshire, had been sacked by the group in 1974 after he had been their manager for five years.

By consent, Mr. Justice O'Connor gave judgement against Paper Lace members Clifford Fish, Philip Wright, Robert Vaughan and Christopher Morris. None of the four was present in court, but with Hart was Carlo Santana, a former member of the group who left because he disagreed with the firing of Hart.

It was stated in court that Hart had taken Paper Lace from \$60 pub dates to the 1974 Royal Variety Performance. In the same year the group had three major hit records, "Billy Don't Be A Hero," "The Night Chicago Died" and "The Black Eyed Boys" and had sold more single records world-wide in that year than any other British group.

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# Disk Prices Hit New U.K. Peak

• Continued from page 3

disk prices are already in effect and take singles from \$1.15 to \$1.22.

EMI's price increases will raise the cost of its singles from \$1.15 to \$1.24.

These increases follow those already imposed by Phonogram in the U.K. And now Decca is currently preparing a round of price increases for submission to the Price Commission. CBS has its prices "under review" and at least one other major is reported to be on the verge of introducing higher recommended retail prices.

However, despite these moves and further increases expected in the re-

tail cost of product from other labels, some industry observers feel that the major causes of inflation in the record industry are now under control.

The government's incomes policy is restraining increases in labor costs and, according to Bob Mercer, EMI marketing and repertoire director, most people in the industry "would accept that we have more or less reached the ceiling on royalties."

Future pressure on prices, if it comes, will stem from the cost of raw materials and a decline in the value of the pound against the dollar.

The nature of the market over the

past six to 12 months has been such that catalog sales have declined substantially. The two types of record that are selling are chart product, which tends to be produced by those artists with high royalty deals, and tv-merchandized albums which, though often low on royalty costs, require substantial budgets for television time.

EMI has been drawing attention to the price levels in other areas of the leisure industry and demonstrating that record prices have not risen as much as those of other leisure commodities.

In 1972 when price controls were introduced, all merchandise was given a retail price index of 100. The index for LP records stands today at 159, but for leisure goods it has risen to 173 and the overall retail price index has risen to 197.

"The price of records," says EMI director of finance, James Tyrrell, "has risen at just over half the rate of other merchandise."

## 8-Week Strike Ends At Orlake

LONDON—The 115 employees involved in the eight-week strike at Orlake, the Dagenham custom pressing plant, returned to work last week after an agreement had been reached with management.

The strike involved members of the Transport and General Workers Union who were seeking a pay increase and union recognition.

Orlake manager Ray Young said: "The dispute has been settled and there was a staged return to work all last week. The strike did some damage to the company, of course, but I don't think it has created insurmountable problems. Already, we have been inundated with orders from customers. We should be back into top gear again within a matter of days."



**KUDOS ON VISIT**—Recent visit of Capitol president Bhaskar Menon to meet members of U.K. label team, headed by newly appointed general manager Peter Buckleigh, coincided with Capitol's most successful period of British chart action since 1968, with hits by Dr. Hook, Tavares and the Beach Boys. From left are Lois Graff, Capitol European coordinator; Menon; Leslie Hill, EMI Records managing director; Colin Burn, EMI licensed labels general manager; Buckleigh; Bob Mercer, marketing/repertoire director; Mike Harvey, Capitol label manager; Charles Webster, press officer; Debbie Bennett, label secretary, and Robb Eden, radio promotion.

# Rome Riot Clouds Future Of Rock Concerts In Italy

By ROMAN KOZAK

ROME—A two-day jazz-rock festival nearly ended in a riot when a political goon squad attacked the stage July 15 armed with clubs, stones and iron bars. Fortunately no one was seriously injured in the attack. Security personnel and road managers beat back the assault by turning on chemical fire extinguishers against the 30 masked assailants.

The organizers suffered about \$7,000 losses in damage to musical instruments, broken windows in the equipment vans and cut cables.

"These are the last rock concerts in Italy," said Herbie Cohen, long-time manager of Frank Zappa who describes himself as a "tourist" on the tour.

"It will be a long time before we consider coming back to Italy," said Jörn Frydenholm, representative of the ICO agency in Copenhagen which organized the package that brought the concerts to Italy.

The violence in Rome came on the second day of the two-day Paleur Music Festival, promoted by David Zard and featuring John Mc-

Laughlin's Shakti, the Billy Cobham/George Duke Band, Weather Report, Napoli Centrale, Toni Esposito and Perigeo.

This festival and a companion event in Bologna were the first attempts in a year to stage a privately sponsored rock concert. Because of the political situation, only concerts sponsored by leftist groups have been allowed to take place. Now, however, even the leftists are having problems with politically motivated violence. An alternative festival in Milan was disrupted last month by members of the same group that attacked the Rome stage. According to the Communist Party in Rome, the group, called Autonomia Operaia, is a splinter group of nihilists and anarchists who are so far to the left of the mainstream that they are considered fascists by more moderate left wingers.

The two nights of the festival each drew attendances of about 12,000, with tickets selling at about \$2.80.

"We are all losing money on this," comments Frydenholm.

Throughout the 11 days, more than 130 musicians played 220 hours of music and much of that music was on a very high creative level. Thanks to some imaginative programming (preparing the concert schedule took Wein and associate Dick Rudhalter a total of more than 40 hours) there were some memorable sets and some highly productive meetings of great musical minds.

The festival's open-air site incorporates three stages—one in a garden setting, one located in the remains of a Roman arena, and one set up by a cafe and dance floor area. There is continuous music throughout the evening on all three stages, each set lasting for an hour in general, and the festivalgoers are free to wander from stage to stage and to patronize the hot dog stands, record stalls and even a bar offering fried chicken and red beans and rice, as prepared in the deep south of France.

What sparked most of inspired musical moments this year was the idea of presenting the major acts with special guest stars so that, at different times, the Jazz Messengers had the benefit of guest appearances by Eddie Daniels, Lockjaw Davis, Harry Edison, Clark Terry, Zoot Sims and Illinois Jacquet; Sarah Vaughan and her trio had the extra support of Joe Newman, Clark Terry and Budd Johnson; and John Lewis appeared with the quartet of his former boss, Dizzy Gillespie.

Most of the sets had some kind of theme and among the most successful were the all-star band repertoire performances of the music of Duke Ellington, Louis Armstrong, Jean Goldkette and Count Basie, an idea borrowed from Newport.

Among the major highlights of the Parade were the impeccable vocal artistry of Sarah Vaughan—her scat duet with Clark Terry on

"Sweet Georgia Brown" and the version of "East Of The Sun" on which Terry and Budd Johnson felicitously echoed her two-bar phrases were both spontaneous masterpieces—the superb ballad playing of Illinois Jacquet, the greatly improved form of Buck Clayton, playing for the first time in seven years and gaining substantially in confidence after a shaky start at Montreux, the unrelenting ebullience of Gillespie and the crackling drive and dynamics of Blakey's Jazz Messengers, with outstanding solo work by Bill Hardman and David Schnitter, beautiful bass playing from Cameron Brown, powerfully articulate piano from Mickey Tucker and the incomparable swing of the master Messenger himself, Art Blakey.

Also making impressive contributions to the collective cause of improvised jazz were Teddy Wilson, Milt Buckner, George Duvivier, Alan Dawson, Benny Waters, Vic Dickenson, Doc Cheatham, Buddy Tate, Bucky Pizzarelli, Harold Mabern, Cootie Williams, Bud Freeman, Milt Hinton, Dick Hyman, Marian McPartland, Gerry Mulligan, Arvell Shaw, Bob Wilber, Jay McShann, Percy Heath, Major Holley and the Preservation Hall Jazz Band.

The music was a little more limited in range than that offered by the Montreux Festival—electronic and avant-garde jazz were not represented—but what was played was perhaps much closer to the true spirit of jazz in the sense that it was largely unrehearsed and extemporaneous. Most guest musicians hadn't the remotest idea of what they were going to play before they went on stage, but this is the kind of challenge that a schooled, professional jazz musician can handle, and most of them rose to it admirably.

According to George Wein, more than 50,000 people attended the Grande Parade,

paying \$4 to \$6 a night. Total talent and transportation budget was in excess of \$250,000, and some of this was offset by the sponsorship of Air Inter and Gitanes and by a \$120,000 subsidy from the Nice municipality.

Says Wein: "We shall probably come close to breaking even, but we are not primarily concerned with making money. I do this festival mostly for my own enjoyment. We've just had a festival in Milwaukee with Marvin Gaye, Al Green and the Temptations. It is one of seven this year that are set up to make money. The jazz festivals on the other hand—Newport, Nice and New Orleans—are not."

The rash of summer jazz festivals in Europe and particularly around the Mediterranean leaves Wein with mixed feelings, because while Montreux, Nimes, Salon de Provence, San Sebastian, Verona, Pescara, The Hague, le Chatelet, Perrugia, Lloret del Mar, Sitges, Figueras and Antibes compete to a certain extent with Nice, Wein admits that he could not present such a strong bill unless he could "lay off" the talent to other festivals. "We couldn't feature such big attractions as Dizzy, Blakey, Sarah and Basie if they weren't taken up by other jazz events. Transportation alone for Nice runs to \$95,000."

Much of the music played at Nice was recorded and Wein will be making a decision as to whether and how to make the recordings available to the public after checking through the tapes.

Whatever happens to the official tapes, Europe is likely to be flooded with unofficial recordings, to judge from the high incidence of cassette and reel-to-reel recorders in operation during the sets. On some occasion there were more mikes in evidence than you'd expect to see at an Irish wedding.

## International Briefs

• Continued from page 54

man Wisdom Show." There were nine entries—Belgium (both BRT and RTB), Holland, France, U.K., Germany, Spain, Denmark and Switzerland. For the U.K. it was a fifth win in the series.

SPLIT—Split '76, the traditional three-day song competition, ended at Trg Republike open-air arena with singer Tereza Kesovija winning first prize with "Sviraj Mi, Sviraj," composed by Nikica Kalodjera.

Second prize went to Miki Jevremovic for his performance of Stjepan Mihaljinec's song "U Kamenu Pjesma Pise," and third to the Pro Arte group, performing "Sjor Bepo Kapitan," by Djordje Novkovic. The first and second winners are with Jugoton and the third with Suzy Records.

GENEVA—Following the retirement of Henrik Hahr and Georges

Straschnov, respectively secretary-general and director of legal affairs at the European Broadcasting Union, new appointments have been announced. Dr. Regis de Kalbermatten becomes secretary-general and Marcel Caze becomes director of legal affairs.

LONDON—Transatlantic Records and Pebble Beach Sound have tied several links with French companies in the promotion of the Sonny Worthing single "La Belle France."

The French Tourist Board and Air France have helped to make a promotional film of Worthing which will be used on various European TV stations and for other promotional purposes. Pernod and Gauloise, for instance, are using both the single and the film as part of their disco presentations, as is the Co-operative Society as part of its wine-testings.

# Nice Fest Showcases Top Array Of Talent

**Wein: Profit Not the Goal, But Hopes To Break Even**

By MIKE HENNESSEY

NICE—Two of the most quintessential elements in jazz music—spontaneity and surprise—were joyfully in evidence at the third Grande Parade du Jazz held in the Jardin des Arenas de Cimiez here July 8 to 18.

In terms of festival atmosphere and consistently high musical standards, this was easily the most successful Nice event yet and organizer George Wein's claim that the Grande Parade is the best jazz festival in the world, including Newport, cannot be lightly dismissed.

What gave this year's Festival a far greater appeal than that of the two previous events was the inclusion of major jazz attractions like Sarah Vaughan, the Dizzy Gillespie Quartet, the Count Basic Orchestra and Art Blakey's Jazz Messengers. In addition, the regular pool of musicians who were presented in various permutations and combinations throughout the week was of a higher overall standard than before, thus largely eliminating problems of incompatibility and disparate musical standards.

## PLUGGED TO MILLIONS

# Olympian Sales Reported For 'Games' Music Album

By MARTIN MELHUISE

MONTREAL—Polydor Ltd. has shipped platinum album of the music of the ceremonies for the Games of the XXI Olympiad. The music was heard on television by millions of people around the world during the opening ceremonies of the Olympics July 17.

The musical score was adapted from a composition by the late French-Canadian composer Andre Mathieu.

The concept of adapting this Mathieu composition was suggested by Andre Morin, artistic advisor to the organizing committee for the 1976 Olympic games. It was the committee's responsibility to select music that would maintain Olympic traditions and enhance the spirit of international brotherhood.

This concept represents a departure from past Olympic games where the music combined the national and musical traditions of each participating country. At the Montreal games, all delegations shared the same music. Each movement is related to the others in order to provide a sense of unity: the trumpet fanfares, cantatas and ballets are woven into one whole.

## 'Roller' Contest Run By Capitol

NEW YORK—A radio giveaway contest backing the Bay City Rollers in Canada swung into action July 19.

The giveaway, coordinated by Capitol Records-EMI of Canada, will result in winners receiving an autographed picture of the group, its "Rock 'n' Roll Love Letter" album and the pen which the Rollers used to sign the LP.

Participating stations include CFUN, Vancouver; CHAB, Moose Jaw; CFRW, Winnipeg; CKY, Winnipeg; CKCY, Sault Ste. Marie; CJBK, London; CKOC, Hamilton; CKPT, Peterborough; CKLC, Kingston, and CFRA, Ottawa. Depending on the station, the contest runs from one to four weeks.

## Vannelli Is Tired, Tour Scrubbed

MONTREAL—Gino Vannelli has cancelled his planned Canadian tour due to fatigue and the departures of drummer Graham Lear and keyboard player Richard Baker from his band. Baker has joined Gary Wright's Band, while Lear is considering offers from a number of acts.

Vannelli was to have played a number of Olympic dates on the tour and was named Canada's official musical ambassador to the games.

Vannelli returned from England recently where he recorded his new album for A&M "Gist of the Gemini" at the Air Studios. The LP was co-produced by Gino and Joe Vannelli and Jeff Emerick, who engineered on the session. The album is being rush released by A&M.

Vannelli is currently in Portland rehearsing with new members of the band. A 65-day tour of the U.S. is planned for later this year.

**BILLBOARD IS BIG INTERNATIONALLY**

Producer Andre Perry was asked to undertake the project at Le Studio just north of Montreal in Morin Heights. Perry worked on the projects with Victor Vogel, the Montreal musician who wrote the arrangements, and Art Phillips, who did the orchestrations. Sound engineer Mike Thompson was flown in from England for the project.

An orchestra of 80 pieces was used in the recording, as well as a chorus of 150. More than 250 hours were required for recording and mixing.

The total musical program is 4 hours and 45 minutes in length and is divided into music for the opening ceremonies and the grand finale. The opening is in five movements, each lasting 15 minutes with a drum loop or interlude between each to provide the flexibility needed to make the musical score conform exactly to the march of the athletes.

The album contains highlights from the musical score, including marches, ballets and choral works.

Tim Harrold, president of Polydor, felt that it was a fitting project to celebrate the company's anniversary. It is their 10th year in Montreal.

Following the release of the Olympic record, Polydor will release a new recording on the Deutsche Grammophon label of Andre Mathieu's "Concerto Quebécois" and "Rhapsodie Romantique." The album features Rafael de Burgos and the Montreal Symphony, with Philippe Entremont as piano soloist.

Polydor shipped over 150,000 copies of the Olympic record the first week to 15,000 points of sale in Quebec alone.

## 2 FM Stations Given Approval

OTTAWA—Two FM licenses recently given approval by the Canadian Radio and Television Commission will likely serve to give progressive, classical, jazz and folk music sales in Canada a shot in the arm.

The two stations, CHEZ-FM in Ottawa and CKIN-FM in Richmond Hill, both have indicated that they intend to run with a progressive music format.

President of CHEZ-FM in Ottawa is Harvey Glatt. The program director is Tim Thomas. CKIN-FM in Richmond Hill, a small town just north of Toronto, is owned by Allan Slaight. Dave Charles is program director.

CHEZ-FM is looking at a November air date. CKIN-FM has not indicated at this point when they will go on the air.

## Plan A&R Seminar

TORONTO—The Canadian Recording Industry Assn. will hold an a&r seminar here in October.

Panelists, who have yet to be selected, will come from the legal, a&r, production, engineering and management fields from Canada and the U.S.

Topics to be discussed include a&r, its function and purpose; pre-production, including screening potential product, finding talent, how to approach a record company and contracts; and production, which will cover the functions of recording, mixing, mastering, pressing and lacquering.

# Canada

## French Labels Launch Awards

MONTREAL — L'Association Quebécoise des Producteurs de Disques Inc. (AQPD) will set up its own French language awards system in Quebec apart from the Junos. They will be known as the Le Grand Prix du Disque Quebécois.

The AQPD, headed by Yvan Dufresne of London Records French product division in Montreal, is made up of 34 independent French-Canadian record labels. The awards, which will be held at the Place des Arts, will take place in October. The AQPD is currently negotiating with the CBC French language network for coverage of the event, but they would prefer that the show be independently produced and then sold to the network.

## COJAZZ Sound By Custom Audio Firm

NEW YORK—Providing sound for COJAZZ 76, a series of jazz concerts held in the three Olympic cities of Montreal, Kingston and Sherbrooke, was John Francombe's Custom Audio Services of State College, Pa.

It was inadvertently reported here that Fedco Sound handled sound chores. Fedco did participate, but only in the capacity of working live remote duties for a forthcoming Blood, Sweat & Tears' album.

## From The Music Capitals Of The World

Thundermug have just completed a tour of Ontario and the Maritimes. On the Maritimes dates they appeared with April Wine. . . . Arthur Schwartz, internationally known American composer was the speaker at this year's CAPAC Macmillan Lecture offered in cooperation with the Summer School Of the Royal Conservatory of Music. The heart of Schwartz's talk was the development of the American musical theater in the 20th century. Musical illustrations and anecdotes about the great composers and lyricists who contributed vastly to its repertoire were presented. . . . Shawn Phillips recently completed six dates in Ontario and Quebec co-presented by Concert Productions International and Donald K. Donald Productions. The two companies also co-promoted six dates for Gentle Giant with Starcastle in the Maritimes, Quebec and Ontario. . . . Todd Rundgren appeared for CPI at Massey Hall June 25. . . . Dave Coultts, president of Smile Records in Canada, has asked Lenny Silvers, president of Amherst Records, that the release of J. Ian McLean's single "Has Anybody Seen America?" not be given a simultaneous release in Canada. It seems that Smile, the publisher of the song, contends that a version released almost two years ago in Canada received such mixed reaction from Canadian programmers that Coultts is skeptical of its acceptance in Canada even though music and lyrics are Canadian content.

. . . Boot Records has released a double musical autobiography by Justin Thomas entitled "How I Overcame My Fear Of Whores, Royalty, Gays, Teachers, Hippies, Psychiatrists, Athletes, Transvestites, Clergymen, Police, Children, Bullies, Politicians, Nuns, Grandparents, Doctors, Celebrities, Gurus, Judges, Artists, Critics, Mothers, Fathers, Publishers And Myself." . . . On June 16, RCA gave a special audition for the media of The Good Brothers' new album at RCA Studios. Immediately after, those in attendance were bussed to one of Toronto's top restaurants for dinner then on to the El Mocambo to see the band in concert. . . . Aquitaine Records, the new classical label formed by Eleanor Sniderman, and CBS Records of Canada held a reception in the Variety Club room of the Royal York Hotel July 15 to introduce the label to the media.

MARTIN MELHUISE

## Canada Turntable

Chuck Camroux, station manager for CFTR radio in Toronto, has been appointed vice president of programming for the AM radio stations of Rogers Broadcasting Ltd. With his new responsibilities, Camroux will be totally in charge of the on-air aspects of all Rogers radio stations which include CFTR, Toronto; CHAM, Hamilton; CKJD, Sarnia; and CHYR, Leamington. Camroux has wide experience in radio and has been programming since 1961. He joined Dancy Broadcasting in 1968 and stayed with the company through its amalgamation with Rogers Broadcasting. He was station manager of CHAM, from 1970 until 1973, when he became station manager and program director for CFTR radio in Toronto.

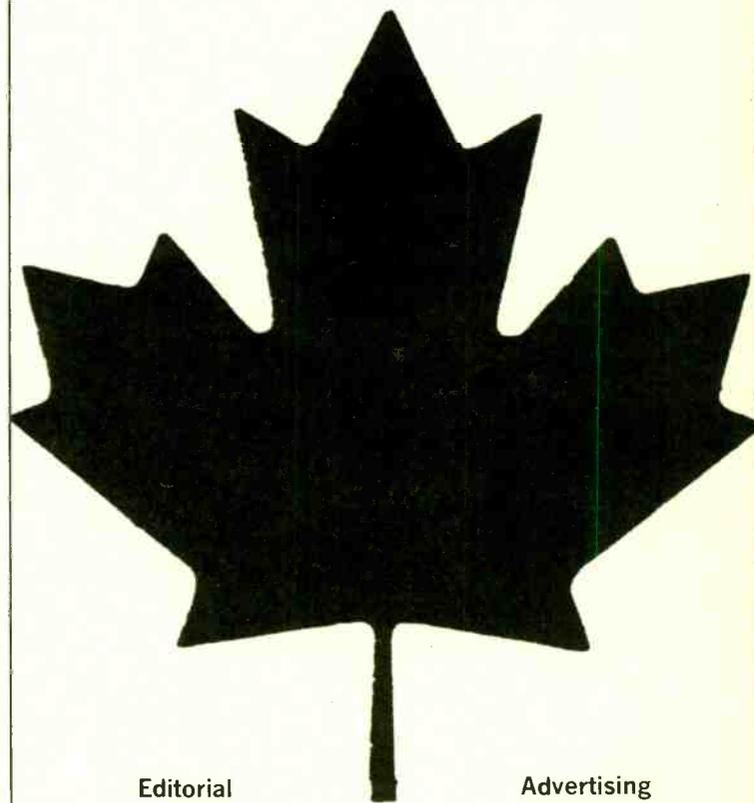
Doug Pringle, one of the founding members of CHOM-FM in Mon-

real, has left that station to spend more time in his own company, Media Collage, in Montreal. Pringle, who had one of the highest rated morning shows in the Montreal market, intends to syndicate a progressive rock show to be produced at Media to stations in North America. Media Collage is a partnership between Pringle producer Peter Hall, Hall Wittes and Donald Shapiro.

Dennis Kayshap appointed marketing administration manager for Capitol Records-EMI of Canada Ltd. Kayshap joined Capitol in 1971 as financial analyst, left after 2 years, and returned in July 1974 as assistant to the vice president in charge of finance. Kayshap will be responsible for control of advertising expenses, and preparing and monitoring budgets.

COMING  
SEPTEMBER 25

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SPOTLIGHT ON  
CANADA



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COMING  
SEPTEMBER 25

# Puerto Rican Sales In a Slump

By LORRAINE M. BLASOR

SAN JUAN—Puerto Rico's \$10 million record business was not spared by the recent recession. From what one of the island's largest record retailer and wholesale outlets has to say, record stores are generally hurting from reduced records sales and even with an improved economic situation grosses are still below 1973 levels.

"All economic fluctuations are reflected in record sales," says Felix Martinez Vela, president of Juan Martinez Vela, Inc., a company his

father started in Old San Juan back in 1936.

Martinez attributes this to the fact that 11 buyers of records are not the rich, who have other diversions, but middle and lower class people. "And when the price of this kind of entertainment goes up, as it has in the past two years as a result of oil crisis-induced production cost increases (where a new release cost \$3 in 1974, it is now marketed at \$6), the demand inevitably drops. Martinez says.

Martinez Vela, for example, registered peak sales in 1973 but since then record sales have gone down 20%. This year the situation seemed to improve between January and April, but come May and June sales plummeted, according to Martinez.

Will sales improve during the rest of the year? Martinez feels it's unpredictable. "Nobody knows anything in this business. That's what makes it interesting," he says. But from what he can foresee, sales will probably continue to lag until next year.

Though shrunk, the market is still very much alive. "There has always been a market in Puerto Rico for music and records. Puerto Ricans like to be up to date with the latest in music," says the record store owner.

Proof of this is that Martinez Vela last year retailed \$200,000 worth of records and wholesaled \$500,000 to close to 200 clients. (In addition to records, Martinez Vela also sells music equipment and cameras).

Martinez Vela buys 60% of its records from record distributors on the island such as Allied Wholesale, Kaytronics and Distribuidora Universal. The rest comes directly from the states or local record producers.

The tendency in the last few years, says Martinez, has been to reduce the inventories of both classical and American music due to a decreased demand for these types of music. "Once the sales pick up we will expand the inventories again," he says. Meanwhile, the biggest seller is salsa.

Martinez Vela has a certain claim to fame for having established the first recording studio on the island in the World War II years. Although radio stations had facilities for recording, Martinez points out that none of the studios was adequate for making recordings of big orchestras, like the one of Rafael Munoz.

The studio, however, was short lived. Martinez claims that at the end of 1942, U.S. Army officials told his father he had to sell all the equipment because of a war emergency or face confiscation. Juan Martinez Vela opted to sell.

In 1949, two years after the store was incorporated, Martinez Vela again established a recording studio. But this time he also set up a record factory, among the first ones on the island, under management of a new corporation formed for the purpose, Puerto Rico Records.

In the '50s, according to Martinez, the factory exported copiously to Latin American countries like Venezuela, Colombia, Panama and Santo Domingo. Also to the states.

At that time they had some of the top Puerto Rican artists and groups under contract: Felipe Rodriguez, Trio Vegabajeuno, Duo Irizarry de Cordoba, Avelino Muunoz and Jose Luis Monero. (The only one still under contract is Monero).

In the early '60s, however, the Latin American market began to close to exports since Latin countries established their own record companies. "We lost half our volume," says Martinez.

This adverse situation was somewhat balanced by the fact that record companies began to establish on the island enabling the factory to do their pressing, says Martinez.

But the worst was not over yet. According to Martinez, the factory had represented various foreign record manufacturers such as Musart, Columbia Records, Peerless of Mexico, Sonus of Venezuela, Sonolux of Colombia and EMI of England.

# Latin Scene

LOS ANGELES

Harvey Averde, president of Coco Records, visited Los Angeles earlier this month accompanied by his company's newly acquired star, vocalist Danny Rivera. Formerly with Velvet Records, Rivera has built an enormous following in his native Puerto Rico and Averde hopes to duplicate the success in U.S. To start, Rivera recently recorded an album, scheduled for January release, with Eydie Gorme whose own recent Coco release, "La Gorme," makes an impressive contribution to her Latin music career.

Following Eydie's lead, husband Steve Lawrence will record his first LP in Spanish, also for Coco. Averde is focusing efforts to bring major American artists into the Latin music field. He says Don Costa has done arrangements on the Rivera-Gorme collaboration and he has also interested his old friend Charlie Fox to focus his composing talents on a Latin project along salsa lines in collaboration with famed lyricist Norman Gimble.

Caytronics last week introduced what it is calling a first in the Latin tape industry: special 90-minute 8-tracks featuring top artists Vicente Fernandez, Trio Los Panchos, Leo Dan, Javier Solis, Las Hermanas Huerta and La Sonora Santanera. Offered as a three-tape-in-one special,

each 8-track contains three previously released albums. The new tapes are being offered to retailers here along with a specially designed, self-locking display unit that holds 50 tapes.

Cayre Industries signed the immensely popular Mexican vocalist Angelica Maria whose newest album, on Pronto label, was released last week. Gerardo Reyes, another Cayre attraction, will appear at the Million Dollar Theater in a 10-day engagement beginning July 30, sharing the bill with Chayito Valdez and Luis Perez Masa.

Salsa continues its popularity increase on the West Coast. Fania's Victor Callo was here last week meeting with Edmundo Perez of E&G Productions to search for improvement of record distribution in the burgeoning salsa market. Perez, who handles distribution here for most salsa companies, has recently expanded his facilities and opened new offices under the name Amigo Record Distributors. The company just secured distribution agreements with the Puerto Rican-based Velvet label and the newly independent TH label which features La Dimension Latina, a Venezuelan salsa group that made a strong impact when it appeared here earlier this year with El Gran Combo.

AGUSTIN GURZA

# New CBS Focus On Latin

Continued from page 4

terchange. Spain is not involved in the breakdown, but its presence is felt because of its natural language ties to all, except Brazil.

With Villareal at the top of the task force, the Northern, Central and Southern zones are directed by Ruben Chaves, Guillermo Lopez and Juan Truden, respectively. Chaves supervises Mexico and the Latin area of the U.S.; Lopez handles three direct companies plus affiliates in Colombia, Central America, Venezuela, Bolivia, Ecuador, Peru and the Dominican Republic (last four being the independent ties); while Truden takes care of Brazil, Argentina, Chile and Uruguay. Paraguay is taken care of by direct servicing out of Argentina.

Besides its drive to expand business in the existing territories (CBS will not make any more moves to open wholly owned branches in Latin America), Villareal revealed at the opening session that "we're currently underway in negotiating for interchange with Cuban music." He did not go into any specifics about the plans for picking up product from the Caribbean communist country (which has only one company representing all artists and publishers).

OLA actually has been growing since its inception in 1962, but now it has reached a point of putting it all together in a homogeneous manner, Villareal stated.

"It has not been an easy road," he continued, "but we have now found the right 'specialists' to make things happen in the coordination of this fast territory."

One of the key moves lately has been the moveup of Fritz Hentschel from the Brazilian CBS setup to that of director of marketing for OLA. Others in the lineup are: Jose R. Bustillos, business affairs; engineering: Adolfo Cortez, financial controller; Carlos Villareal, staff assistant. All are based at OLA's main office in Mexico City.

Villareal proceeded to explain that none really has executive states. "OLA sets the policy and targets; they simply execute them," he added. "The sights we have set for ourselves will be national, as well as international." The executive then added an extra dimension in that the latter two facets of the operation would also be "mixed" in every single area.

In getting into the transnational

problems of a company such as CBS in so many developing countries, Villareal, who was one of the key personnel to introduce CBS into the Latin world in 1947, spoke of the great export being a "big aid to tourism." At one of the many product presentations, he interwove the necessity of developing a heavy program of an international catalog, specifically in the Latin world bloc.

Besides the potent roster of top sellers which come from Spain, Villareal mentioned big names are starting to arise in this part of the world. In addition to such CBS entries as Vicente Fernandez, Angelica Maria, Manoella Torres and Gualberto Castro hitting in other countries apart from Mexico, mention was made about possibly one of the strongest CBS names on the market—Roberto Carlos, whose numerous LPs have sold into the millions over the past 10 years.

"The fact that we can easily communicate with all of these countries in our market," Villareal said at the second day's session, "compels us to change for better development and modern intercompany communications." Using Carlos as an example, he stated that the Brazilian really broke through the market when he started to record in Spanish. Argentina was his first testing ground, "and now he is starting to spread throughout the world." He indicated that, besides English, steps are being taken to record him in Italian, after that in German for those particular markets and the CBS operations in those countries.

He generalized to his staff that achieving an even balance of a 50-50 ratio of national to international product does not come overnight. Venezuela, one of CBS' latest footholds, established four years ago, had to start with "strictly international" music at that time. "We are now building up our own roster there—and successfully fighting to do the same all over."

The CBS personnel gave individual reports on airplay, taxation by the government, coordination with the various music societies, coordination with the various music societies, keeping up with the demands of the market, among varied topics. The biggest interchange of ideas, and one which had a compelling effect on all, was the sustaining nuisance of "piracy" existing in varied forms throughout all of Latin America.

Billboard SPECIAL SURVEY For Week Ending 7/31/76

## Billboard Special Survey Hot Latin LPs

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### IN NEW YORK

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto 1013	1	PACHECO El Maestro, Fania 00485
2	YOLANDITA MONGE Floreciendo, Coco 123	2	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
3	EYDIE GORME La Gorme, Gala 2001	3	PETE EL CONDE Pete El Conde, Fania 489
4	JULIO IGLESIAS El Amor, Alhambra 23	4	FAJARDO Charanga Roots, Coco 124
5	RAUL MARRERO Apt. #2, Mericana 135	5	CHARANGA 76 Charanga 76, TR 119X
6	BOBBY CAPO Simplemente Amor, Mericana 137	6	BOBBY RODRIGUEZ Beautiful Band, Vaya 43
7	IRIS CHACON Iris Chacon, borinquen 1298	7	CHEO FELICIANO The Singer, Vaya 48
8	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316	8	CONJUNTO CANDELA Conjunto Candela, Combo 2002
9	MORRIS ALBERT Dime, Audio Latino 4085	9	CHOCOLATE En El Rincon, Salsoul 4108
10	SOPHY Sentimientos, Velvet 1494	10	TIPICA IDEAL Vamonos Pa Senegal, Artol 6004

### IN CHICAGO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto 1014	1	CHARLIE PALMIERI Impulsos, Coco 118
2	JULIO IGLESIAS El Amor, Alhambra 23	2	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
3	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	3	PACHECO El Maestro, Fania 00485
4	YOLANDITA MONGE Floreciendo, Coco 123	4	GRUPO FOLKORICO Concepts In Unity, Salsoul-2-4000
5	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	5	MARK DIAMOND Beethoven's V, Cotique-1075
6	LOS PASTELES VERDES Vol. II, Gema 5027	6	TIPICA NOVEL Tipicante, TR-114X
7	FREDDY'S Freddy's, Peerless 10027	7	CHEO FELICIANO The Singer, Vaya 48
8	MORRIS ALBERT Dime, Audio Latino 4085	8	FAJARDO Charanga Roots, Coco 124
9	RAUL MARRERO Apt. #2, Mericana 135	9	CHOCOLATE En El Rincon, Salsoul 4108
10	JUAN GABRIEL Con El Mariachi, Arcano 3283	10	ISMAEL MIRANDA Este Es, Fania 480

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# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	SINGLE
1	2	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
2	3	A LITTLE BIT MORE—Dr. Hook (Capitol)—Bygones Music (Ron Haffkine/Waylon Jennings)
3	1	THE ROUSSOS PHENOMENON—Demis Roussos (Philips)—MAM/Britico (Demis Roussos)
4	4	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)
5	5	KISS AND SAY GOODBYE—Manhattans (CBS)—April (Manhattans)
6	10	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)
7	6	YOU TO ME ARE EVERYTHING—*Real Thing (Pye)—Screen Gems (Ken Gold)
8	7	YOU'RE MY BEST FRIEND—*Queen (EMI)—B. Feldman (Roy Thomas Baker/Queen)
9	14	IT ONLY TAKES A MINUTE—*100 TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.)
10	8	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)
11	16	YOU ARE MY LOVE—*Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
12	23	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)
13	19	THE BOSTON TEA PARTY—*Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)
14	9	YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookaway (Tony Sellers)
15	17	MAN TO MAN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
16	12	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)
17	11	LEADER OF THE PACK—Shangri Las (Charly/Contempo)—Robert Mellin (Redbird)
18	35	GOOD VIBRATIONS—Beach Boys (Capitol)—Rondor (Beach Boys)
19	29	BACK IN THE USSR—*Beatles (Parlophone)—Northern (George Martin)
20	13	I LOVE TO BOOGIE—*T. Rex (EMI)—Wizard (Marc Bolan)
21	48	NOW IS THE TIME—Jimmy James & The Vagabonds (Pye)—Subiddu/Chappells (Biddu)
22	28	LOVE ON DELIVERY—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
23	27	HARVEST FOR THE WORLD—Isley Bros. (Epic)—Carlin (Isley Bros.)
24	20	I RECALL A GYPSY WOMAN—Don Williams (ABC)—Nems (Allen Reynolds/Don Williams)
25	—	JEANS ON—*David Dundas (Air)—Air (Air)
26	24	ME AND BABY BROTHER—War (Island)—Carlin (Jerry Goldstein)
27	34	MYSTERY SONG—Status Quo (Vertigo)—Shawbury (Status Quo)
28	31	NO CHARGE (NO CHANCE)—*Billy Connolly (Polydor)—London Tree (Phil Coulter)
29	15	THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)
30	38	A FIFTH OF BEETHOVEN—Walter Murphy (Private Stock)—RFT Music (RFT)
31	25	WHAT A WONDERFUL WORLD—Johnny Nash (Epic)—Kags (Sonny Limbo/Micky Buckins)
32	33	ONE PIECE AT A TIME—Johnny Cash/Tennessee Three (CBS)—London Tree (Charlie Bragg/Don Davis) (W. Kemp)
33	39	I THOUGHT IT TOOK A LITTLE TIME—Diana Ross (Tamil Motown)—Jobete London (Michael Masser)
34	18	HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
35	22	SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)
36	45	ROCK AND ROLL MUSIC—Beach Boys (Reprise)—Jewel (Brian Wilson)
37	49	(Shake Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C./Finch)
38	30	MY SWEET ROSALIE—*Brotherhood Of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
39	44	AT THE HOP—Danny & The Juniors (ABC)—Yale (Danny & The Juniors)
40	26	COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

This Week	Last Week	SINGLE
41	37	I NEED TO BE IN LOVE—Carpenters (A&M)—Rondor (Richard & Karen)
42	43	TUBULAR BELLS—Champs Boys (Philips)—Virgin (MCPS) (Patrick Boceno)
43	46	WHO'D SHE COO—Ohio Players (Mercury)—Chappells (Ohio Players)
44	47	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)
45	21	THE CONTINENTAL—Maureen McGovern (20th Century)—Warner Bros. (Carl Maduri)
46	—	DR. KISS KISS—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)
47	—	IN ZAIRE—*Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)
48	—	SOUL SEARCHIN' TIME—Trammps (Atlantic)—Anchor
49	50	SIDE SHOW—*Chanter Sisters (Polydor)—Cookaway/Cauliflower (Roger Cook/Greg Jackman)
50	—	IT'S TEMPTATION—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Grade/P. Lynton)

## BRITAIN

(Courtesy: Music Week)  
LPs

This Week	Last Week	LP
1	3	20 GOLDEN GREATS—The Beach Boys (EMI)
2	4	CHANGESONEBOWIE—David Bowie (RCA)
3	1	A NIGHT ON THE TOWN—Rod Stewart (Riva)
4	2	GREATEST HITS—Abba (Epic)
5	6	FOREVER & EVER—Demis Roussos (Philips)
6	8	LAUGHTER AND TEARS—Neil Sedaka (Polydor)
7	14	PASSPORT—Nana Mouskouri (Philips)
8	7	HAPPY TO BE—Demis Roussos (Philips)
9	5	A KIND OF HUSH—Carpenters (A&M)
10	10	BEAUTIFUL NOISE—Neil Diamond (CBS)
11	—	OLIAS OF SUNHOLLOW—Jon Anderson (Atlantic)
12	11	WINGS AT THE SPEED OF SOUND (Parlophone)
13	9	LIVE IN LONDON—John Denver (RCA)
14	15	A LITTLE BIT MORE—Dr. Hook (Capitol)
15	21	COMBINE HARVESTER—Wurzels (One Up)
16	20	ROCK 'N ROLL MUSIC—Beatles (Parlophone)
17	13	JAIL BREAK—Thin Lizzy (Vertigo)
18	16	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
19	12	INSTRUMENTAL GOLD—Various Artists (Warwick)
20	17	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)
21	18	GREATEST HITS—Eagles (Asylum)
22	23	MUSIC OF AMERICA—Various Artists (Ronco)
23	25	DIANA ROSS (Tamil Motown)
24	24	BREAKAWAY—Gallagher & Lyle (A&M)
25	19	ONE MAN SHOW—Mike Harding (Philips)
26	35	A NIGHT AT THE OPERA—Queen (EMI)
27	32	I'M NEARLY FAMOUS—Cliff Richard (EMI)
28	—	ALICE COOPER GOES TO HELL (Warner Bros.)
29	22	KING COTTON—Fivepenny Piece (EMI)
30	30	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
31	—	15 BIG ONES—Beach Boys (Reprise)
32	42	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
33	—	HOW DARE YOU—10 C.C. (Mercury)
34	50	TUBULAR BELLS—Mike Oldfield (Virgin)
35	38	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
36	44	I ONLY HAVE EYES FOR YOU—Johnny Mathis (CBS)
37	28	RAINBOW RISING—Ritchie Blackmore (Polydor)
38	—	WIRED—Jeff Beck (CBS)
39	48	GREATEST HITS VOL. 1—Don Williams (ABC)
40	27	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)
41	33	SOUVENIRS—Demis Roussos (Philips)
42	26	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)
43	—	GREATEST HITS—Barry White (20th Century)
44	—	FOUR SYMBOLS—Led Zeppelin (Atlantic)
45	29	BLACK & BLUE—Rolling Stones (Rolling Stones)
46	40	SOME OF ME POEMS & SONGS—Pam Ayres (Galaxy)
47	43	BELLAMY BROS.—(Warner Bros.)
48	34	THE BEST OF JOHN DENVER (RCA)
49	—	THE BEATLES 1967-1970 (Parlophone)
50	45	DESIRE—Bob Dylan (CBS)

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
SINGLES

This Week	Last Week	SINGLE
1	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warner)—Global
2	—	EIN BETT IM KORNFELD—*Jurgen Drews (Warner)—Global
3	—	DIE KLEINE KNEIPE—*Peter Alexander (Ariola)—Vabo/Melodie der Welt
4	—	FERNANDO—Abba (Polydor)—Union/Oktave/SMV
5	—	GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell
6	—	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Hanseatic/Intersong
7	—	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye/Ariola)—Arends
8	—	GEORGIE—Pussycat (EMI Electrola)—Roba
9	—	RIVER LADY (A Little Goodbye)—Roger Whittaker (Aves)—Slezak
10	—	LIEDER DER NACHT—*Marianne Rosenberg (Philips)—Radio Tele/Intro LPs

This Week	Last Week	SINGLE
1	—	DAS VIERTE PROGRAMM—Otto (Ruessi Raecords/EMI)
2	—	THE BEST OF ABBA—(Polydor)
3	—	20 ORIGINAL TOP HITS—Various Artists (Polystar/DGG)
4	—	TROUBLE—Sailor (Epic)
5	—	WIM THOELKE PRAESENTIERT: DER GROSSE PREIS—Various Artists (Ariola)
6	—	20 NUMBER 1 HITS—Various Artists (Ariola)
7	—	GREATEST HITS—Simon & Garfunkel (CBS)
8	—	AMIGOS—Santana (CBS)
9	—	THE BEST OF ROGER WHITTAKER—(Aves/Metronome)
10	—	FIRST OF ALL—Pussycat (EMI)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
As Of 7/19/76  
SINGLES

This Week	Last Week	SINGLE
1	—	YOKOSUKA STORY—*Momoe Yamaguchi (CBS/Sony)—Tokyo
2	—	BEAUTIFUL SUNDAY—Daniel Boone (Disco)—Toshiba
3	—	AKAI HIGH-HEEL—*Hiromi Ohta (CBS/Sony)—Watanabe
4	—	WAKATTEKUDASAI—*Akira Inaba (Disco)—Yamaha
5	—	KIRAMEKI—*Goro Noguchi (Polydor)—Fuji, NP
6	—	YAMAGUCHI-SAN CHI NO TSUTOMU-KUN—*Kazuo Saito (Philips)—Zero
7	—	YAMAGUCHI-SAN CHI NO TSUTOMU-KUN—*Hiroshi Kawahashi (Columbia)—Zero
8	—	SOUL DRACULA—Hot Blood (Overseas)—Shinko
9	—	NATSUNI GOYOUJIN—*Junko Sakurada (Victor)—Sun
10	—	KOIBITO SHIKEN—*Chieko Matsumoto (Canyon)—NET, PMP
11	—	KITANO YADOKARA—*Harumi Miyako (Columbia)—Columbia
12	—	GANPEKI NO HABA—*Yuriko Futaba (Kingo)—Teichiku
13	—	JAGUAR—*Hideki Saijo (RCA)—Geiei
14	—	BEAUTIFUL SUNDAY—*Seiji Tanaka (Victor)—Toshiba
15	—	HARU URARA—*Masamitsu Tayama (Canyon)—Nichion
16	—	BONGAERI—*Masatoshi Nakamura (Columbia)—Kitty, NTV
17	—	WAKARE—*Akira Inaba (Disco)—Yamaha
18	—	KITA SAKABA—*Hiroshi Itsuki (Minoruphone)—Noguchi
19	—	SASAYAKA NA KONO JINSEI—*Kaze (Crown)—CMP
20	—	NATSUGA KITA—*Candies (CBS/Sony)—Watanabe

## ITALY

(Courtesy Germano Ruscitto)  
As Of 7/13/76  
SINGLES

This Week	Last Week	SINGLE
1	—	AMIGOS—Santana (CBS—MM)
2	—	DESIRE—Bob Dylan (CBS—MM)
3	—	LA BATTERIA, IL CONTRABBASSO—Lucio Battisti (Numero Uno—RCA)
3	—	A LOVE TRILOGY—Donna Summer (Durium)
5	—	BUFFALO BILL—Francesco De Gregori (RCA)
6	—	LA TORRE DI BABEL—Eduardo Bennato (Ricordi)
7	—	GAROFANO ROSSO—Banco Mutuo Soccorso (Ricordi)
7	—	ARIA PULITA—Luciano Rossi (Ariston)
7	—	SILVER CONVENTION—Silver Convention (Durium)
10	—	LET THE MUSIC PLAY—Barry White (Phonogram)
11	—	BLACK AND BLUE—Rolling Stones (Rolling Stones)
12	—	WISH YOU WERE HERE—Pink Floyd (Harvest—EMI)
13	—	PRESENCE—Led Zeppelin (Swan Song—MM)
14	—	LE MASCHERE INFUOCATE—Alunni Del Sole (P.A.—Ricordi)
15	—	XXIA RACCOLTA—Fausto Papetti (Durium)

## SPAIN

(Courtesy of "El Gran Musical")  
\*Denotes local origin  
As Of 7/11/76  
SINGLES

This Week	Last Week	SINGLE
1	—	ECHAME A MI LA CULPA—*Albert Hammond (CBS)—(Southern)
2	—	EL JARDIN PROHIBIDO—Sandro Giacobbe (CBS)—(Sugar)
3	—	TU TE VAS—*Ramon Riva (EMI)—(Bretagne)
4	—	SABADO POR LA TARDE—Claudio Baglioni (RCA)—(RCA)
5	—	HURRICANE—Bob Dylan (CBS)—(April Music)
6	—	LA RAMONA—*Fernando Esteso (Discophon)
7	—	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Belter)—(Armonico-Clipper's)
8	—	VIVA AMERICA—Banzai (Zafiro)—(Montserrat)
9	—	FLY, ROBIN, FLY—Silver Convention (Belter)
10	—	AMORE GRANDE, AMORE LIBERO—II Guardiano di Faro (RCA)—(RCA) LPs

This Week	Last Week	SINGLE
1	—	DESIRE—Bob Dylan (CBS)
2	—	BARCELONA, GENER DE 1.976—*Lluís Llach (Movieplay)
3	—	BLACK & BLUE—Rolling Stones (Hispavox)
4	—	HORSES—Patti Smith (EMI)
5	—	AMIGOS—Santana (CBS)
6	—	EL RECITAL DE MADRID—*Raimon (Movieplay)
7	—	TOO OLD TO ROCK'N ROLL TOO YOUNG TO DIE—Jethro Tull (Ariola)
8	—	FLY, ROBIN, FLY—Silver Convention (Belter)
9	—	CADENAS—*Jarcho (Zafiro)
10	—	WISH YOU WERE HERE—Pink Floyd (EMI)

## AUSTRALIA

(Courtesy Radio 2SM)  
\*Denotes local origin  
As Of 7/16/76  
SINGLES

This Week	Last Week	SINGLE
1	—	HOWZAT—*Sherbert (Infinity)—(Razze)
2	—	FERNANDO—Abba (RCA)—(Mogull)
3	—	WE DO IT—R. & J. Stone (RCA)—(Rondor)
4	—	S-S-SINGLE—Fox (GTO)—(Festival)
5	—	HAPPY DAYS—*Silver Stud (Philips)—(Chappell); Pratt & McClain (Reprise)—(Chappell)
6	—	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—(Albert)
7	—	ONLY SIXTEEN—Dr. Hook (Capitol)—(Essex)
8	—	ROCK ME—Abba (RCA)—(Mogull)
9	—	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (A&M)—(Castle)
10	—	CRAZY—*Ted Mulry Gang (Alb)—(Albert)
11	—	ROCK AND ROLL LOVE LETTER—Bay City Rollers (Arista)—(Palace)
12	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—(Control)
13	—	NEVER GONNA FALL IN LOVE AGAIN—Mark Holden (EMI)—(C.A.M.)
14	—	GOTTA BE THE ONE—Maxine Nightingale (Unit K)—(United Artists)
15	—	JAILBREAK—*Ac/Dc (Alb)—(Albert)
16	—	MOVIESTAR—Harpo (EMI)
17	—	HASTA MANANA—*Judy Stone (Polydor)—(Mogull); Abba (RCA)—(Mogull)
18	—	ON THE PROWL—*O'J 55 (Mushroom)—(Mushroom)
19	—	I HATE THE MUSIC—*John Paul Young (Alb)—(Albert)
20	—	WELCOME BACK—John Sebastian (Reprise)—(Control)

## MEXICO

(Courtesy Radio Mil)  
As Of 7/3/76

This Week	Last Week	SINGLE
1	—	NOMAS CONTIGO—Mario Quintero (Orfeon)
2	—	JAMAS—Camilo Sesto (Ariola)
3	—	A MI GUITARRA—Juan Gabriel (RCA)
4	—	CARMENZA—Emir Boscan y Los Tomasinos (RCA)
5	—	CARNAVALITO—Roberto Carlos (CBS)
6	—	GET UP AND BOOGIE—Silver Convention (RCA)
7	—	LADY Bump—Penny McLean (Atco)
8	—	DESAPACITO—Los Angeles Negros (Capitol)
9	—	ADAM'S HOTEL—Deodato (Musart)
10	—	RECUERDOS DE UNA NOCHE—Los Pasteles Verdes (Gas)
11	—	FALSO AMOR—Los Bukis (Melody)
12	—	MORE MORE MORE—Andrea True Connection (Buddah)
13	—	DOLANNES MELODIE—Jean Claude Borely (Gamma)
14	—	17 ANOS—Juan Gabriel y Maria Victoria (RCA)
15	—	NUNCA MAS PODRE OLVIDARTE—Los 4 Soles (Capitol)

## SWEDEN

(Courtesy of GLF)  
\*Denotes local origin  
As Of 7/8/76  
SINGLES

This Week	Last Week	SINGLE
1	—	BARETTA'S THEME—Sammy Davis Jr. (Philips)

This Week	Last Week	SINGLE
2	—	MOVIESTAR—*Harpo (EMI)
3	—	I LOVE TO LOVE—Tina Charles (CBS)
4	—	FERNANDO—*Abba (Polar)
5	—	LADY BUMP—Penny McLean (Ariola)
6	—	DET SA BARA KLICK—*Karlstad-Orjans (Tyfoon)
7	—	LOVE HURTS—Nazareth (Vertigo)
8	—	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye)
9	—	TONIGHT'S THE NIGHT—Rod Stewart (Warner Bros.)
10	—	1 2 3-Fire—Penny McLean (Ariola) LPs

## DENMARK

(Courtesy Danmarks Radio)  
As Of 7/11/76

This Week	Last Week	SINGLE
1	—	GASOLIN' LIVE SADAN (LP)—Gasolin'
2	—	GREATEST HITS (LP)—Abba
3	—	HVA' GOR VI NU LILLE DU—Gasolin'
4	—	AIN'T THAT JUST THE WAY—Barbi Benton
5	—	LOVE HURTS—Nazareth
6	—	FOR FULT MUSIK 2 (LP)—Lollipop
7	—	A LITTLE BIT MORE (LP)—Dr. Hook
8	—	LET YOUR LOVE FLOW—Bellamy Brothers
9	—	ROCK'N ROLL MUSIC (LP)—The Beatles
10	—	FERNANDO—Abba
11	—	MISSISSIPPI—Pussycat
12	—	JAILHOUSE ROCK—Randy Rodgers
13	—	COME ALONG TO BARBADOS—M.K.T.
14	—	FIRST OF ALL (LP)—Pussycat
15	—	I'M NEARLY FAMOUS (LP)—Cliff Richard
16	—	GAS 5 (LP)—Gasolin'
17	—	A NIGHT ON THE TOWN (LP)—Rod Stewart
18	—	LET YOUR LOVE FLOW (And Others)—Bellamy Brothers
19	—	CHRISTIANIA (LP)—Savage Rose
20	—	DEVIL WOMAN—Cliff Richard

## SWITZERLAND

(Courtesy Musikmarkt)  
SINGLES

This Week	Last Week	SINGLE
1	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warner/Musikvertrieb)—Global
2	—	DIE KLEINE KNEIPE—Peter Alexander (Ariola/Musikvertrieb)—Musikvertrieb
3	—	FERNANDO—Abba (Polydor)—Schacht
4	—	GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell
5	—	GEORGIE—Pussycat (EMI)—Roba
6	—	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye/Metronome)—Hazyville
7	—	ROCKY—Frank Farian (Hansa/Musikvertrieb)—Edition Coda
8	—	MISSISSIPPI—Pussycat (EMI)—Roba
9	—	MUSIC—John Miles (Decca/Telefunken)—Melodie der Welt
10	—	DOLCE AMORE MIO—I Santo California (Ariola/Musikvertrieb)—Sugar

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/31/76

Number of LPs reviewed this week **39** Last week **43**



**DAVID T. WALKER—On Love, Ode SP77035 (A&M).** Compared with earlier David T. releases, this has a much less over-hot mix and a generally warm, mellow feel that works far better with the studio guitar star's liquid style than prior attempts to cross him pop. Clearly, the strategy is to now establish Walker as a major soul-jazz instrumentalist along the lines of the Blue Note/CTI stables. Walker is a natural for this market and his playing and arrangements are beautiful throughout. Could be a major romantic-mood instrumental LP along the lines of the recent Lee Oskar success.

**Best cuts:** "On Love," "Lovin' You," "I Wish You Love."  
**Dealers:** If George Benson can have a No. 1 LP this year, why not David T. Walker?



**JESSI COLTER—Diamond In The Rough, Capitol ST-11543.** Recorded in Hollywood, this LP expands Colter's horizons dramatically from country towards pop. Consistent and powerful singing combines with laidback production from Ken Mansfield and Waylon Jennings for a soulful, moody album that sometimes almost leans toward jazz. The 7:14 title song—with Colter's soft vocalizing and jazz/blues-oriented piano—exemplifies the album's feel and new direction. Brilliant pacing of material allows the strong-yet-drowsy

opening number to be followed by a spirited version of Lennon/McCartney's "Get Back." Colter has the ability to become a major pop star, as well as country. This launches her powerfully toward that goal. Excellent, tight musicianship with solid contributions from Jennings and Don Robertson who is becoming an important part in the recording career of both Jennings and his wife Colter. A talented writer, Colter's renditions of four of her own songs are among the highlights.

**Best cuts:** "Diamond In The Rough," "Would You Leave Now," "Oh Will (Who Made It Rain Last Night)," "You Hung The Moon (Didn't You Waylon?)"

**Dealers:** Best LP yet for Colter should sell in both pop and country bins.

**MEL TILLIS—The Best Of Mel Tillis, MGM MG-1-5021.** Tillis has had some big hits over the past six years and many of them are included in these 12 best-of songs. A wide selection performed with conviction by Tillis who has a consistent chart base. Though known almost as much for his onstage comedy as his singing, Tillis has fared best with these straight country ballads and the predominant theme of the joys and sorrows that love can bring. Steel, fiddles and heavy bass accompany Tillis in this impressive mini-catalog of his recent recording career. Includes his outstanding performance on "Best Way I Know How."

**Best cuts:** "Sawmill," "Neon Rose," "Best Way I Know How," "Heaven Everyday," "Midnight, Me And The Blues," "Commercial Affection."

**Dealers:** Tillis' loyal following will make this a hot product.

**ASLEEP AT THE WHEEL—Wheelin' And Dealin', Capitol ST-11546.** Texas boogie with tons of bass, piano and fiddle and a style of singing that harks back to the days of Tex Williams and Phil Harris. Similar to the group's repertoire onstage, the songs range from new numbers such as "The Trouble With Lovin' Today" to the evergreen "Route 66." The 10-member group provides an effective balance with ballads and up-tempo swing songs. Always popular in-person, group's album

carries the verve and energy symbolic of itself. "Cajun Stripper" by Rusty and Doug Kershaw yields a unique change of pace with its Cajun French lyrics. Tommy Allsup's producing keeps the tracks simple and uncluttered. Allsup produced the last Bob Wills LP—and the Wills influence graces this record from the first band to last.

**Best cuts:** "Route 66," "Blues For Dixie," "Cajun Stripper," "We've Gone As Far As We Can Go."

**Dealers:** Group continues to increase following with successful touring.



**MOSTLY MOZART, Vol II—Alicia de Larrocha, piano, London CS 7008.** The lady can do no wrong. Keyboard enthusiasts admire and love her, and they have yet to be disappointed. Her first "Mostly Mozart" LP, some two years ago, charted quickly, and this too will follow what is becoming a well-worn Larrocha trail. Beautiful, rhythmically impressive performances of Mozart's Sonatas, K.311 and K.330, and the D Minor Fantasy, as well as Haydn's Andante & Variations in F Minor.

**Dealers:** Much current publicity is breaking on the Spanish artist to gild the commercial lily.



**GERRY MULLIGAN MEETS ENRICO INTRA, Pausa PR-7010.** It's refreshing to hear some new Mulligan. He's been living in

Italy for the past two years and this matching with virtuoso pianist Intra makes for some exciting, intense music. Disk was cut last year in Milan with a quintet which knows how to generate energy. Mulligan's mellow baritone is contrasted with some soprano sax work. Guitar runs and drum patterns indicate the Italian sidemen have been listening to what key crossover U.S. jazz players are doing. The tailend of "Nuova Civiltà" sounds like jazz/rock fusion work and for Mulligan this is a new experience. This is an impressive work from the U.S. arm of this Italian label. The ballad interplay on "Fertile Land" is a nice contrast to the energy numbers.

**Best cuts:** "Fertile Land," "Rio One" (a swift bossa nova).  
**Dealers:** LP needs in-store play since Intra's name will not help sell the music.



**MEISBURG & WALTERS—Just Like A Recurring Dream, Parchment PR-041976.** A superior effort from this duo that has a splendid sound. For lack of better comparisons, this group compares with Seals & Crofts and John Denver, with a blend of folk and country. This label may be small but it spared no expense in the production of this LP. Using the best session men in Nashville, it has turned out one of the hidden LPs of the year. Hopefully, some major label will take a listen and pick up on the distribution rights.

**Best cuts:** "Jezebel," "Love Like A River Runs," "Misty Moonlight Fading," "Hey That's No Way To Say Goodbye," "Raintree County," "Graduation Day," "Will The Circle Be Unbroken."

**Dealers:** In-store play will do wonders.

## Billboard's Recommended LPs

### pop

**BONNIE BRAMLETT—Lady's Choice, Capricorn CP169 (Warner Bros.).** Undoubtedly the best and highest quality album Bonnie has come up with since embarking on Delaney & Bonnie as a soloist. The package is chock-full of patented Southern rock Capricorn smooth funk, with lots of guest backup vocal shots by heavies like Dobie Gray and Gregg Allman. Perfect upbeat FM album cut fare. **Best cuts:** "Never Gonna Give You Up," "Two Steps From The Blues," "Forever Young."

**FLIGHT—Incredible Journey, Capitol ST-11536.** Another interplanetary sci-fi motif album from a multi-instrumental jazz-rock quintet. It is a lot stronger in the jazz department than in its vapid lyrics and singing. Fortunately for Flight in its second album, there remains a solid minority audience for this kind of exploratory music, even when not performed at the peak of its possibilities. **Best cuts:** "1929," "First Impression," "2003."

**JIM BURROUGHS—Songs Of Rebellion, Audio Fidelity AFSD 6278.** This is one of the few bicentennial albums that should get airplay, because it has some fine traditional folk songs with contemporary backing by Eric Weisberg & Deliverance. The songs included are stories of the American Revolution. **Best cuts:** "Fish And Tea," "Battle Of Bunker Hill," "Riflemen Of Bennington," "Surrender of Cornwallis."

### soul

**RICKIE BOGER—Slow Down, Baby, Muse MR 5084.** This is the first r&b LP from this label and it features a good female vocalist, who receives excellent production in the hands of jazzman Howard Johnson. On some of the cuts, there's a goodly share of production and several of the tunes could catch on. Her voice defies categorization. **Best cuts:** "In A Little While," "I Won't See Yesterday," "Slow Down Baby," "To Be Needed," "Baby Won't You Stay."

### jazz

**THAD JONES/MEL LEWIS & MANUEL DE SICA AND THE JAZZ ORCHESTRA, Pausa PR-7012.** Cut in Europe, these two-to-three-year-old tracks contain much which is fresh but which lack's distinction, the main problem with this band. De Sica's charts for these suites allow the band of New York stellar sidemen ample room for swinging in healthy fashion. **Best cuts:** "Sing" from the "First Jazz Suite" and "Little Pixie."

**GREAT BLUESMEN AT NEWPORT—Various Artists, Vanguard VSD-77/78.** This twofers is a collection of the best cuts from the various Newport blues LPs released in the sixties. Artists represented include John Lee Hooker, Mississippi Fred McDowell, Rev. Gary Davis, Lightnin' Hopkins, Son House, Skip James, Mississippi John Hurt and Sonny Terry and Brownie McGhee. Three of the tunes are unreleased. **Best cuts:** Every cut worth listening, since many are classics reproduced by rock bands.

**WOODY SHAW—Love Dance, Muse MR 5074.** The reputation of this trumpeter is spreading quickly and his work on this LP should do nothing to slow it down. He shows a great taste on

his instrument and pulls off some fine musical maneuvers. Joining him are some fine players like Billy Harper, Joe Bonner, Cecil McBee and Rene McLean. Cover photo is an eye-catcher and won't hurt sales. **Best cuts:** "Love Dance," "Obsequious," "Soulfully I Love You."

**CECIL PAYNE—Bird Gets The Worm, Muse MR 5061.** Payne pursues the music of Charlie Parker (his former boss) with so much feeling that he breeds new meaning into the music via his baritone saxophone work and the piano stylings of former Parker sideman, Duke Jordan. Both of these men soar into the music continually, with the aid of trumpeter Tom Harrell and a strong rhythm section composed of Buster Williams and Al Foster. **Best cuts:** "Ko Ko," "Constellation," "Bird Gets The Worm," "Ninny Melina."

**GARY BURTON QUINTET—Dreams So Real, ECM-1-1072.** Another fine effort from this group led by vibes great Burton. This LP features the music of Carla Bley and Burton has always been a great interpreter of her music. For the most part, neither of his guitarists solo, but their accompanying work is felt. **Best cuts:** "Dreams So Real," "Ictus/Syndrome/Wrong Way Donkey," "Vox Humana," "Intermission Music."

**ROLAND PRINCE—Color Visions, Vanguard VSD-79371.** This excellent guitarist is a veteran of many recording and live dates with people like Elvin Jones, Stanley Turrentine and Jack McDuff. His style is sometimes very close to George Benson and his tone is excellent. On this record he is joined by jazz superstars like Frank Foster, Kenny Barron, Randy Brecker, Buster Williams and Joe Farrell. Jazz and FM stations should enjoy this record, especially one of its cuts that features Prince's guitar playing alongside a steel drum. **Best cuts:** "Samba De Unity," "Iron Band Dance," "Giant Steps," "Eddie A."

**PAT METHENY—Bright Size Life, ECM-1-1073.** This 21-year-old jazz guitarist displays strong playing. Joined by bassist Jaco Pastorius (of Weather Report) and drummer Bob Moses (Metheny's cohort in the Gary Burton Quintet), Metheny swings and sways through a cross-section of uptempo and "high-key slow" songs. One of his strengths is his ability to perform on both electric 6- and 12-string guitars. Overall, this is a fine effort with an omen of even greater promise for the future. **Best cuts:** "Bright Size Life," "Missouri Uncompromised," "Uniquity Road," "Omaha Celebration," "Round Trip/Broadway Blues."

**NEW ORLEANS JAZZ BRUNCH—Alvin Alcorn Trio, Sandcastle SCR 1030.** LP features a trumpet, string bass and acoustic guitar performing a number of excellent tunes. The trio sound is given a special edge with the soloing of the group members. **Best cuts:** "Jazz Brunch Blues," "Don't Blame Me," "Blue Lou," "Stardust."

### classical

**HANDEL: WATER MUSIC SUITE; ROYAL FIREWORKS—Minnesota Orchestra (Skrowaczewski), Turnabout QTV 34632.** Dealers with patrons who respect natural, un gimmicked orchestral sound can recommend this disk without hesitation. One may first be enamored of the engineering, but these blandishments are quickly reinforced by an appreciation of the musical values. Skrowaczewski shapes infectious performances, the orchestral balances are his own, and every-

thing comes through with clarity despite a concert hall ambience.

**LISZT: SONATA IN B MINOR; BEETHOVEN: SONATA NO. 23 APPASSIONATA—Lazar Berman, piano, Saga 5430.** Record was first issued in England more than 15 years ago, before, it might be said, Berman had the Berman reputation. But the magnificent pianism is there to relish and the sound is more than acceptable, even fuller than some processed here on more recent Russian Berman tapes. If exposed, this will sell well. And it will provide an interesting comparison with a new

"Appassionata" by the artist to be released in the fall by Columbia.

**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: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.**

## Close-Up

**AL JARREAU—Glow, Reprise MS-2248 (Warner Bros.)**

Not very often someone distinctively unique emerges in the world of music. Al Jarreau is one of those persons with such a natural gift. Once you have seen him in person and been caught up in the excitement of his art, he is hard to dismiss.

Part of his excitement is his theatrical ability onstage, his total energetic performance, moving with the grace of a deer, stomping with the frenzied animation of a cougar, turning his body into a musical instrument while his tenor voice caresses and attacks lyrics.

He is many instruments rolled into one onstage and his ability to recreate the sounds of instruments—from flutes to saxophones to cellos to conga drums—all adds a vital element to his performance.

His first LP for Reprise several months ago received good airplay among jazz stations and he has been criss-crossing the globe on bills with established attractions gaining additional in-person exposure.

As I've said, once you've seen him, he's got you. Just his ability to scat sing in a blazing fashion, infusing this vocal device into his songs, is a sure-fire magnetic lure.

So what happens to a singer who is truly unorthodox and unique and who is so distinctively different? He makes people feel super and happy in person. On disks, broadcasters generally avoid his music because it doesn't fit their formats or they think he's too avant-garde for their listeners.

So Jarreau's first LP didn't break through in any spectacular fashion, but he's been building a strong legion of devotees for his club gigs.

This second LP, produced by the team of Al Schmitt (who did the first LP) and Tommy LiPuma shifts Jarreau's direction to the right in an attempt to make it more commercial. Five of the nine tunes are by other writers and the emphasis in this area is on familiar tunes. There are no excursions into imitating instruments—which is one of his most devastating abilities.

So what emerges? A display of vocal ingenuity in that Jarreau dispenses portions of his fired-up voice in giving new life to "Fire And Rain" by James Taylor; "Someone's Watching You" by Sly Stone and "Rainbow In Your Eyes" by Leon Russell.

The small group settings with punchy drum work by Joe Corro leading the rhythm section are never in Al's way. His voice remains the lead instrument, hopscotching from one note to the next.

"Rainbow In Your Eyes," the medium tempo opener, has some brief girls' voices behind him and a disco cymbal beat during interludes. "Your Song" is done slowly with soft humming leading into the lyrics.

"Agua De Beber," the familiar bossa nova work, is perfect for Al's guttural racetrack speed. He gets into some scating which blends perfectly with the Portuguese lyrics.

"Hold On Me" is the first of four

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## General News

### Fete Sales, Promo Folk

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Epic/Associated Labels regional promotion marketing manager. Midwest region: Russell Timmons, special markets regional promotion marketing manager, Southwest region: Bob Feineigle, Columbia local branch manager, Cincinnati: Julia Godsey, Epic/Associated local promotion manager, Cincinnati: and Eddie Sims, special markets local r&b promotion manager, Los Angeles.

The CBS Records distributor of the year was the Los Angeles branch. The Cleveland branch won the Columbia branch of the year award, while on the Epic/Associated Labels side the Washington branch took top honors.

The Atlanta branch went home with the P.R. branch award. Dave Remidi, Chicago local promotion manager (Columbia), Chuck Schwartz, Epic/Associated Labels local promotion manager (Cleveland)

and Charles Knox, special markets local promotion manager (Chicago), all walked home with individual p.r. man-of-the-year awards.

The promotion team award went to the Philadelphia branch. The Houston branch took the singles records award.

The "killer of the year" award for creativity, industry and excellence in field promotion went to Robert Smith, local promotion manager, Seattle. And, the second annual Stan Snyder award "for professionalism, dedication and love for this crazy business" went to Gordon Anderson, director, sales/artist development, CBS Records.

In addition, several members of the CBS engineering staff were honored for their contributions on certain successful albums. Given gold disks in recognition of their work were Jack Ashkinazy, Russ Payne, Don Meehan, Stan Kalina, Stan Tonkel and Ray Moore.

### 6 Tuners In Co-Op Writing Alliance

LOS ANGELES—A collective concept in music publishing is underway here with the emergence of Special Songs, a publishing cooperative.

Special Songs is an alliance of artist/writers from the management firms of Norman Epstein Management and Allen Shapiro Management.

All business costs such as rent, salaries, tapes, etc., are equally divided among the six member/writers. However, each writer retains 100% of the publishing rights to his own material and derives all royalties.

The six writers that currently comprise the firm are Andrew Gold, Marie Cain, Kenny Edwards, Jesse Roe, Karla Bonoff and Fred Bliffert.

Says Jack Shanfeld, director of management: "We hope to make our artists successful writers as well as performers."

A number of top name artists have already recorded or are in the process of recording many of the tunes penned by the firm's members.

Linda Ronstadt has recorded three songs by Karla Bonoff that will appear on her forthcoming album. Titles include "Lose Again," "If He's Ever Near" and "Someone To Lay Down Beside Me." Also on the LP will be a song co-written with Andrew Gold entitled "Try Me Again" and a tune written by Edwards entitled "Losiento."

Gold's "Love Hurts" will be recorded by Judy Collins and "Something New" by Barbi Benton. Helen Reddy and Cher will record Marie Cain's "Hold Me In Your Dreams Tonight" while Gloria Gaynor and Roslyn Kind are doing her "Prettiest Face I've Ever Seen."

### Seminar On the Black Consumer

LOS ANGELES—The black consumer, his importance and how to reach him was the topic of discussion at a special markets panel seminar at the CBS convention here.

The panel, chaired by LeBaron Taylor, vice president, special markets, CBS, featured such black consumer specialists as D. Parke Gibson, president, Gibson & Assoc., New York-based consulting firm, Tom Tipton, president, Vanguard Advertising, Minneapolis, and Dr. Thaddeus Spratlen, professor of marketing, school of business administration, Univ. of Washington, in Seattle.

"It is extremely important that the entire CBS family of music gains a better insight into blacks and how they can be reached as consumers," said Taylor of the seminar's purpose.

### 5 Shows On Tap

• Continued from page 14

On Thursday evening, Southside Johnny and the Asbury Jukes, the Charlie Daniels Band, Journey and Johnnie Taylor performed.

Friday evening's bill featured the Jacksons, Dave Mason and the group Starcastle.

Those attending the convention's closing night banquet were entertained by Neil Diamond and Lou Rawls.



**MICHEL'S MEDAL**—Michel Legrand accepts a silver medal from French Consul Pierre-Louis Bezar for his efforts to increase understanding between France and the U.S. during the bicentennial year. Presentation is in Las Vegas, with two Parisian dancers from the Casino De Paris show adding a continental touch to the event. Legrand was appearing at the Sahara on the bill with Tony Bennett.

### RANDALL IN PALM SPRINGS To Syndicate a Desert TV Show

LOS ANGELES—Palm Springs, its show business residents and environs, will be the subject of a half-hour television series being videotaped there starring singer Frankie Randall.

Program, being taped at KMIR-TV studios (the NBC affiliate in the desert community) is scheduled for airing at home Saturday evenings at 11 p.m. beginning in mid-August.

Franklen Productions, owned by Randall and manager Lennie Poncher, plans offering the chat/variety show for syndication. Twenty-six half-hour shows will be taped. Poncher says.

Randall, presently appearing at the Riviera Hotel six nights a week, plus doing three radio remotes from the hotel's lounge on KCMJ (CBS affiliate), will have guests on the tv show and also do remotes from sites around the city.

He and his six-piece band will prerecord all the music for the tv show at a 16-track recording studio in Palm Springs.

The Saturday night show will be called "Frankie Randall: P.S. I Love You." "The rationale behind offering the show for syndication," explains Poncher, "is the feeling that Palm Springs is a place everybody talks about but not everybody gets to see."

Randall, who moved to the desert from Las Vegas last year, is the first major name to work regularly there since the Chi Chi club closed many years ago. That club was used by major stars to work in their Las Vegas acts.

The Riviera, a 500-room hotel and key convention facility, has Randall in its celebrity lounge which seats 150 with another 300 in its adjacent dining room.

During the radio remote, 8:30-9 p.m. Thursday, Friday and Saturdays, Randall and his sextet do contemporary music. The former RCA vocalist also invites guests up from the audience. Frank Sinatra, attending a charity show at the hotel, came into the lounge with a group of 30 persons and was invited by Randall to sing "Leroy Brown" which Sinatra did, according to Poncher.

Personalities who have been on the radio show include Don Adams and Jilly Rizzo, a long-time Sinatra associate.

### Distrib For Philo

NEW YORK—Philo Records will be distributed in the Pacific Northwest area by ABC Records and Tape Sales in Seattle. Handling promotion for ABC is Dan Flynn.

JULY 31, 1976, BILLBOARD

### New Companies

Music Management International, a new talent booking agency, formed in Los Angeles by Paul Smith and Bill McPherson.

Musical Illusions Publishing Co. and Theta Records launched in Los Angeles by Terry Van Zerr, Paul Klopper and Jerry Levine. First release is "Pet Rock" by Michael Andrews to be distributed by IRDA in Nashville.

David Libert Agency, a booking firm, formed in Los Angeles by Dave Libert, former member of the Happenings.

Derby Attractions, a new management firm, formed in Boston by Richard Goldstein. First signings are singer Molly Malone and folk-jazz comic Lenny Hat.

The Howard Bloom Organization, a public relations firm, formed in New York by veteran publicist Howard Bloom. Initial clients include ZZ Top, Renaissance, Stephanie Mills, Dr. Buzzard's Original Savannah Band and International

### Mary Kay Place Signed To Label

LOS ANGELES—Mary Kay Place, well known to television viewers as country singer Loretta Haggars of the "Mary Hartman, Mary Hartman" show, is now on the Columbia label—you guessed it, as a country singer.

From here on out, Place won't be checking the Billboard country chart only in her role of Loretta Haggars. She will be looking for the same titles in real life too, as a number of the songs she wrote for the tv show, "Baby Boy" and "Vitamin E," among others, will be on her debut album, produced by Brian Ahern.

### Intl Vitality

• Continued from page 14

Janis Ian, Labelle, Bruce Springsteen and the Manhattans, among others, were likewise praised for their talents.

Asher opined that the international division would be providing the domestic labels a greater number of acts and product to market in the U.S. in the future.

Music Productions' Riviera '76 jazz/rock festival.

Entertainment Productions, Promotions and Consultants Co. launched in Anaheim by concert promoter Randy Hall. The firm will handle all types of services for concerts and touring groups.

Kieffe/Jaffee, a new firm in the audio accessories field, formed in Los Angeles by Lawrence Jaffe and Townsend Kieffer.

T-E-A-I Recording Industries is a new record company formed in Detroit. First release is "The More I Get To Know You" by The Five Special.

### 26 Artists In a Second 'Pre-Pack'

LOS ANGELES—Release of a second country music "pre-pack" from CBS is on tap.

Scheduled to ship shortly, the "pre-pack" includes 60 albums and spotlights 26 different artists from the CBS country music roster. The first "pre-pack" release has already resulted in the sale of over one million LPs, according to Tony Martell, vice president of marketing, CBS Records, Nashville.

Martell adds that CBS has doubled its forecast for the first six months of 1976 in country music sales.

Chairing a country music session of the label's convention, Martell also talked about CBS' strong comeback in the country field, noting that the label had six No. 1 singles on the charts in the past six months.

### Multi-Media

• Continued from page 14

Mother's Finest, Odia Coates and Bennie Kolos (also on Full Moon/Epic).

Product from associated labels (Philadelphia International, Virgin, Blue Sky, Kirshner, Caribou, TSOP and Soundstage) came from such artists as the O'Jays, Bunny Sigler, Archie Bell and the Drells, Supercharge, Dan Hartman, Kansas, James Vincent and Eddie Russ.

All LP titles are slated to ship within the next 90 days.

A number of album releases from the Columbia's Masterworks label were also previewed (see separate story in Classical Section).

### Executive Turntable

• Continued from page 4

tributing Associates. **Hank Levin**, president and his partner, **Mike Shepherd**, will be alternating between the Nashville and L.A. locations. . . . **Stuart Allen** has left the Aladdin Hotel's Theater for the Performing Arts in Las Vegas as executive producer. He helped get the concert facility off the ground July 2. . . . **Lenny Martin**, recently resigned as Sahara Hotel chain entertainment vice president, joins the Aladdin as associate director for the theater, sharing the title with **Mitch DeWood** who is also the Aladdin Hotel's entertainment director and **Gerald Graham**, another theater executive.

**Richard Birnbaum** joins Pickwick International in the newly created post of project manager, special markets, from national accounts sales manager for International Playtex. . . . **Paul Hayes** named president, and **Darryl Zilke** general manager of Cassette Technology, which recently acquired the tape duplicating assets of Magtec (see story in Tape/Audio/Video). Hayes also is general manager of subsidiary American Sound, and Zilke was general manager of the Superscope tape duplicating division. . . . **Joe Guastella** promoted at Bestway Products to director of operations/custom services, from packaging department director. . . . **George Boardman** has been named corporate product news manager at Ampex, Redwood City, Calif. . . . **Clyde "Bud" Coffman** is promoted to national service manager at Superscope, after two years of handling the national service program for Superscope Canada.

**Loren Safer** and **Randy Brown** both join the new CBS Coast label. Safer will be vice president for a&r. He was formerly director of West Coast artist acquisitions, Columbia Records a&r. Brown will be national promotion director. He was formerly CBS branch manager in Denver.

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/31/76

Number of singles reviewed  
this week **119** Last week **35**

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**MARVIN GAYE—After The Dance (3:28)**; producer: Leon Ware; writers: M. Gaye-L. Ware; publisher: Jobete, ASCAP. Tamla 54273 (Motown). This fine, slinky love ballad has been getting so much airplay as an album cut that it is practically a major hit before release. Gaye is at his slinky, sinuous best in his sensuous ode to the joys of physical love. The production is as totally impeccable as we expect from this artist-creator.

**HELEN REDDY—I Can't Hear You No More (2:49)**; producer: Joe Wissert; writers: C. King-G. Goffin; publisher: Screen Gems-Columbia, BMI. Capitol 4312. A clever national break-in via an advance weekend release to RKO radio outlets hallmarks the energetic campaign for the first Reddy release in some months and one of this singer's finest efforts. She gets all the nuances of meaning and all the energy from an early Carole King song that will at last be getting its turn in the spotlight.

**AMERICA—Amber Cascades (2:50)**; producer: George Martin; writer: Dewey Bunnell; publisher: WB, ASCAP. Warner Bros. 8238. Among the most consistent hitmakers of recent years, America comes up with a second pleasing cut from its current "Hideaway" LP. The blend of softly pretty harmonies and mysterious mystical lyrics is what America's fans love most from this trio.

## recommended

**PETE WINGFIELD—Scratchy 45's (3:37)**; producers: Peter Wingfield and Barry Hammond; writer: Peter Wingfield; publishers: Ackee/Uncle Doris, ASCAP. Island 065.

**RHYTHM HERITAGE—Disco-Fied (3:07)**; producers: Steve Barri and Michael Omartian; writers: Michael Omartian/Michael Price; publishers: American Broadcasting/Hollantheus, ASCAP. ABC 12205.

**THE DON HARRISON BAND—Rock 'N' Roll Records (2:40)**; producer: The Don Harrison Band; writer: D. Harrison; publisher: Pee Wee Valley, ASCAP. Atlantic 3348.

**TANYA TUCKER—Here's Some Love (2:59)**; producer: Jerry Crutchfield; writers: Richard Mainegra-Jack Roberts; publisher: Screen Gems-Columbia, BMI. MCA 40598.

**CONSUMER RAPPORT—Everybody Join Hands (3:28)**; producer: Stephen Y. Schaeffer; writers: Phil Wainman & John Goodison; publishers: Dejamus & Utopia, ASCAP. Wing & A Prayer 102 (Atlantic).

**THE J. GEILS BAND—(Ain't Nothin' But A) Houseparty (3:16)**; producers: Allan Blazek, Bill Szymczyk; writers: Del Sharh & Joseph Thomas; publisher: Dandelion, BMI. Atlantic 3350.

**HUB—Where There's Smoke, There's Fire (2:55)**; producer: Hub; writer: Tom Baird; publishers: 20th Century/Noon Meadow, ASCAP. Capitol 4310.

**EVIE SANDS—The Way You Do The Things You Do (3:16)**; producers: Dennis Lambert & Brian Potter; writers: William Robinson & Bobby Rogers; publisher: Jobete, ASCAP. Haven 806 (Arista).

**THE DIRT BAND—Cosmic Cowboy (3:13)**; producer: William E. McEuen; writer: M. Murphy; publisher: Mystery, BMI. U.A. XW830.

**GALLAGHER AND LYLE—Heart On My Sleeve (3:23)**; producer: David Kershenbaum; writers: B. Gallagher-G. Lyle; publisher: Irving, BMI. A&M 1850.

**STONEGROUND—Way Back (2:42)**; producer: Roy Segal; writer: Fred Webb; publisher: Fwish, ASCAP. Flat Out 002S-FOR.

**THE OZARK MOUNTAIN OAREDEVILS—Chicken Train Stomp (2:28)**; producer: David Anderle; writer: S. Cash; publisher: Lost Cabin, BMI. A&M 1842.

**CREEP—Convention '76 (3:20)**; producer: Not Listed; writer: Spiro Millhaus; publisher: Bainbridge, BMI. niXXXon 1.



**FAITH, HOPE & CHARITY—You're My Peace Of Mind (2:55)**; producer: Van McCoy; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. RCA 10749. Dynamic soul trio helmed by producer-writer Van McCoy delivers a pleasing mid-tempo disco ballad that moves right along with a catchy beat and streams of inventive melodic hooks. The vocalizing is enthusiastic and energetic.

## recommended

**GRAHAM CENTRAL STATION—Entrow-Part I (3:40)**; producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty Five, BMI. Warner Bros. 8235.

**JAMES AND BOBBY PURIFY—Morning Glory (2:32)**; producer: Not Listed; writer: M. Gayden; publisher: White Sparrow, ASCAP. Mercury 73806 (Phonogram).

**JOE SIMON—Come Get To This (3:24)**; producers: Raeford Gerald and Joe Simon; writers: Raeford Gerald-Joe Simon; publisher: Pee Wee, BMI. Spring 166 (Polydor).

**THE ORIGINALS—Down To Love Town (3:59)**; producers: Frank Wilson & Michael Sutton; writers: D. Daniels-M. B. Sutton-K. Wakefield; publisher: Jobete, ASCAP/Stone Diamond, BMI. Soul 35119 (Motown).

**IMPACT—Give A Broken Heart A Break (3:54)**; producer: Bobby Eli; writers: Bobby Eli & Len Barry; publishers: WIMOT, Friday's Child, BMI. Atco 7056 (Atlantic).

**TONY SYLVESTER & THE NEW INGREDIENT—The Magic Touch (3:25)**; producer: Tony Sylvester; writers: P. Adams-F. Hauser; publisher: Rising Sun, BMI. Mercury 460 (Phonogram).

**LLOYD PRICE—What Did You Do With My Love (3:10)**; producer: Not Listed; writer: Lloyd Price; publisher: Lorijoy, BMI. LPG 111 (Loyriquan).



## First Time Around

**CORY—Take It Or Leave It (2:58)**; producers: Hank Medress and Dave Appell; writers: Cory Braverman-Rick Ulfik; publishers: Apple Cider/Music of The Times, ASCAP. Phantom 10742 (RCA). Midtempo number features an excellent, soulful lower register vocal sound not unlike Dionne Warwick.

**OEXTER WANSEL—Life On Mars (Part I) (3:17)**; producer: Dexter Wansel; writer: D. Wansel; publisher: Mighty Three, BMI. Philadelphia International 3599 (CBS). Sexy female backup on this mostly instrumental disco-tinged pop number.

**BO'FLYERS—If Saturday Could Only Last Forever (3:09)**; producers: Bill Kimber and Colin Frechter; writers: Neil Lancaster, Cliff Corbett; publisher: MAM, ASCAP. Pye 71071 (ATV). Bubblegum rocker features an excellent, melodic, mid-tempo pop hook that is used extensively.

**GRAHAM PARKER—Soul Shoes (3:03)**; producer: Nick Lowe; writer: G. Parker; publisher: Intersong, ASCAP. Mercury 463. Solid pop-rocker has the straight-ahead boogie feel and feisty vocals of some of the Rolling Stones' recent hits.

**CURTIS & WARGO—Turntable Lady (2:52)**; producer: E. J. Gurren; writers: L. C. Lynum-F. A. Wargo; publishers: E. J. Gurren/Intersong, BMI. Farr 005. Opens as a sweet, pretty country-tinged pop ballad, but builds into a solid midtempo cut. Good male lead vocals throughout, with occasional female backup.

**WHITE KING—Hansa (3:14)**; producer: Not Listed; writer: M. Coates; publisher: Tektra, BMI. Asi 10006. Exceptionally pretty slow ballad has an airy, almost religious quality.

**SPIN—Grasshopper (3:20)**; producers: Spin and John Sonneveld; writers: Jansen-Vennik; publisher: Arabella, BMI. Ariola 7632. Solid arrangement drawing on pop, rock and soul elements highlights this funky instrumental. Brass dominates.

**GWEN AND BRUCE—Love Duo (3:35)**; producers: J. Morali and R. Rome; writers: J. Morali, R. Rome, H. Belolo, P. Hurr; publisher: Can't Stop, BMI. Pye 71074 (ATV). Soulful vocals are secondary to orgasmic moaning and suggestive references in this X-rated number, "Hey Paula," 1976 style.

**BILL BRANDON—The Streets Got My Lady (3:35)**; producer: Moses C. Dillard, Jr.; writers: Beverly H. Turner-Moses C. Dillard, Jr.; publisher: Dilco, BMI. Piedmont 078. Gritty, soulful vocal sound like the Four Tops, with good female backup.

**VANGELIS—So Long Ago, So Clear (3:17)**; producer: Vangelis; writers: Vangelis-Jon Anderson; publishers: Jam Music Establishment, PRS/Topogaphis & Warner Bros., BMI. RCA 10733. Very pretty ballad features airy but interesting vocals that sound like Yes in spots.

**SIDE OF THE ROAD GANG—Suitcase Life (2:48)**; producer: Mike Leech; writer: Richard Supa; publishers: Colgems/Glory, ASCAP. Capitol P-4298. Progressive country group tackles a tune from its new LP. Fresh sound aided by on-the-mark vocalizing and bright piano work.



**NARVEL FELTS—My Prayer (2:41)**; producer: Johnny Morris; writers: J. Kennedy-G. Boulanger; publisher: Skidmore, ASCAP. ABC/Dot D0A-17643. Unusual treatment of the old Platters hit will be promoted across the board by ABC/Dot. Rhythm track—loud and boisterous—remains faithful to the '50s hit, but Felts' piercing voice makes the difference as he hits the high notes with power and perfection.

**KENNY SERATT—I've Been There Too (1:52)**; producer: Steve Stone; writers: C. Williams-J. Nickson; publisher: Attache, BMI. Hitsville H-6039-F. Stripped to bare simplicity of sparse instrumentation, well-controlled voice and catchy chorus and lyrics, here's a potent uptempo number that invites airplay—especially with its 1:52 length. Building to an effective climax, Seratt's single also deserves crossover consideration.

**RAY STEVENS—Honky Tonk Waltz (2:45)**; producer: Ray Stevens; writer: Paul Craft; publisher: Ahab, BMI. Warner Brothers WBS-8237. Stevens takes a happy-go-lucky Paul Craft song and adds guitars and fiddles to give it a traditional feel that complements his voice.

**JOE STAMPLEY—Whiskey Talkin' (2:37)**; producer: Norro Wilson; writers: D.D. Barst-C. Taylor-J. Stampley; publishers: Al Gallico/Algee, BMI. Epic 8-50259. Stampley should chase himself up the chart as Epic's new Stampley release comes close on the heels of his latest ABC/Dot release that hits No. 71 this week. The latter label won the heads-on battle last time, and this strong ballad about the bad side of whiskey launches another Stampley vs. Stampley chart contest with both labels clawing for the highest number.

## recommended

**SUE RICHARDS—I'll Never See Him Again (2:59)**; producer: Milton Blackford; writers: Richard Mainegra-Milton Blackford; publishers: Unari, BMI/United Artists, ASCAP. ABC/Dot D0A-17645.

**JACK RUTH AND THE CINNAMON HILL SINGERS—Your Love Is My Refuge (2:56)**; producer: Chet Atkins; writer: Wayland Holyfield; publishers: Maplehill/Vogue, BMI.

**REX ALLEN, JR.—Teardrops In My Heart (2:42)**; producer: Norro Wilson; writer: Vaughn Norton; publisher: Southern, ASCAP. Warner Brothers WBS-8236.

**RANDY BARLOW—Lonely Eyes (2:29)**; producer: Fred Kelly; writer: Fred Kelly; publisher: Frebar, BMI. Gazelle IRDA-280-A.

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—Nat Freedland.

## L.A.'s KBCA Shifts To 'Today's Jazz' Emphasis

LOS ANGELES—More contemporary jazz is being programmed on KBCA as a result of owner Saul Levine's new concept of "playing the best of the old and the best of the new" releases.

The 24-hour all-jazz FMer is now putting more emphasis on playing records by today's bands and seek-

### Douglas Deal

• Continued from page 3

during his distribution deal with Columbia; and a second McLaughlin reissue, "Devotion." He will also re-release "Hustlers' Convention," which was issued on UA two years ago.

Douglas, who is working out of the ATI offices in New York, is being assisted by Harley J. Lewin, general business manager; Kenny Shaffer, public relations; and Ross Firestone, research and development.

International licensee deals will be made later this year by Douglas.

JOHN SIPPEN

ing a balance in music between nostalgia and contemporary.

In line with this, the station has dropped several programs and personalities to make room for the newer material. There is also a de-emphasis on talking about jazz in favor of playing it, as Levine points out.

Dropped from the format are a Latin jazz show formerly hosted by Richard Leos and "Jazz From Japan" which had been a Sunday morning feature for several years.

The new lineup now features Bob Summers, 6 a.m.-8 a.m. Summers formerly emphasized jazz of earlier days; now, Levine says, he's playing the newer material also. Following Summers are Marvin Cherry, new man from WJZZ, Detroit, 8-noon; Jim Gosa, a station mainstay (and the leading devotee of contemporary jazz/rock) noon-4 p.m.; Michael Blackburn, the second new addition from WJZZ and WOMC-FM, both Detroit, 4-8 p.m.; Sam Fields (with the station for several years in various time slots), 8-midnight; Jim Her-

(Continued on page 70)

## CHI REBUTTAL Dealers Dispute Contention That Adults Don't Buy Disks

By ALAN PENCHANSKY

CHICAGO—Many retailers here, including outlets heavily oriented to rock, dispute the contention that the adult market is rapidly dwindling.

The over-35 consumer here, at whom easy listening product once was targeted, is converting to jazz, soft rock and even disco, area retailers are reporting.

Chicago retailers also do not believe the adult market suffers from a lack of appealing product, but from factors intrinsic in the adult economy.

These conclusions are based upon the following comments solicited from a cross-section of Chicago record merchants, regarding their effort to reach the over-35 market.

Andy Richmond, The Flip Side, with five locations including three in suburban shopping centers: "We have the racks on the walls and if there's any kind of popular easy listening or even a classical thing that's happening we'll highlight it."

"A person over 30, if he's into easy listening, it will catch his eye. We don't hide it in the bins. In our suburban stores we play from rock to easy

listening. We really push middle of the road with a lot of in-store play."

"During the day shoppers in shopping centers are housewives and you've got to gear the music toward them. The basic rock stores are just scaring these people away by the music they play."

"At our Chicago store we have head supplies and that could be a real turn-off to them. If we have the room, as in the suburbs, all the head supplies are situated in the corner of the store."

Debbie Stern, Downtown Records, N. Rush: "We're open till 2 or 4 in the morning. That's when you get most of your people over 35; the people come out to the clubs and plays. The clubs have begun to appeal to the older people; we've also got the Jazz Showcase down the street that appeals to older people."

"We're selling a lot of general male and female vocalists and jazz which is an over the ages product, and adults are buying more and more rock. We always have the Billboard Top 20 on sale and they pick that up. They're not buying things

like Alice Cooper, but James Taylor, Gordon Lightfoot. I definitely think the adult market is going up."

Sheryl Brewar, Downtown Records, S. State: "More of the younger set is into music now. Most of our music is for the 16 through 23 age group. We don't do anything special to lure older buyers. Basically we just keep up with the current releases."

Linda Finke, Hear Here Records: "There are a lot of discogers 35 to 45, the classier people. The Zorines and Faces crowd, they buy the disco product. Also a heavy concentration of older buyers are into jazz."

John Marshall, Record World, S. Wabash: "It's not true that the adults are vanishing. We have a very large jazz selection here; also we have people over 35 that still like rock and soul such as George Benson. Bob James, Kool and Gang—these are selling big to all ages now."

Mike Conwisher, Record Estate: "We have a special adult section called 'non-rock' and I feel like it's

(Continued on page 70)

*Olivia  
Newton-  
John*

DON'T STOP BELIEVIN'

MCA-40600



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**MCA RECORDS**

Olivia's newly recorded single, produced by John Farrar and recorded in Nashville.

Billboard **HOT 100** Chart Bound

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AMBER CASCADES—America (Warner Bros. 8238)  
I CAN'T HEAR YOU NO MORE—Helen Reddy  
(Capitol 4312)  
AFTER THE DANCE—Marvin Gaye  
(Tama 54273 (Motown))  
SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'KISS AND SAY GOODBYE—Manhattans', 'LOVE IS ALIVE—Gary Wright', 'MOONLIGHT FEELS RIGHT—Starbuck', etc.

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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, such as 'A Fifth Of Beethoven (RFT, BMI) 23', 'Baby, I Love You Way (Almo/Fram-Dee, ASCAP) 28', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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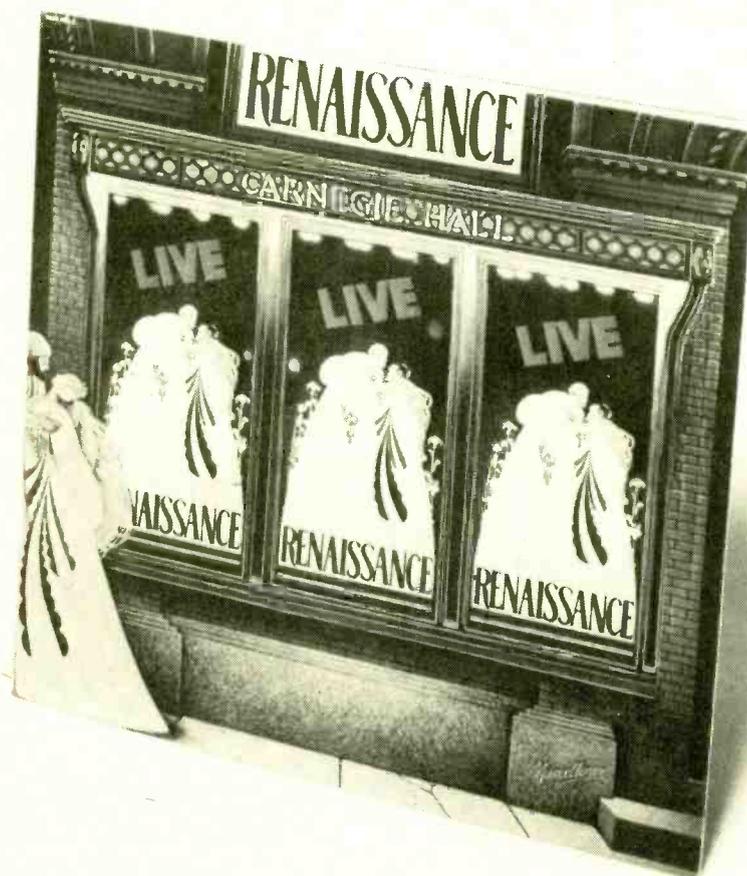


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7/30	CIVIC CENTER	El Paso, Texas
7/31	COLISEUM	Phoenix, Arizona
8/1	ALADDIN THEATRE	Las Vegas, Nevada
8/2	CIVIC CENTER	Bakersfield, Calif.
8/3	OAKLAND STADIUM	Oakland, Calif.
8/6	PARAMOUNT THEATRE	Portland, Oregon
8/7	PARAMOUNT THEATRE	Seattle, Washington
8/10-11	EBBETS FIELD	Denver, Colorado
8/14-15	GREEK THEATRE	Los Angeles, Calif.



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**Renaissance Lives On Sire Records**  
Produced by Renaissance

Marketed by ABC Records

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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	114	28	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97
107	107	4	MFSB Summertime Philadelphia International P234238 (Columbia/Epic)	6.98		7.98		7.98
108	111	19	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98		7.98		7.98
109	104	38	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98
110	112	85	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		7.98	7.98	7.98
112	102	14	HARRY CHAPIN Greatest Stories Live Elektra 7E-2009	7.98		8.97		8.97
113	93	14	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		8.98		8.98
114	99	10	B.T. EXPRESS Energy To Burn Columbia PC 34178	6.98	7.98	7.98		7.98
117	118	3	B.B. KING & BOBBY BLAND Together Again... Live ABC/Impulse ASD 9317	6.98		7.95		7.95
118	108	39	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98
119	121	36	THE SALSOUL ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98
120	120	9	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98		7.98
121	106	12	STEPHEN STILLS Illegal Stills Columbia PC 34148	6.98		7.98		7.98
122	124	139	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95
123	125	37	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98
124	127	4	EARL KLUGH Blue Note BN-LAS96-G (United Artists)	6.98		7.95		7.95
125	129	26	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95
126	116	13	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	6.98		7.98		7.98
127	117	9	SONS OF CHAMPLIN A Circle Filled With Love Arista America ST 50007 (Capitol)	6.98		7.98		7.98
128	134	60	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98
129	119	35	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98
130	133	9	THE RAMONES Sire SASD 7520 (ABC)	6.98		7.98		7.98
132	132	12	TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	6.98		7.97		7.97
133	123	11	CAMEL Moonmadness Janus JXS 7024	6.94		7.95		7.95
134	137	6	CANDI STATON Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97
135	138	38	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97
136	126	35	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98

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
137	148	36	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week.					
138	140	58	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98
139	149	4	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97
140	110	18	ANDY PRATT Resolution Nemperor NE 438 (Atlantic)	6.98		7.97		7.97
141	141	10	TEMPTATIONS Wings Of Love Gordy G6-971 S1 (Motown)	6.98		7.98		7.98
142	143	20	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95
143	143	20	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98
144	146	28	D.C. LARUE Ca-The-Drals Pyramid PY 9003 (Roulette)	6.98		7.98		7.98
145	147	8	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98
146	145	26	NEW RIDERS OF THE PURPLE SAGE New Riders MCA 2196	6.98		7.98		7.98
147	150	6	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95
148	151	5	SYNERGY Sequencer Passport PPSD 98014 (ABC)	6.98		7.95		7.95
149	139	18	CHARLIE RICH Greatest Hits Epic PE 34240 (Columbia)	6.98		7.98		7.98
150	130	9	KISS Destroyer Casablanca NBLP 7025	6.98		7.98		7.98
151	135	12	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98
152	162	2	BEST OF ROD STEWART Mercury SRM-2-7507	7.98		8.95		8.95
153	163	2	GEORGE BENSON The Other Side Of Abbey Road A&M SP 3028	6.98		7.98		7.98
154	154	5	ISAAC HAYES Juicy Fruit (Disco Freak) Hot Buttered Soul ABCD 953 (ABC)	6.98		7.95		7.95
155	154	5	MUSCLE SHOALS HORNS Born To Get Down Bang BLP 403 (Web IV)	6.98		7.98		7.98
156	155	NEW ENTRY	GOOD VIBRATIONS/BEST OF THE BEACH BOYS Brother/Reprise MS 2223 (Warner Bros.)	6.98		7.97		7.97
157	156	NEW ENTRY	LEON REDBONE On The Track Warner Bros. BS 2888	6.98		7.97		7.97
158	128	8	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98
159	159	4	MCCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95
160	157	11	BARRY MANILOW II Arista AL 4016	6.98	7.98	7.98	7.98	7.98
161	161	4	RAMSEY LEWIS Salongo Columbia PC 34173	6.98		7.98		7.98
162	161	4	HARRY NILSSON That's The Way It Is RCA APL1-1119	6.98		7.95		7.95
163	166	9	SOUTHSIDE JOHNNY & THE ASBURY JUKES I Don't Want To Go Home Epic PE 34180 (Columbia)	6.98		7.98		7.98
164	152	25	ATLANTA RHYTHM SECTION Red Tape Polydor PD-1-6060	6.98		7.98		7.98
165	168	55	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98
166	168	55	JEFFERSON STARSHIP Red Octopus Grunt BFL 1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95
167	177	3	TOOTS & THE MAYTALS Reggae Got Soul Island ILPS 9374	6.98		7.98		7.98
168	167	NEW ENTRY	MARK ALMOND To The Heart ABC ABCD 945	6.98		7.95		7.95
169	169	16	BLOOD, SWEAT & TEARS More Than Ever Columbia PC 34233	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	169	16	NILS LOFGREN Cry Tough A&M SP 4573	6.98		7.98		7.98
170	170	25	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97
171	171	NEW ENTRY	BEACH BOYS IN CONCERT Brother/Reprise ZRS 6484 (Warner Bros.)	9.98		11.97		11.97
172	187	2	RITCHIE FAMILY Arabian Nights Marlin 2201 (TK)	6.98		7.98		7.98
173	158	11	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97
174	160	85	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
175	155	7	ANGEL Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98
176	136	17	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	6.98		7.95		7.95
177	167	19	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97
178	189	2	CHARLIE DANIELS BAND, CHUCK LEAVELL, JIMMY HALL, MARSHALL TUCKER BAND & DICKY BETTS Volunteer Jam Capricorn CP 0172 (Warner Bros.)	6.98		7.97		7.97
179	181	5	CURTIS MAYFIELD Give, Get, Take And Have Curton CU 5007 (Warner Bros.)	6.98		7.97		7.97
180	142	37	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98
181	165	20	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98
182	186	12	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95
183	190	2	ESTHER SATTERFIELD The Need To Be A&M SP 3401	6.98		7.98		7.98
184	184	NEW ENTRY	COMMANDER CODY & HIS LOST PLANET AIRMEN We've Got A Live One Here Warner Bros. ZLS 2939	7.98		9.97		9.97
185	185	NEW ENTRY	DWIGHT TWILLEY BAND Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95
186	185	NEW ENTRY	JONATHAN LIVINGSTON SEAGULL/ORIGINAL MOTION PICTURE SOUNDTRACK Neil Diamond Columbia KS 32550	6.98		7.98		7.98
187	187	NEW ENTRY	RICK DERRINGER Derringer Blue Sky PZ 34181 (Columbia/Epic)	6.98		7.98		7.98
188	188	32	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
189	189	NEW ENTRY	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
190	190	NEW ENTRY	SPIRIT Farther Along Mercury SRM-1-1094 (Phonogram)	6.98		7.95		7.95
191	191	13	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97
192	180	12	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW" Warner Bros. BS 2941	6.98		7.97		7.97
193	192	11	J. GEILS BAND Blow Your Face Off Atlantic SD 2-507	7.98		8.97		8.97
194	194	43	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98
195	193	278	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
196	195	89	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
197	197	10	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95
198	198	NEW ENTRY	MICHAEL FRANKS The Art Of Tea Reprise MS 2230 (Warner Bros.)	6.98		7.97		7.97
199	196	25	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98
200	199	NEW ENTRY	PETER TOSH Legalize It Columbia PC 34253	6.98		7.98		7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	11, 70, 88, 174
Mark Almond	167
America	96, 98
John Anderson	84
Angel	175
Atlanta Rhythm Section	163
AWB	23
Bad Co	170
B.B. King/Bobby Bland	117
Beatles	8, 60, 72, 82
Beach Boys	16, 74, 155, 157, 171
Jeff Beck	17
Bee Gees	138
Bellamy Brothers	192
George Benson	1, 57, 152
Elvin Bishop	106
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## Dallas Dealers Complain

• Continued from page 3

now selling so few cassette tapes that he is considering buying them only on special deals.

One of his retail shops is located in the same facility as the one-stop. He points out that this outlet is now grossing as much as the one-stop operation, declaring that the increase in retail profits is directly due to the increase in LP sales and the discount LP specials offered each week.

Jackson formerly used Dallas radio stations as advertising vehicles. He has ceased to advertise, explaining that with the economy in such poor shape, he must sell an average of 100 LPs in order to pay for the ads.

He is now using in-store and window signs to advertise his special weekly sales. He adds that in Dallas he receives a good deal of business from word-of-mouth advertisement.

## N.Y. Influx Of Visitors

• Continued from page 8

also noticed many more customers with foreign accents.

Sam Stollon of the Sam Goody chain says his store has also felt a definite increase in business that is directly tied into the amount of foreign visitors.

"In the past, summer sales have remained even with the rest of the year, but this summer is different," he says. "We've had sales increases in business—about 5 to 15%."

Other midtown shops report similar experiences and say the trend is

continuing with many foreigners visiting their businesses each day.

Another event which has brought about record sales increases is the Olympiad in Montreal. Shop owners throughout that city have seen a dramatic increase in sales due to foreign visitors.

According to a spokesman at Sam the Record Man's downtown Montreal store, several miles from the site of the Olympic events, business has been "unreal." He says foreign athletes, spectators and members of the press are purchasing all types of product—some in quantity.

## Chicago Adults Buy Disks

• Continued from page 62

a good plus for business. They want the Barry Manilows, the Sedakas, the Olivias, Streisand, Bobby Vinton, Bette Midler, Captain and Tennille. We don't mix it in with the rock, so they can browse and they're not going to see a Kiss right next to Helen Reddy.

"They have their own section and they're comfortable in it. Every once in a while they have a request that's hard to find, but not often. If the store is oriented just to rock then the adults don't feel comfortable."

Rick Schoenberg, Rose Records, S. Wabash: "At least half of our business is to the over-35 market, even excluding classical. We do nothing in rock. I don't feel the adult market is shrinking."

Hermann Forest, Rose Records, W. Madison: "We carry a lot of oldies, the nostalgia sort of thing, the crooners. I don't think adults are being converted to soft rock or hard rock. Some of them are getting into jazz."

"The over-40 buyer has lost interest in records. He's finding other means of entertainment, except for the classical listener. It isn't that there isn't a selection of merchandise—take Sinatra, we have about 60

different Sinatra selections—but most of these people are sitting in front of a tv set watching other programs, not necessarily music programs.

"The older product—Sinatra, Brubeck, Steve Lawrence—that's been reissued at \$4.98 and selling at about \$2.88 is strong with the over-35 group and to the younger buyer too.

"But the record companies have priced themselves out of the adult market with new product. The kids will spend \$5 or \$6 on an album without any thought, but that's a lot of money to a wage earner. Price is one of the major things that has caused them to stop buying. I don't think anyone's being squeezed out because there isn't merchandise for their taste."

## L.A.'s KBCA

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rin, midnight-2 a.m. and Ollie Collins, 2-6 a.m. with gospel.

Gone are Dennis Smith, who had been with the station several years as a personality and also as co-host of a noon show with bandleader Gerald Wilson which is past history and Rick Holmes, who returned to evening hours after being away from the station close to one year, who is now with a station in Northern California.

The lineup runs Monday through Saturdays. On Sunday the lineup is Collins 8-11 with easy listening music, Leonard Feather, 11-noon with an interview show; Sam Fields, noon-3 p.m.; music from the swing era, hosted by Levine, 3-6 p.m.; Bob Gresham, 6-8 p.m., and a dixieland show with Benson Curtis 8-10 p.m., followed by public service programming.

## New CBS Label

• Continued from page 10

ter in New York until sometime in early September, at which time he'll relocate here. He declines to say where the label will be physically located. It's understood that lease negotiations are still underway.

## Musexpo. Broadens Patronage

NEW YORK—The response to Musexpo's recent program allowing record distributors to participate free of charge, has prompted the international music trade show to make a similar offer to broadcasters (radio and tv programmers and music directors) as well as record retailers.

In order to qualify for this special limited invitation to Musexpo '76 in New Orleans, broadcasting executives, retailers and distributors must pre-register by contacting the International Musexpo office here.



CABLE PREMIERE—English singer/writer John Miles is seen being videotaped at CI Recording Studios for his initial New York and cable tv concert appearance, a joint venture of London Records and Shamus Productions. Scheduled for broadcast in August, Miles' concert will kick off the "Clubhouse" series on Manhattan Cable Channel J, with Don Wardell, label's director of creative services, hosting the initial program.

## Inside Track

Is a major contemporary repertoire label, now with a major distribution entity, anklng to go with independent distribution? ... Motown is putting a giant marketing push behind the first **Jermaine Jackson** album, "My Name Is Jermaine," produced by **Berry Gordy**. Label says it just finished its best quarter in 16 years. ... Is long-time Memphis indie label distributor **Sid Melvin** leaving the city to become director of sales at Heilicher Bros. Atlanta? ... **Harrah's Tahoe** laid a gold baton on **Lawrence Welk**, while girls in the troupe got gold jewelry and men received gold belt buckles after this year's summer stint. ... **Curtis Mayfield** signed **Freddy Fender** to appear in his first Curtiom film venture, "Short Eyes," in which Mayfield also will appear. ... **George Benson's Warner Bros. album, "Breezin',"** triple crowned, hitting the No. 1 spot in Billboard's Top Albums' chart. The Benson deck had previously topped the Jazz and Soul album charts. It is the only LP besides "Chicago V" and Isaac Hayes' "Shaft" soundtrack to ever hit No. 1 on both the pop and jazz surveys.

"**The Blackwood Brothers Story,**" a documentary starring **James Blackwood and Cecil Blackwood and the Blackwood Brothers' Quartet,** is being produced for tv by **Bob Barr Productions.** ... **Frank Sinatra** will be featured among over 100 acts set to appear on the **Labor Day 1976 Jerry Lewis Muscular Dystrophy Assn. telethon.** ... **Lynyrd Skynyrd** appears as special guest to the **Rolling Stones** Aug. 21 at the 100,000-capacity Knebworth, England, outdoor festival. ... **Cal Worthington,** Los Angeles used car dealer who holds the world record for number of tv spots bought in any one town, guest hosts the **Blue Oyster Cult/Johnny & Edgar Winter/Point Blank Show** at Anaheim Stadium Aug. 7.

**Johnnie Ray, Frances Faye, the Ink Spots and Billy Daniels** co-headline at the London Palladium, starting Oct. 2. ... UA has recorded an album by **Marcus,** a Detroit sextet. ... **Dream Merchants of Atlanta** is merchandising a new cigarette rolling paper series on the front of whose packages will be current hit acts. It pays a royalty. ... **Rick Nelson** went to **Epic Records.** **Pete Bennett** engineered the pact.

## Movie Assists In Fantasy's Expansion

• Continued from page 1

The new building will double Fantasy's existing 33,000 square feet of offices, recording studio and film facilities and warehousing. Construction will take nine months. Costs are expected to be more than double the \$1.1 million for the existing structure, completed in 1970.

On the disk side, the company is aggressively signing new acts and production deals and continuing with its program of twofers jazz LPs, the next batch to encompass 12 titles.

During August new albums will be recorded by poll-winning jazz stars **McCoy Tyner, Flora Purim, Sonny Rollins and the Blackbyrds,** whose last LP "City Life" recently went gold. New LPs will be released featuring **Johnny Hammond, Side Effect and new artist Roger Glenn.**

A big thrust is being made into the disco field, with **Crusaders** co-founder **Wayne Henderson** producing **Side Effect, Pleasure and Arthur Adams.** **Jeff Lane,** producer of **Brass Construction and B.T. Express,** is

producing **Spider's Webb,** with **Carol Kaye, Spider Webb and Harold Land Jr.** Regular Fantasy producer **Airto Moreira** is producing an upcoming record with the South American trio, **Opa.**

Fantasy's expansion into rock, aside from **Country Joe,** includes the signing of **David Bromberg,** the guitarist/singer who is putting finishing touches on a double album, half recorded live in San Francisco where the show is filmed by Fantasy's **Irving Saraf,** to be one of an ongoing series of promo spots distributed rent-free to broadcast media and schools around the world. Other recent rock signings and albums include **Tommy James ("In Touch"); Angelo,** a pet project of label president **Ralph Kaffel;** **Michael Dinner,** produced by **Keith Olson,** who did **Fleetwood Mac's** recent platinum LP; and **Byron Keith Daugherty,** an act produced by **Doug Weston** of the **Troubadour** in Los Angeles.

Fantasy is about to announce the signing of perennial all-star acoustic bassist **Ron Carter** to a multi-year

pact, with **Carter** producing his own albums.

**Carter** says, "Fantasy offered me a label with four or five artists who play the kind of music I like and I've known (producer) **Orrin Keepnews** since 1960. Two of my first dates, with **Bobby Timmons** and **Wes Montgomery,** were produced by **Orrin.** And it will be a pleasure working on the same label with **McCoy Tyner, Stanley Turrentine and Bill Evans.**" **Carter's** first project will be to record his touring quartet live.

## Sunday Sales

• Continued from page 3

six in Philadelphia have Sunday hours.

At **King Karol,** another major metro area chain, a spokesman notes that two of the midtown stores have had Sunday hours for some time, with the new 42nd St. headquarters outlet and the Broadway location currently open seven days.

## Close-Up

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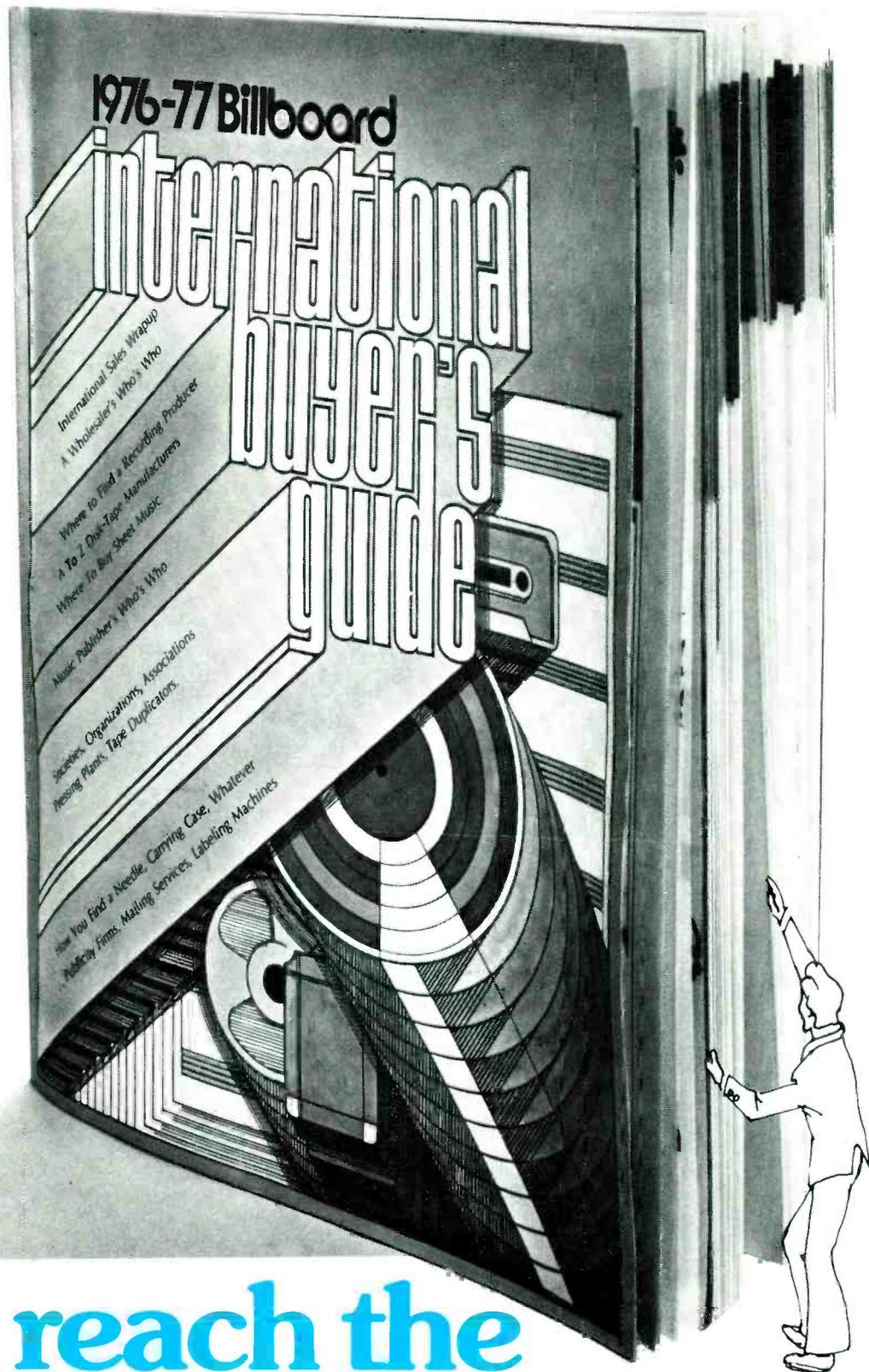
originals and the funky beat helps move the lyric in a fashion similar to another original, "Milwaukee."

On "Fire And Rain" he rips the words apart, tearing the tempo on traditional lyric reading asunder. During "Somebody's Watching You" he covers a lot of space with his broad, gutsy tones, ending with a comical sounding "I'm gonna jump out of the bushes and grab ya."

The closing tune is slow with a bossa novaish beat but the lyric gets lost in the softness of the arrangement.

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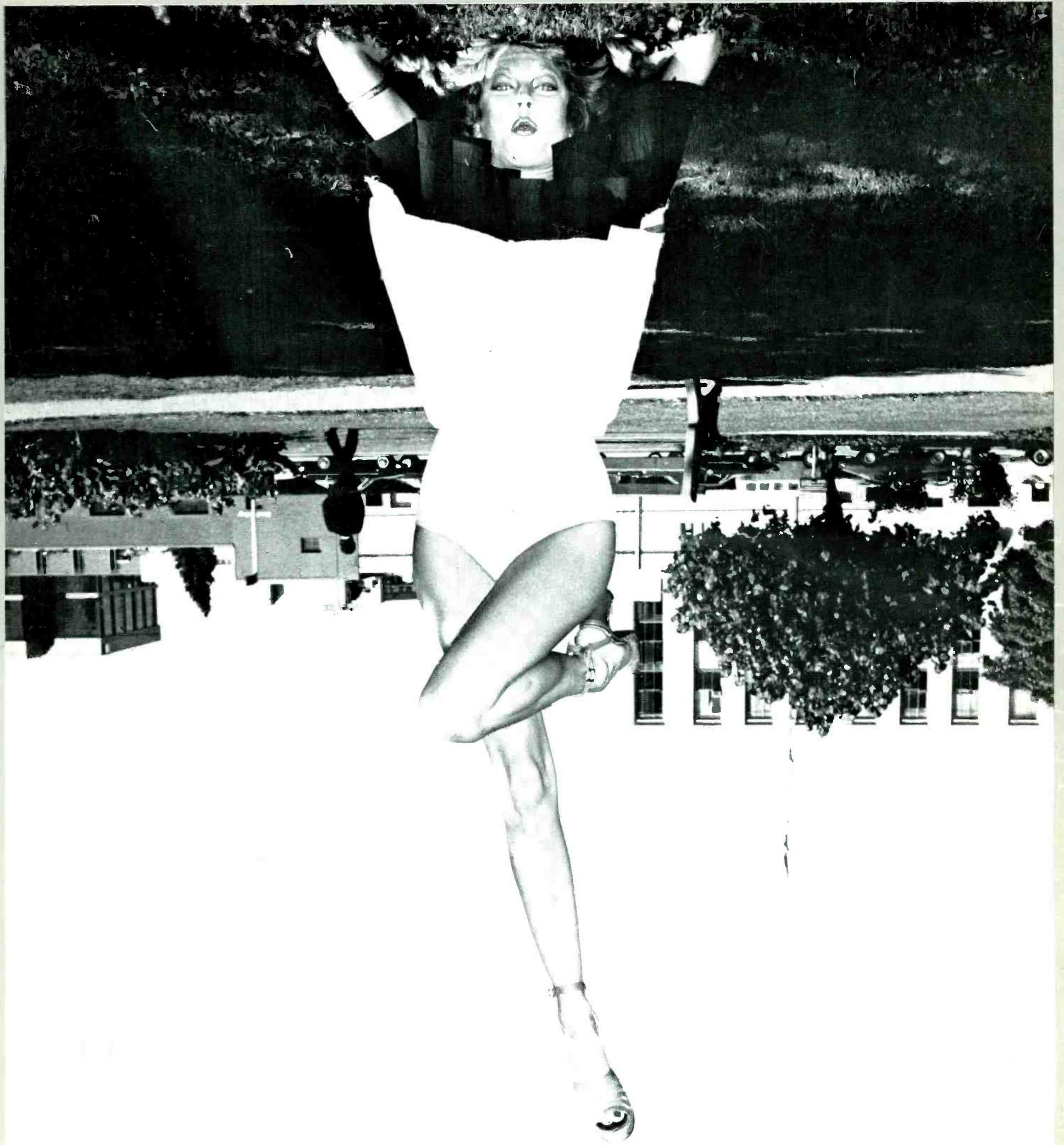
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