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Cutout Bins Getting 2 1/2 Mil Apple Units

By IS HOROWITZ

NEW YORK—More than 2.5 million records and tapes of non-Beatle material on the Apple label will begin moving out to dealer cutout bins later this month.

In a deal just consummated, after 18 months of negotiations, Scorpio Distributors has acquired the product for a sum reported to be in the "high six figures."

The major Philadelphia-based cutout wholesaler will start picking up the merchandise next week from storage points at two Capitol pressing plants and seven distribution depots across the country.

Mike Adler, Scorpio chief, says he already has some resale proposals in hand, and expects others to follow shortly.

In all, more than 620,000 LPs are involved in the Scorpio purchase, plus more than 240,000 8-track tapes, about 81,000 cassettes, and 1.7 million singles.

The original solicitation for bids by Apple representatives early last year also invited offerings on well over 700,000 albums and 70,000
(Continued on page 55)

KGBS In L.A. To Take On KHJ In Top 40 Battle

By CLAUDE HALL

LOS ANGELES—KHJ is about to get some major competition. KGBS, the Storer station, is switching to a Top 40 format and changing its call letters "no later than Oct. 1," report Paul Cassidy, the general manager and Jimi Fox, new program director.

The 50,000-watt station, which is also going 24 hours on its AM signal, will, from all indications, be out to break new records in order to sound different on the air from KHJ, the perennial Top 40 leader here.

So for the first time since KHJ itself hit the air as a rocker on May 3, 1965, the market will have a major alternative exposure medium for new singles.

The impending format change was heralded last week by numerous record company executives as a positive
(Continued on page 18)



Neil Diamond in a concert setting.

Aladdin Concert Hall = New Las Vegas Era

By ELIOT TIEGEL

LAS VEGAS—A new chapter in this city's involvement with show business has been written with the successful launching of the first exclusively constructed musical concert hall by the Aladdin Hotel.

The \$10 million Aladdin Theatre For The Performing Arts, christened
(Continued on page 55)

ROYALTIES HIT \$30 MIL U.K. Society \$ At Record High

By PETER JONES

LONDON—Total gross income to the Performing Right Society here for 1975 was the highest in the organization's history and, at \$30.9 million, showed an 18.8% increase over the previous year's figures of \$26 million.

Royalty collections in the U.K. and Ireland for public performances rose from \$5.8 million to \$6.7 million (up 16%) and for radio and television from \$8.4 million to \$10.7 million (up 26%).

Foreign royalties from affiliated societies increased from \$9.9 million to \$11.4 million (a 14.8% increase) and after deducting royalties distributed by the society to foreign societies for their members' works performed in PRS territory, there was a net balance of payments surplus of \$6.3 million as against \$5.6 million in 1974.

There was a 34% increase (from \$601,200 to \$804,600) in royalty collections by PRS in territories where
(Continued on page 49)

CBS Introducing New L.A. Label

By JIM MELANSON

NEW YORK—CBS is set to launch a new label which will be based in Los Angeles.

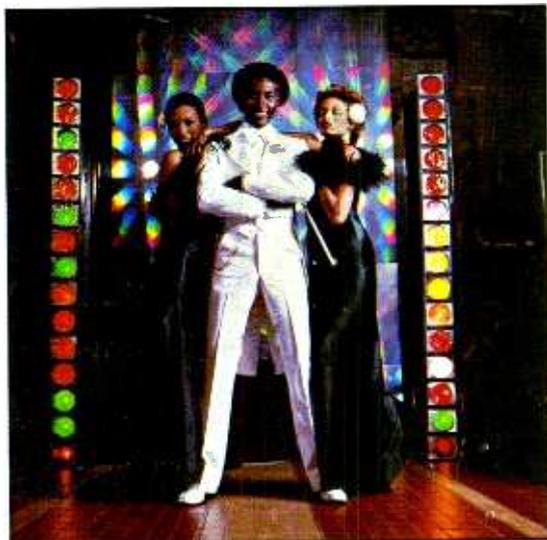
Official unveiling will take place at the company's upcoming national convention at the Century Plaza Hotel in Los Angeles July 20-24.

The new operation will be a full sister to the Columbia and Epic labels, not part of a production or distribution deal.

While tight wraps are being kept on the artists who will debut the label, it's understood that plans call for a musical direction that will involve most popular sounds: rock, pop, r&b, folk and possibly country.

Also closely guarded is the label's name.

All a&r and promotional chores at
(Continued on page 14)



Frankie Crocker's Heart and Soul Orchestra presents the Disco Suite Symphony NO 1 in Rhythm and Excellence (NBLP 7031 2) Another long playing double album from Casablanca! Also available on tape
(Advertisement)

Domestic Latin Labels Go For Broke Via Local Acts

By AUGUSTIN GURZA

LOS ANGELES—Despite enormous obstacles, local Latin record companies are pushing forward with efforts to develop and promote Latin artists from this side of the border.

Although most Los Angeles-based Latin companies are in their infancy, they have seen steady growth in recent years both in quantity and quality of product. Their best artists are now beginning to compete with famous artists of the major Latin recording companies based in Mexico City and elsewhere.

In spite of the long-time monopoly on talent held by the larger companies, there is consensus among the growing Latin companies here (Latin International, Musmex, Discos Fama, E&G Productions, and two or three others) that the Latin
(Continued on page 52)

Czech Govt. Tests Its Disco DJ Aspirants

By LUBOMIR DORUZKA

PRAGUE—Disk jockeys wanting to capitalize on the flourishing disco craze here must first sit and pass a set of stringent examinations laid down by the state.

From the results of the examinations, deejays are graded, and split into categories. They are then allowed to receive only those fees stipulated by the state for their category.

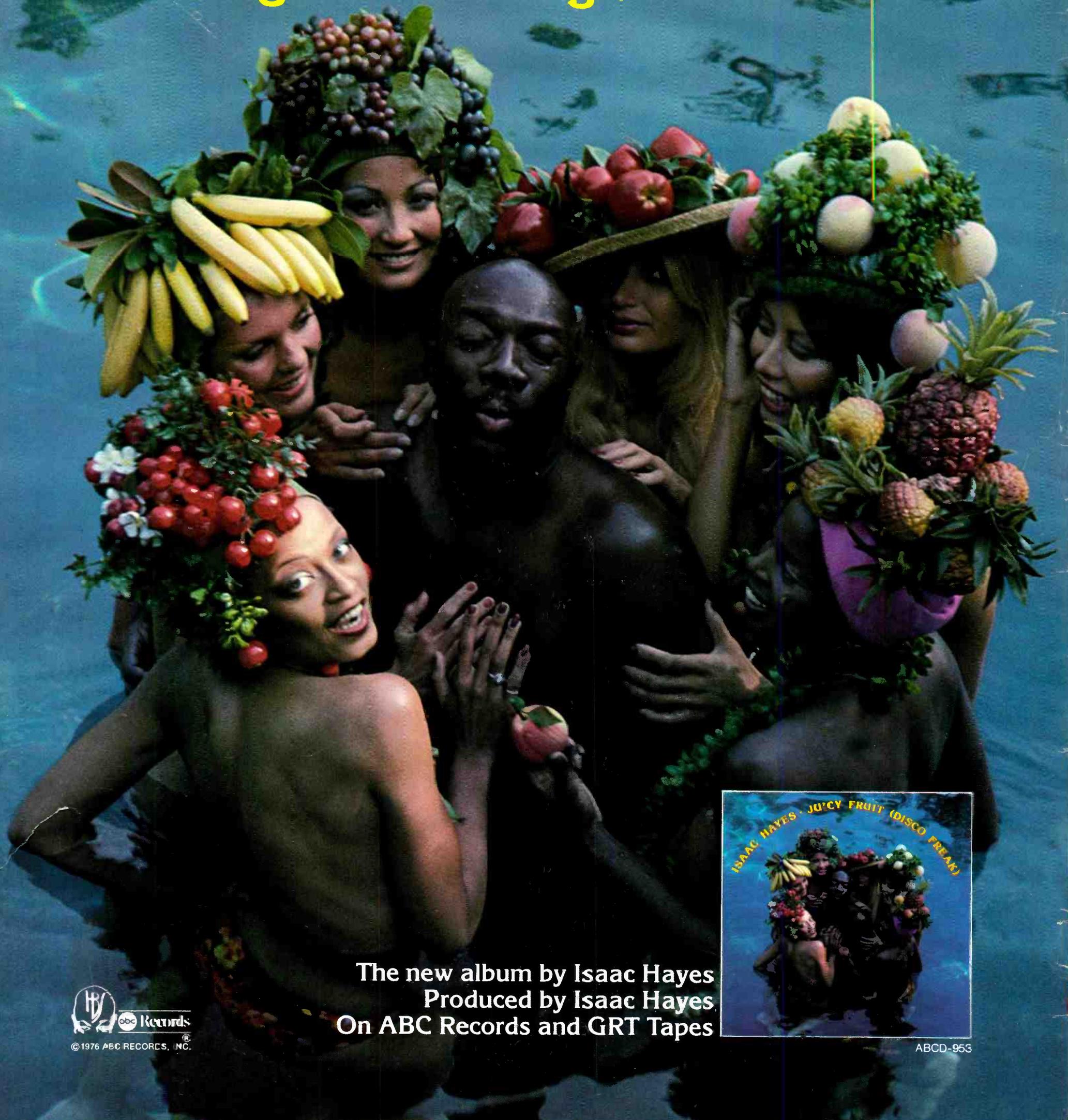
Despite the stringency, more and more disk jockeys are applying for the examinations. According to the Czechoslovakian Socialist Youth Assn., there are more than 1,500
(Continued on page 36)



The Average White Band celebrates their 4th anniversary together with the release of their 3rd Atlantic album, "Soul Searching." This has been a record breaking period for AWB. Platinum and gold singles and albums produced by Arif Mardin, consecutive Grammy nominations, awards as Top Instrumental and R&B band, and an 8 month non stop U.S. tour. "Soul Searching," backed with a national tour opening in the west this week promises even more widespread triumphs for AWB
(Advertisement)

Natalie (ST-11517)
by **Natalie Cole**
includes her #1 Soul Hit
Sophisticated Lady
(She's A Different Lady) (1259)
Capitol

Feed the flames of your desire,
Let Isaac spark your fire,
Juicy Fruit's his brand new sound,
For gettin' off on gettin' down.



The new album by Isaac Hayes
Produced by Isaac Hayes
On ABC Records and GRT Tapes



© 1976 ABC RECORDS, INC.

ABCD-95G

Hi Fi Exhibitors Win A Round From CES

NEW YORK—The Consumer Electronics Group of the EIA, sponsors of the highly successful yet increasingly controversial CES, has moved to placate dissident hi fi equipment exhibitors who have been haggling for a hi fi industry trade show, separate from and independent of the CES.

Following the Chicago blowup between dissenting factions at the introductory meeting of a campaign to celebrate the Institute of High Fidelity's "Thirty Incredible Years Of Sound" (Billboard, June 26), Jack Wayman, senior vice president of the EIA/CEG, disclosed that the 1977 summer show will utilize the "seven level" at Chicago's McCormick Place exclusively for exhibitors of audio products.

This level of the auditorium reportedly is capable of accom-

modating 100 soundproof booths for use in demonstrations by audio systems manufacturers.

Wayman still takes issue with those dissidents who would have a separate show, and insists that it is an idea whose time has passed. He stresses, "The diversification of

(Continued on page 47)

AUSSIES NAB PIRATE FIRM

SYDNEY—A significant victory in Australia's fight against tape pirates was won here July 5 when an import firm, Natel Watch Co., pleaded guilty in federal court to all 16 copyright infringement charges it had faced.

Special attention had been placed on the case as it marked the first major prosecution under Section 132 of the Australian Copyright Act. The action developed earlier this year when customs police seized a shipment of 18,127 illegal cassettes.

Industry observers equate the

(Continued on page 14)

86 Exhibitors On Display At Fall N.Y. Disco Forum

NEW YORK—Twenty more booths have been made available on a "first come, first served" basis to exhibitors wanting to participate in Disco II, the Second International Disco Forum sponsored by Billboard.

The 20 additional booths bring to 86 the number that will occupy the Royal and Princess Ballrooms, and the Versailles Terrace of the Americana Hotel here, where the forum will be held, Sept. 28-Oct. 1. The number more than doubles that of available booth space at Disco I, last January.

List of exhibitors to date include some of the biggest names in the disco business in this country.

(Continued on page 36)

Instruments, Sheets And Accessories In Comeback

NEW YORK—Sales of musical instruments, sheet music and accessories dipped some 4% in 1975 to a total of \$1.7 billion, but a rising sales trend late in the year and continuing into 1976 indicate a projected retail gross this year that may top 1974's record-breaking tally of \$1.8 billion.

Both last year's total and the prediction for 1976 are the result of the annual review of the industry undertaken by the American Music Conference. Represented in the AMC study are manufacturer groups, as well as dealers handling musical instruments.

Despite the drop in a number of music categories which make up the AMC industry profile, strong gains were reported in sheet music and accessories, as well as in certain electronic instruments and violins.

Sheet music sales jumped by 13% for the year to a new high of \$197,750, continuing an annual increase since tabulations were first begun in 1967.

Major 1975 declines noted by AMC were in the sales of pianos and organs, which together make up

close to 40% of the industry's volume.

Piano sales, estimated at about \$261 million, were 4.5% less than in 1974. Organs were down 7% in dol-

(Continued on page 12)

General News

Map Plans For 100th Birthday Of Recordings

LOS ANGELES—A series of meetings of industry leaders will develop and expand plans for the U.S. celebration of the 100th anniversary of recorded sound in 1977, announces Stan Gortikov, RIAA president.

Representatives of labels, industry organizations, unions and equipment manufacturers will blueprint a program, where emphasis will be on individual participation, all targeted to the industry objective.

Some labels are expected to release special commemorative albums. Coverage of the centennial by broadcast and print media will be mapped out.

A logo design, created by Gerard Huerta, art director of CBS Records, working with John H. Berg, CBS vice president of packaging art and design, is being made available to the industry, Gortikov says. Editorial matter is being written by Charley Schicke of London Records.

The International Federation of Producers of Phonograms and Videograms, working in conjunction with the RIAA's focus, will coordinate the anniversary globally.

Judge Ponders Stax Bankruptcy

By ELTON WHISENHUNT

not know when he will reach a decision.

The bank's case was highlighted by an array of charts which graphically depicted the recording firm's \$30.8 million in debts.

Roger M. Shellebarger of Atlanta, a business consultant, was the bank witness who testified regarding the charts. He testified he had been employed by the bank to oversee Stax properties which the bank had taken in foreclosure sales.

Shellebarger, explaining the charts which he said he helped prepare, said Stax's total debts are \$30.8 million; its assets \$9.7 million, that Stax owes the bank \$8.8 million and CBS, Inc., former Stax distributor about \$11 million.

Stax, when it presented its case, offered a plan for voluntary bankruptcy which would allow it to continue to operate, reorganize its debts and pay them off over a period of time.

Several Stax officials testified they thought the company could be suc-

DEMOCRATS IN N.Y.

Musicals Revived For the Politicos

By RADCLIFFE JOE

NEW YORK—Late starting Broadway theater producers have begun a mad last-minute rush to capitalize on the spending power of delegates to the Democratic National Convention which rolls into New York, Monday (12) thru Thursday (15).

Among those who have been lured into opening shows in the city at a time when most close for the summer, or close period, are the people behind the successful off-Broadway sex-musical, "Let My People Come," which began previews at the Morosco Theatre Wednesday (7).

Closely rivaling "Let My People Come" is the all-black remake of "Guys And Dolls," which was rushed into previews at the Broadway Theatre Saturday (10).

Shirley MacLaine, with widespread and influential political ties, reopened her Broadway show at the Palace Theatre Friday (9). The show had enjoyed a moderately successful run when it played the same theater earlier this year.

Also opening on Broadway with sights set on syphoning off some of the democrats' dollars is "Godspell," a biblical primer with music which enjoyed an uninterrupted five-year off-Broadway run before deciding to seek the big time.

"Jesus Christ Superstar," which helped install rock musicals as a fixture on the Broadway scene about seven years ago, is being rushed into a revival, with the giant Winter Garden Theatre reserved for the production. However, up to presstime it was not sure whether the new show, which is said to out-spectacular the

(Continued on page 10)

German Sales To Top 1975 Record

By WOLFGANG SPAHR

HAMBURG—It seems certain that 1976 sales results for the German record industry will surpass last year's \$582.8 million approximate sales total, which represented an 18% increase from 1974's sales figures.

According to the Hamburg-based German Phonographic Assn., "Statistics of sales in units made up monthly by members show a 19% increase for the first quarter of 1976 in comparison with the same period of the preceding year.

"Album and cassette sales roughly followed the 1975 trends, whereas single sales went up by 8% compared to the same period of the year before. As yet, however, it cannot be stated whether this means a revival

(Continued on page 49)

34 Disc Record Locations Coordinated By Computer

By JOHN SIPPEL

LOS ANGELES—The thousands of dollars spent over four years to coordinate the 34 Disc Record stores by computer with its Highland Heights, Ohio, headquarters are paying long-range dividends.

"Our annual turnover accelerated

40% to 50%," says John Cohen, founder-president of the national retail chain. "We've speeded up and tightened inventory control. The electronic brain maintains a stricter surveillance over each store's inventory than any human being could. We process weekly our own accurate top 35 to 50 best-selling albums nationally and by the four regions. Even accounts receivable benefit. We now feed individual store invoices into the System 7 IBM." The chain is believed to be the first so computerized.

When the first elements of computerization were applied in 1972, Cohen had 12 primarily Midwestern stores. The computer grabs the kudos for stretching the chain geographically to cover 65% of the U.S., he states. Because the one-time Cleveland distributor considers recorded music inventory as perishable, he and his general manager, Raul Acevedo, provide considerable autonomy in total store operation to each manager.

For example, each store is permitted to order anywhere from 10 to 20 of the hottest albums in the area

(Continued on page 55)

FEAR ADDITIONAL INTERFERENCE

Resist CB Channel Expansion

By MILDRED HALL

WASHINGTON—The FCC's proposed expansion of CB channels has brought not only a deluge of protests from broadcasters and hobbyists, but also a decidedly pessimistic report from the commission's own engineers.

The FCC's laboratory division has reported that any CB expansion to new frequencies above the present 27 MHz bandwidth could result in more interference problems for the citizens band users themselves.

The commission has been under pressure from CBers and the manufacturers of CB transceivers for more

frequency space. The CBers want up to 100 new chitchat channels and the FCC has proposed to increase the present 23 channels to 40.

Backing the CB boom are congressmen and senators acutely aware of the number of voters involved in this new activity. The FCC has eased licensing requirements, and assured legislators that it will speed processing of CB applications.

But the weight of arguments against trying to serve out more spectrum space for CB crosstalk on its present bandwidth is formidable. In comment on the FCC proposal, the NAB and the CBS and ABC net-

works have documented the CB interference already in existence on tv channels 2 and 5 in New York, Los Angeles and Chicago.

The Assn. of Maximum Service Tellcasters and individual stations say AM radio's future would be threatened as well as tv service. The organization claims that interference from further expansion of the 27 MHz band could not be neutralized by the filtering and other technical devices proposed by CB manufacturers and the FCC.

Broadcasters also protest the

(Continued on page 14)

Lundvall Says CBS Group's 'Central Core' Effective

Coordination Of Depts. a Major Plus

By JIM MELANSON

NEW YORK—Having occupied the president's chair for the CBS Records division for little more than two months now, and preparing to head up his first national convention, Bruce Lundvall likes what he sees at the label, especially in the areas of artist development and marketing.

High on his list of label accomplishments is the recently unveiled "central core" marketing strategy, overseen by Jack Craigo and which has virtually every phase of marketing, merchandising and promotion closely coordinated from department to department.

Starting from when he was named vice president and general manager, Columbia Records, Lundvall has always stressed the need for marketing and a&r to know each other's moves, something he feels can only help create larger sales for the superstars and more than respectable units sold on novice acts.

He also says that the "central core" concept is allowing the label to make greater strides in commercially exposing forms of music which haven't always been on the top of the charts. He cites CBS' recent entry into the reggae field as an example.

He talks with pride on continuing CBS' policy of across-the-board musical involvement. A policy, he says, which isn't always directed solely at the amount of dollars that can be made off a release.

He turns the conversation to a forthcoming Ernie Kovacs album on Columbia, and says that they realize that label is not going to make large profits (if any) off the disk. "It's still extremely important for this company to release it, though," he states.

While CBS may have the luxury to include disks in its catalog solely for their artistic merit, it also has the financial muscle and market success to afford it. This year the company will gather for its convention with an all-time gold disk tally under its belt at the half-year mark.

Queried about the industry's recent rush to "re-capture" the adult record market, Lundvall responds that he feels that the adult market topic is "one of the great non-issues of today. Speaking for this label, there are artists—Neil Diamond, Johnny Mathis, Paul Simon, among others—

(Continued on page 12)

SEEK NEW GROUP, SOUND

New, Exciting Talent Key To U.K. Business Upturn

By REX ANDERSON

LONDON—The biggest uplift to sagging trade here would be the emergence of a really successful new supergroup, or a new musical sound, is the general consensus in a round-up of views of prominent U.K. industry figures.

The same canvass also produced a reiteration of what many see as causes for the current recession—discounting, inadequate cash flow to stock back catalog and a lack of facilities to break what new talent there is.

The latter is not just a criticism of market state but of the BBC's playlist policy.

A New Label Image Looms For Polydor

By ED HARRISON

LOS ANGELES—Polydor Inc. is in the process of changing its label image into one that places special emphasis on artist development, according to Barry Oslander, West Coast a&r director.

With a diversified roster of artists that runs the gamut from the Osmonds to Richie Blackmore's Rainbow to Roy Ayres, Polydor is also distributor of the RSO, MGM, Verve, ECM, Spring and Kolob labels.

In stressing its commitment to develop talent, Polydor has reduced its roster from 60 acts to 31, thus enabling the company to devote the proper amount of personal attention and finances to existing artists.

"Before, we were record oriented, while now we're concerned with building artist image. We won't go beyond 40 acts," says Oslander.

Oslander is elated that Polydor is suddenly being approached by quality acts that were not available to them before. He attributes this to improved merchandising and higher sales figures.

At the same time, Oslander admits

that a "creative and financial line" must be drawn in regard to pursuing new acts and renewing present ones. The label recently dropped Tompall Glaser and Jim Stafford because of lagging sales.

Oslander, who assumed the position seven months ago, credits Polydor's budding artist roster to "a communal type of operation" between himself and Rick Stevens, East Coast director of a&r, Cliff Burnstein, Midwest a&r man, and Irwin Steinberg, president of parent Polygram.

"Polydor is a team effort with individual talents," says Oslander, who is also a producer, engineer and former music publisher. "Irwin lets us do our own creative thing."

Unlike most a&r men, Oslander considers himself "a middle man between record company and producer. A&r is just a fancy name for talent scout," says Oslander.

"Most a&r people come from sales or merchandising and not from the music end. It's not enough to just sign an act."

Oslander takes an active role in coordinating artist with producer and in certain instances handles part of the production himself.

On Polydor's fast-breaking Curtis Bros. LP, he mastered the single from it in the studio, remixed it to enhance its commercial appeal and helped design the album's jacket.

"Because the artists value my opinions and trust me, they are able to concentrate on their writing and performing. We are a happy melding of artistic consideration and commercialism," says Oslander.

He also works closely with the Os-

(Continued on page 14)

NEW STUDIO OPENED BY THE STAPLES

LOS ANGELES—The Staple Singers have opened a recording studio in Chicago which they intend using to assist young and under-financed musical groups and singers.

Called Staple Studios and owned and operated by the group, the facilities will be used to record not only Staple albums but for young street talent as well.

"Most new groups don't have enough money to buy studio time," says Roebuck "Pop" Staple, "and we feel they should be able to work in professional surroundings when cutting a demo tape."

The Staples will provide discount studio time to newcomers to afford them the chance to record.

Adds Staple: "We're not doing it for the money but for underprivileged, talented musicians to get the experience. It's the kind of opportunity we never had when we were trying to make it."

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Executive Turntable

At CBS, Al DeMarino appointed director, artist development, Epic and associated labels. He was most recently involved in a number of independent firm and music projects, and before that, was with CMA for two years. . . . Bert De Coteaux named executive producer, East Coast a&r, Columbia. He had been working as an independent arranger/producer for several years. . . . A&M Records has appointed three regional merchandising directors. Marvin Murphy to the West Coast headquartered in Los Angeles; Bill Paige, Midwest, Chicago; and Gail Davis, East Coast, Washington. Murphy goes to the label from Theta Cable Television, where he served as director of marketing. Davis served as program coordinator at the Univ. of Mary-



DeMarino

land, College Park, and Paige is a recent graduate of Loyola Univ. in Chicago. . . . Salvatore J. Iannucci, former president of Capitol Records and a former Playboy Industries executive, joins the Los Angeles law firm of Jones, Day, Reavis and Pogue.

Chappell music names Helaina Bruno as East Coast professional manager, headquartered in New York, and Randy Talmadge as West Coast professional manager, basing in Los Angeles. Bruno until recently headed the East Coast office for



Bruno

ABC Publishing Co. Talmadge ran his own publisher's rep firm. . . . Harriett Vidal resigns as publicity director for Polydor Inc. and joins Thames Talent in the same capacity. She headquarters in New York. Replacing Vidal at Polydor is Neal Whitton, who joined the publicity department in January. Prior to that, he was with Morton Wax Assoc. . . . Barbara Bridges moves to Casablanca Records to handle national secondary promotion. She formerly held the same position with Playboy Records. . . . Biff Collie promoted to vice president in charge of promotion and marketing coordination for Con

Brio Records in Nashville and Carole Marrero appointed to a new coordinator position at the same firm. . . . Larry Hamby joins Windsong Records as national promotion coordinator. He will coordinate all aspects of promotion relating to the Management 111 artists signed to the label. Hamby was associated with 20th Century Records prior to joining Windsong.

Ira Okun, founder of Gemini Artists, Inc., has resigned his position as senior vice president to enter his own personal management and consultant field. His first clients are the Temptations. . . . Ritchie Rodriguez has joined the Lou Alexander Production agency in Los Angeles to head up a newly created disco division. . . . Vincent Alati named vice president and general manager of Columbia Pictures Industries' merchandising division. He succeeds Ed Justin, who resigned earlier this month. . . . Bill Youdelman has been named chief engineer at Filmways/Wally Heider Recording in Los Angeles. . . . Sam Distefano upped to director of entertainment at Playboy Clubs International. He has been with the company 16 years, and in his new post will be responsible for booking entertainment at the Playboy clubs, the company's hotels and resorts across country. . . . Charles E. Papke has been named buyer for records and accessories, radio, stereo components for the Broadway department stores: in L.A. He replaces Richard C. Horine, who resigned. . . . Stan Cutler has been appointed director of engineering for the manufacture of Leslie Speakers at Electro Music/CBS Musical Instruments in Pasadena, Calif.

Appointments at Akai America, Ltd., include Mike Gritchen to national sales manager, based in Los Angeles; Mike Bauer as Midwest regional sales manager for the audio division, operating from Chicago; and two account executives, Betty Koepflinger and Rhonda Herbage, join the firm's action line team. . . . Frank Sabra named regional sales manager in the New York area for Audiovox Corp. . . . Karl Buikema upped to the new post of vice president, sales, at Hitachi Sales Corp. of America from Midwestern regional manager. He will continue to be responsible for the Midwestern region until a successor is named. . . . James R. Moore moves from Superscope, Inc., to vice president of manufacturing at Ray Jacobs Audio in Long Beach, Calif. Bill Burton also joins the firm from Superscope as chief engineer, and Carolyn A. West goes aboard from Audio Magnetics Corp. to the general manager's slot.

20TH SELLS RIGHTS

Universal, Motown To Film 'The Wiz'

LOS ANGELES—Universal Pictures, in conjunction with Motown Productions, has obtained the film rights to the hit Broadway musical "The Wiz."

20th Century-Fox, which owned the film and publishing rights, chose not to pursue the motion picture production and optioned the property to original Broadway producer Ken Harper, who made the deal with Universal and Motown.

Herb Eiseman, 20th Century Music president and his Fox Fanfare publishing company still retain 100% of the publishing rights.

Casting for the film is underway with John Badham, director of Mo-

town Production's "Bingo Long And The Traveling All-Star Motor Kings" set to direct. No determination has been made regarding the film's soundtrack LP.

Producers Pacted

LOS ANGELES—Producers Jimmy Bowen, Jerry Fuller and Chuck Glaser will produce selected artists for Motown's pop/rock label Prodigal and country label Hitsville. The production setup and recent addition of Ray Ruff as creative director of both labels is a major part of the expansion program for the two Motown custom labels.

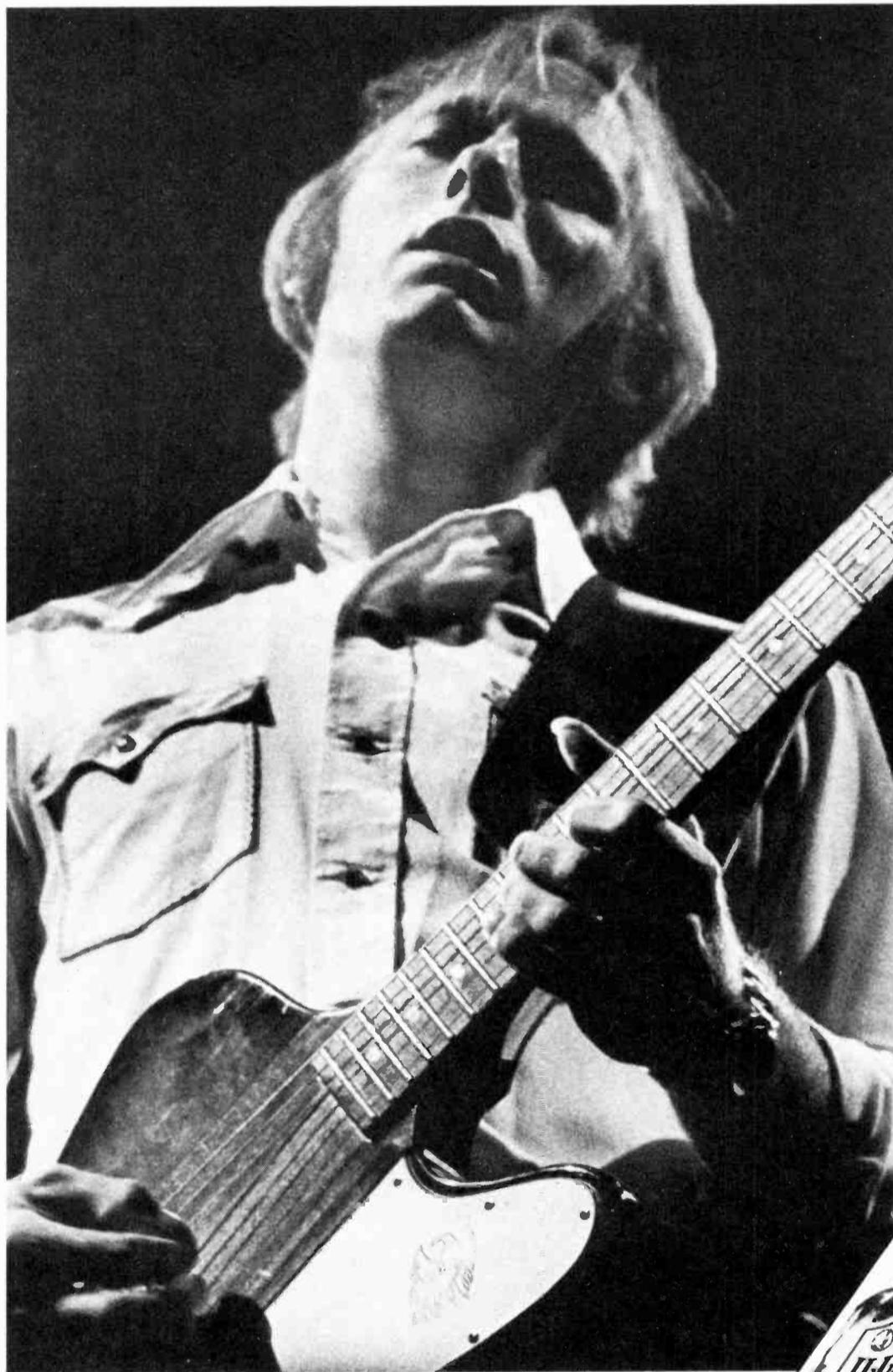


De Coteaux



Talmadge

STILLS FILLS THE BILL.



Stephen Stills Tour Dates

- June**
 23-24 Pine Knob Pavillion, Detroit, Mich.
 26 Garden, Boston, Mass.
 27 Civic Center, Springfield, Mass.
 29 Spectrum, Philadelphia, Pa.
- July**
 1-2 Nassau Coliseum, Uniondale, N.Y.
 4 Niagara, N.Y.
 5 Rochester, N.Y.
 7 Providence, R.I.
 9-10 Capitol Center, Largo, Md.
 11 Hartford, Conn.
 13 Cleveland, Ohio
 14 Cincinnati, Ohio
 15 Arena, Pittsburgh, Pa.
 17 Greensboro, N.C.
 18 Charlotte, N.C.
 20 Myrtle Beach, S.C.
 21 Atlanta, Ga.
 23 Jacksonville, Fla.
 24 Tampa, Fla.
 25 Miami, Fla.
 27 Mobile, Ala.
 28 Shreveport, La.
 30 Dallas, Tex.
 31 Oklahoma City, Okla.
- Aug.**
 2 Houston, Tex.
 3 San Antonio, Tex.
 4 Austin, Tex.
 10-11 Chicago, Ill.
 13 Minneapolis, Minn.
 14 Milwaukee, Wisc.
 17 Oakland, Calif.
 19-20 Anaheim, Calif.
 21 San Diego, Calif.
 23 Long Beach, Calif.
 24-25 Forum, Los Angeles, Calif.
 27-28 Denver, Colo.

Tour goes thru mid-September.

Stephen Stills is currently embarked on a history-making tour with Neil Young that will take his powerful music all over the country for more than three months. Add to this his current smash album, "Illegal Stills," and a new single, "Buyin' Time," and you can see why Stephen Stills is reaching more people that ever before. Stephen Stills. On Columbia Records and Tapes.

Produced by Stephen Stills and Don Gehman. Management: Michael John Bowen.



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Vol. 88 No. 29

'BOUNTIES' OFFERED

NARM And 2 Rackers Launch A Summer Blitz On Pirates

NEW YORK—NARM and two of its members, J.L. Marsh/Heilicher Bros. and ABC Record and Tape Sales, have joined forces to offer special "pirate bounties" to branch managers and sales and promotion staffers of ABC and Marsh/Heilicher who uncover the largest number of piracy operations during July and August.

The "bounty hunter" incentive program is part of a "Summer Blitz To Fight Piracy." It was independently innovated by ABC and Marsh/Heilicher with the blessings of NARM. It will run from

Thursday (15) through September 1.

According to Daniel Heilicher, of Marsh/Heilicher, and chairman of the board of NARM, "We know that the pirates are still out there. We do not know to what extent, but we expect to find out much more about their activities before the program is over."

Heilicher considers the summer blitz an excellent idea and feels it is necessary to "keep the pirates out of our business at all cost. Their continued existence hurts everyone from manufacturer to end user," he says.

The program will actively involve all branch managers and sales and promotion people connected with both Marsh/Heilicher and ABC. Their jobs will be to look for pirated and counterfeited music products to the retail outlets of areas they service. They will also keep a lookout for actual pirating operations.

On finding illegal products they will complete NARM shoppers reports which will be forwarded through NARM to the investigative staff of the RIAA which will take the reports to the necessary legal channels.

6 Charged With Boston Pirating

BOSTON—Six area men have been charged here with violations of the Federal Copyright Law for allegedly distributing and selling pirated 8-track tapes.

Named in the criminal informations were Raymond L. Bateman of Merrimack; Earl Kenneth Brown of Dorchester; Allan Michael Klein of Brockton; Lawrence David Weiner of Beachmont; John Francis Fitzgerald of Norwood; and George S. Kalliavas of Arlington.

Bateman, said to be the former owner of Tape Shack, was charged in seven counts; Klein and Weiner, identified as former proprietors of D&L Limited, were charged with 10 counts; Fitzgerald, former owner of Planet Of The Tapes, was named in eight counts. A 10-count information was filed against Brown, while Kalliavas was named in an eight-count information.

The charges include infringement of underlying musical compositions as well as infringement of copyrighted sound recording.

In another development, a Richmond, Va., man, John E. Rodgers, and his daughter, Ginnette Rodgers Wilcox, each received a year's probation after pleading guilty to one count of copyright infringement in U.S. District Court. The charges against the pair stemmed from a raid on a warehouse used by Rodgers at which some 60,000 pirate tapes were seized. The court ordered that the tapes be destroyed.

Court Nixes ASCAP Plea To Fatten CBS-TV Fees

NEW YORK—The U.S. District Court here has turned down a plea by ASCAP to raise the interim performance fee paid by the CBS-TV network to reflect inflationary factors.

The fee paid by CBS has been frozen at \$360,000 a month since 1970, when the network launched an anti-trust suit against the society.

CBS lost that suit, but has an appeal pending. The court's position is that it can't properly consider a rate

adjustment until the appeal is adjudicated.

In support of its petition, ASCAP cited inflationary trends since 1970, and also asked the court to provide for future automatic adjustments of the fee in accordance with changes in the consumer price index as published by the U.S. Bureau of Labor Statistics.

Judge William C. Conner in his opinion said that data in the record is insufficient at this time to compute properly a new fee.

"If CBS' appeal is successful," he stated, "the issue of a reasonable interim for the future will be mooted. If it is not, this court will entertain a motion for an evidentiary hearing on that issue, or even for the setting of a final fee."

Judge Conner also pointed out that the interim fee is "subject to retrospective adjustment, and each party would apparently be financially able to satisfy an adjustment adverse to it."

In the antitrust suit, CBS sought to void blanket license formulas in favor of per-performance alternates.

L.A. Will Host CBS Gathering

NEW YORK—Arthur Taylor, president of CBS Inc., heads the list of more than 1,000 persons scheduled to attend the annual CBS convention, set to run Tuesday (20) through Saturday (24) at the Century Plaza Hotel in Los Angeles.

The company's entire management team from both Epic and Columbia will participate in the six days of addresses, meetings, seminars and workshops. Meetings will cover every phase of the company's operation, both domestically and internationally. Sales and promotion people will attend from every region of the country and from around the world.

There will be separate meetings for the respective field forces in the areas of promotion, sales, special markets, marketing, merchandising, publicity, a&r and operations.

Another highlight will be five nightly shows featuring more than 22 artists from the combined rosters.

CBS Records International will hold a number of separate meetings throughout the course of the convention and the members of that division will participate in the overall convention activities, as well.

Hayes Sued By Booking Agency

LOS ANGELES—The Agency for the Performing Arts is seeking payment of \$23,550 in commissions allegedly due the booking agency from Isaac Hayes in Superior Court here.

The pleading charges Hayes signed an exclusive booking binder with APA in December 1974. It's claimed that Hayes played 15 gigs, booked by the agency, between Aug. 8 and Oct. 18, 1975, for which the artist received \$235,500 on which he allegedly failed to pay 10% commission.

Letters To The Editor

Dear Sir:

We were both shocked and dismayed by your June 26 CE Show coverage in which your reporter inaccurately lumped Audio Magnetics with manufacturers he decried for threatening a price war and incorrectly stated we were selling blank cassettes for 29 cents.

We have not lowered our prices, have not been selling tape at such a price level, do not intend to engage in a price war and certainly are as dedicated as your reporter appears to be to "building and maintaining an honorable industry."

A major reason why we exceeded sales projections at CES, in fact, was the growing recognition by many of Audio Magnetics' customers to our commitment to quality. We will not be panicked into destroying what we have achieved over the years, as an industry, any more than we will permit ourselves to be inaccurately portrayed as participants in a practice we deplore.

Andrew G. Galef
President, Audio Magnetics Corp.
Gardena, Calif.

Add To Million-Play List

NEW YORK—Another 19 songs have been added to BMI's million-performance list.

When a tune—of an average length of three minutes—reaches the million performance level, it means that it's received radio airplay of more than 50,000 hours.

The additions are: "Baby Don't Get Hooked On Me," "Battle Of New Orleans," "Behind Closed Doors," "First Time Ever I Saw Your Face," "Gotta Travel On," "Heartaches By The Number," "He Don't Love You Like I Love You," "Hooked On A Feeling," "How Can You Mend A Broken Heart," "I'm Leaving It All Up To You," "I'm So Lonesome I Could Cry," "Make The World Go Away," "My Elusive Dreams," "Never Can Say Goodbye," "Put A Little Love In Your Heart," "Someday We'll Be Together," "Turn Around, Look At Me," "With Pen In Hand" and "You've Made Me So Very Happy."

Writers and publishers of the songs receive a special award and additional performance credit on all future use of their titles.



A&M CANADA



SWEEPS TOP AWARDS!

In the six years since it began, A&M Records of Canada has been at the forefront of Canadian recording companies. Due, in fact, to its spirited leadership, its vital and aggressive sales team, its energetic promotion operation, and its fine artist roster, it emerged this year in an undisputed triumph. RPM magazine recently presented these **CANADIAN MUSIC INDUSTRY AWARDS** to A&M Canada:

#1 CANADIAN RECORDING MANUFACTURER & DISTRIBUTOR



RPM's Sammy-Jo presents RPM Award to Gerry Lacoursiere,
Vice President/A&M Canada.

#1 BEST RECORD COMPANY SALES TEAM



Joe Summers, A&M Canada National Sales Manager receives
award from Mal Thompson of the Canadian Talent Library.

#1 MOST AGGRESSIVE RECORD PROMOTION TEAM



A&M Canada's National Promotion Manager, Doug Chappell,
receives award from John Mills, General Mgr. of CAPAC.

#1 MOST COOPERATIVE ARTIST-VALDY



«On vous félicite!»



Vegas Strike Slaps MGM Hotel Profits

LOS ANGELES—Metro-Goldwyn-Mayer Inc. reports that the strike in Las Vegas which closed the MGM Grand Hotel for 16 days last March, was responsible for dropping the company's net income in the three months ended May 31 to

\$6 million, down 18% from last year's comparable quarter.

Frank E. Rosenfelt, president/chief executive, says the strike resulted in an operating loss for the hotel of about \$1.3 million for March, against operating income of about \$3.5 million for March 1975.

For the entire third quarter the hotel garnered operating income of \$6.6 million, down 27% from the same quarter a year ago.

Rosenfelt notes that the MGM Grand, which has been the company's main money-earner since it opened 2½ years ago, "attained a 60% improvement in operating income for April and May 1976" over the like months for last year.

The Las Vegas hotel, says Rosenfelt, "continues to maintain its position as the world's most profitable hotel/casino operation." He also indicates that plans for the MGM Grand-Reno, scheduled to open in the summer of 1978, are proceeding on schedule.

Improved Profits For Philly Firms

PHILADELPHIA—Two locally-based firms with major retailing interests in the audio field reported improved earnings this week for their latest quarters. Silo Inc., which operates 42 combined appliance-audio stores under the Silo/Audio World name, posted a \$170,588, or 15 cents a share, profit in the third fiscal quarter ended April 30. This compares with a year-ago loss of \$149,429. Nine-month earnings for the retail chain located mostly in the Philadelphia marketing area with some stores in Arizona and Colorado, totaled \$524,647, or 47 cents a share, against a loss of \$98,031 in the same period last year.

The nine-month volume for Silo advanced to \$48,759,819 from \$40,114,133 during the same period last year. The chain credited the sales strength to promotional programs that helped it to increase market shares in its three main territories.

Jetronic Industries, Inc., which also owns the Levin's Furniture operation here that includes a large record and stereo department, boosted its profits for the first fiscal quarter ended April 30 to \$372,900, or 24 cents a share, from \$203,700, or 14 cents a share. Jetronic sales rose to \$7,082,200, from \$6,144,400. The gains came chiefly from the firm's Ray Jefferson division, which produces Citizens Band radio equipment, and the Levin's operations.

Market Quotations

As of closing, Thursday, July 8, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
37%	19%	ABC	32	569	37	36%	36%	+ ¼
8%	4%	Ampex	14	99	8½	8%	8%	- ¼
9%	2%	Automatic Radio	8	6	7	6%	7	+ ¼
20%	10%	Avnet	7	126	18%	18%	18%	- ¼
25%	15%	Bell & Howell	—	57	20%	20%	20%	+ ¼
59%	46%	CBS	13	266	59%	58%	59%	+ 1½
7%	4%	Columbia Pic.	4	44	6	5%	5%	- ¼
15%	8%	Craig Corp.	6	33	14	13%	14	+ ¼
63	50	Disney, Walt	24	585	55	53%	53%	- 1
5%	3%	EMI	9	45	4%	4%	4%	Unch.
26%	21	Gulf + Western	5	291	25%	25	25%	Unch.
7%	5	Handleman	36	103	6%	6%	6%	Unch.
27	14%	Harman Ind.	6	36	21%	21%	21%	Unch.
11%	7	Lafayette Radio	7	6	8%	8%	8%	- ¼
25%	19%	Matsushita Elec.	18	6	22%	22%	22%	- ¼
36	29%	MCA	6	147	36%	35%	35%	- ¼
15%	12%	MGM	7	69	14	13%	14	+ ¼
65%	52%	3M	24	617	59%	58%	58%	+ ¼
4%	2%	Morse Elec. Prod.	—	28	2%	2%	2%	+ ¼
59	41%	Motorola	32	435	57	55%	56%	+ ¼
33	19%	No. Amer. Philips	8	21	29%	28%	28%	- ¼
23%	14%	Pickwick Interntl.	10	57	19%	19%	19%	+ ¼
5	2%	Playboy	24	17	3%	3%	3%	Unch.
29%	18%	RCA	18	483	29	28%	28%	- ¼
10%	8%	Sony	29	476	9%	9%	9%	- ¼
40%	16	Superscope	7	712	22%	21	21%	+ ½
47%	26%	Tandy	11	490	34%	33%	33%	- ½
10%	5%	Telecor	8	3	8%	8%	8%	- ¼
4%	1%	Telex	14	202	3%	3%	3%	Unch.
7%	2%	Tenna	16	26	5%	4%	4%	- ¼
12%	8%	Transamerica	9	260	11%	11%	11%	Unch.
15	8%	20th Century	7	1053	11%	10%	11%	+ ¼
25%	17%	Warner Commun.	29	33	20%	20%	20%	- ¼
40%	23%	Zenith	24	87	33%	33%	33%	Unch.
8%	3%	K-Tel	7	9	7%	7%	7%	- ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	22	3%	3%	Recoton	12.75	10	4%	4%
Gates Learjet	4	33	12½	13%	Schwartz Bros.	10.42	—	1%	2%
GRT	—	149	4	4%	Wallich's	—	—	1/16	5/16
Goody Sam	2.86	—	2	2%	Music City	—	—	2%	3%
Integrity Ent.	4.17	16	¾	¾	Kustom Elec.	7.24	2	2%	1
Koss Corp.	9	—	6%	7%	Orrox Corp.	—	—	¾	1
M. Josephson	9	7	6%	7%	Memorex	10	129	31%	31%

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.

Sight 4% Disk/Tape Business Growth

LOS ANGELES—The record/tape industry will show a modest growth of 4% over the next five years, according to Blyth Eastman Dillon & Co.'s quarterly investment review ending June 1976.

Based on RIAA figures for 1975, recorded music unit volume showed no growth or declined by 1%-2% due to a 20% decrease in single unit sales. However, the entire decline occurred in the first half with the final six months showing strong recovery.

This improved trend has continued into the first half of 1976 with unit gains estimated at 10%-11%.

Columbia and Warner reported peak revenues and profits for the initial period of the current year with sales gains of 21% and 18%, respectively.

Although the number of major artist releases declined in the second quarter, improvement is expected but at a slower rate than in the first quarter.

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Sony Take On the Rise

LOS ANGELES—Sony Corp. expects to report net income for its year ending Oct. 31 of "nearly \$100 million," as compared with just \$53.3 million for fiscal 1975, according to Noboru Yoshii, the firm's executive senior adviser.

This amounts to an increase in earnings from 26 cents a share to 47 cents a share, and is based on a projected rise in sales from \$1.3 billion to \$1.6 billion.

These 1976 estimates would top the company's previous earnings record set in 1973 of \$84.1 million, or 41 cents a share.

N.Y. AFTRA Pulls \$539,228

NEW YORK—Members of the New York local of AFTRA collected \$539,228.18 from phonograph record dates in the fiscal year ended May 31. This amount is a portion of the more than \$10 million distributed by AFTRA for payment of fees, claims and residuals.

In addition to the money collected for recordings, AFTRA also collected an additional amount of just under \$50,000 for claims and just under \$4,000 for late penalty payments from record labels.

Accounting for the bulk of the moneys collected was more than \$7 million from transcriptions, almost \$1.5 million from television commercials and the remainder from phonograph recordings, radio and tv programs, slide films and public television.

Move Craig Listing

LOS ANGELES—Craig Corp. will have its common shares listed on the New York Stock Exchange. Trading is scheduled to begin Aug. 2 at which time Craig shares will cease being traded on the American Stock Exchange. Craig shares will continue to be listed on the Pacific Stock Exchange.

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12-INCHERS IN STORES

Amherst Markets Big Disco Disks

NEW YORK—Amherst Records, already in the promotional 12-inch disco disk ball park, has decided to come with commercial versions.

The decision to release the commercial copies, says Barry Lyons, label executive, came after several weeks of researching the market, mainly as to the impact made by Salsoul Records' first move in this area.

First commercial 12-incher from the label is by the Chicago Gangsters. It was released late last week. A followup, due shortly, will come from Laurie Marshall.

It's also understood that London Records has joined the commercial 12-inch disco disk camp. It was reported earlier (Billboard, June 26),

Brass Ear Merges With Snooty Cow

LOS ANGELES—The Brass Ear, seven record/tape retail store chain based in Bellevue, a Seattle suburb, has merged with a four-store boutique chain, the Snooty Cow, to form Omnivest, Inc., a privately owned holding company.

Dave Arnold of Brass Ear is executive vice president of the new company. The Brass Ear chain extends from the Northwest to Hays, Kan. All boutiques are located in the Northwest.

that several companies were prepared to follow Salsoul's lead. Amherst and London now join Salsoul, Midland International, Scepter, CTI and Roulette.

The Amherst disks will be 338 and will carry, like those before them, a suggested list of \$2.98. Cost to distributors on each record is \$1.25.

Personal Mgrs. Elect Purcell New President

NEW YORK—Jerry Purcell has been elected president of the National Conference of Personal Managers, succeeding Jackie Bright. His term will run through August 1977.

Arnold Mills continues as president of the conference's West Coast branch, and George Scheck remains president in the East. Both terms also run through August 1977.

Purcell, who heads his own management firm here, and who previously served as national president, 1971-73, says that among the several goals the organization has set for the coming year are the opening of offices in Atlanta, Nashville and other U.S. cities, and the expansion of conference activities overseas. First foreign office will open in London.

General News

Area Indie Mktng. Rep Firm Opens

LOS ANGELES—The long-time industry concept of independent regional promotion is joined for the first time by a marketing counterpart, Independent Regional Service, operated from Cleveland in a four-state area by Shelly Tirk.

Tirk, a veteran marketing and retail executive, represents Triple S, Private Stock, Salsoul and H&L labels thus far in a territory bounded by Pittsburgh and Lexington, Ky.

He will handle problems in the marketing cycle and act as liaison with labels' distributors in Western Pennsylvania, Ohio, Kentucky and Indiana.

Tirk, who will continue to operate his three Cleveland area retail shops under separate management, decided to return to marketing when he noted the lack of indie label rapport with indie stores and chains.

Tirk was a regional marketing manager for Philips for five years and product manager of Smash/Fontana for three years until 1968.

Moxy To U.S.

LOS ANGELES—Canadian rock group Moxy will embark on its first U.S. tour the end of July. In order to coincide with the tour, Mercury Records has launched a campaign which includes time buys on rock stations, print ads in consumer and trade publications and point of purchase displays.

N.Y. SHOW REVIEW

A Dated 'Godspell' After 5 Years Shifts To B'way

NEW YORK—After five years of winning friends and influencing young converts off-Broadway, "Godspell," the Biblical rock opera based loosely on the Gospel according to St. Matthew, has moved to Broadway's Broadhurst Theater in an ambitious attempt to continue spreading its somewhat dated doctrine of peace and love among a broader and presumably more sophisticated audience.

With its raggedy-ann costumes, mime, ventriloquism and general clowning, the show finds a niche somewhere between Barnum & Bailey, Punch & Judy, and the Jesus-seeking flower children of a previous era.

"Godspell" is essentially a children's show, cutesy and inoffensive—a sort of visual primer to Mary Sunshine's Sunday afternoon Bible study class. There really is nothing very original about this low-budget amalgam of "Jesus Christ Superstar" and "Hair." It comes complete with the cliches, toothpasty smiles, and overwhelming wholesomeness that had been so much a part of the youth revolution of the 1960s.

"Godspell" was conceived by John-Michael Tebelak who also directed this show which, though loosely following the Biblical theme, seems to be really made up of improvisational skits.

The music, originally released on Bell Records, is by Stephen Schwartz, who also scored "Pippin" and "The Magic Show." With the exception of "Day By Day," which enjoyed some measure of success, it is not particularly exciting music. It is, however, functional, and some of it is pleasing.

The cast, an energetic crew which one imagines must feel a little bit foolish enacting its trite sequences, includes original players Lamar Alford, Robin Lamont and Marley Sims.

"Godspell" is certainly not every theatergoer's cup of tea, but judging from the number of eager fans that queued during intermission for their onstage "communion" of wine with the cast, there are enough believers out there to ensure at least a moderately successful Broadway run. **RADCLIFFE JOE**

\$125,000 DEBT DOES IT

Nashville Exit/In Goes On The Block

By GERRY WOOD

NASHVILLE—The Exit/In, Nashville's troubled listening room operating under a bankruptcy petition since last fall, is now up for sale. Sept. 13 is the date set for standby trustee Paul Sloan III to review all offers and make a recommendation

N.Y. Musicals

• Continued from page 3

old, would be ready for previewing in time for the convention.

"Pal Joey" is another major musical which made it to the Great White Way in time for the convention in spite of internal problems which threatened a stall even before it got started. From all appearances its producers will keep the limited engagement production open, if only until all conventioners have left town.

The old shows, with the exception of "Knock, Knock," which fell by the wayside last week, have all been spruced up for the visitors. The out-of-towners will have a long list of shows from which to choose. They include, "A Chorus Line," "Bubbling Brown Sugar," "Chicago," "Me And Bessie," which concluded a short out-of-town engagement in time to return for the convention, "Pippin," "Shenandoah," "The Three Penny Opera," "Very Good Eddie," "My Fair Lady," "Grease" and an equally impressive string of non-music shows.

To facilitate the demand for theater tickets, the League of N.Y. Theatres & Producers has joined with the management of most theaters to allocate sizable blocks of tickets for conventioners.

More matinee shows are also being planned for the politicians and their families, who will be tied up in night-time sessions at Madison Square Garden where the convention is being held.

The unusual summer activity is expected to further swell theater coffers, already bulging from a record-breaking 1975-76 season.

to the court about prospective purchasers.

The Nashville attorney was appointed by a federal bankruptcy judge to investigate and negotiate all offers from persons interested in purchasing the club which opened in 1970 and has featured some of the nation's top rock, blues, country and jazz acts.

Business and bookings will go on as usual until Sept. 13, and the club is continuing to show a monthly profit, according to Elizabeth Thiels, a stockholder and vice president of the Exit/In. "Fortunately, the court is interested in seeing the artistic integrity of the club upheld when considering future owners," comments Thiels.

An outstanding debt of approximately \$125,000, primarily incurred during the club's early years, brought the nitery to its knees financially. Thiels notes the popular listening room has been averaging a monthly profit of about \$1,000 since last January.

"Our interest is in seeing the Exit/In remain as artistically strong as it has been—or that this entertainment tradition be improved upon," remarks Thiels. "The negotiators will know whom they are competing against and what the terms are," says Thiels, who hopes to remain with the club if her views are compatible with the new management.

The judge turned down a plan that the club be declared bankrupt and sold to undisclosed persons. Sloan indicates he will consider the amount of the offers as well as bids from prospective purchasers "who are interested in maintaining the entertainment tradition the Exit/In has become noted for."

Among the acts slated to play the Exit/In prior to Sept. 13 are the James Cotton Band, Gove, Sir Doug (Sahn) and the Texas Tornados, Esther Phillips, Gamble Rogers, Doc Watson, the Don Harrison Band, Mac Gayden and Skyboat, and Bobby Blue Bland.

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July 2	Oakland Coliseum, California	August 29	Dillon Stadium, Hartford, Connecticut
July 3	Anaheim Stadium, California	September 1	Nassau Coliseum, Long Island
July 12-14	Pine Knob Theatre, Independence, Michigan	September 2	Erie Stadium, Pennsylvania
July 15-17	Chicago Stadium	September 3-4	Canadian National Exposition, Toronto, Ontario
July 18	Mile High Stadium, Denver	September 5	Montreal Forum, Montreal
July 21	Edmonton Coliseum, Edmonton, Alberta	September 16	Brigham Young University, Provo, Utah
July 23	Arrowhead Stadium, Kansas City, Missouri	September 18	Dome Stadium, Seattle
July 24	Wisconsin State Fair, Milwaukee	September 19-20	P N E Coliseum, Vancouver, British Columbia
July 25	Iowa State Fairgrounds, Des Moines	September 21	Portland Coliseum, Oregon
August 6	Parade Stadium, Minneapolis	September 24	San Diego Coliseum, California
August 8	Kiel Auditorium, St. Louis	September 25	Hughes Stadium, Sacramento, California
August 10-11	Spectrum, Philadelphia	September 26	Santa Barbara Stadium, California
August 13	Dayton, Ohio	October 1	Mid-South Coliseum, Memphis
August 14	Stadium, Pittsburgh	October 2	Arkansas State Fair, Little Rock
August 26	Performing Arts Center, Saratoga Springs, New York	October 3	Tulsa State Fair, Tulsa, Oklahoma
August 27	Rich Stadium, Buffalo		
August 28	Roosevelt Stadium, Jersey City, New Jersey		

Watch "The Beach Boys: It's O.K." Thursday, August 5th on NBC-TV.

AFM MEMBERS WONDER

Herman's Loss Due To 47's Charges?

LOS ANGELES—Speculation here that Local 47's allegations against the parent union (filed in early June with the National Labor Relations Board) hurt Local 47 president Max Herman's chances for election to an AFM executive board seat, seem to be borne out by the final election tally now being made known.

The unprecedented NLRB action came on the eve of the AFM's 79th annual convention which convened in Miami June 21. Herman, bidding for a board seat for the second year in a row, lost by a larger margin this year than last.

In 1975 he garnered some 1,200 votes, falling just 300 shy of victory; this year he pulled only 790 votes, or about 700 short of winning.

Basic bone of contention on the part of the L.A. local, according to a report to the membership put together by the local's secretary Marl Young, is that AFM has failed "to enforce national contracts negotiated on behalf of Local 47 members and other AFM musicians."

Among other allegations filed is that the Federation is "doing nothing" about contractual breaches made by record, motion picture and television producers which give short shrift to the working musician.

Herman beefed to Billboard prior

to the election that it was ridiculous that there isn't anyone from the coast on that board... especially when you consider the fact that more than 90% of both tv and motion picture music business and about 40% of all recording business emanates here."

International president Hal C. Davis, vice president Victor W. Fuentealba, vice president from Canada J. Alan Wood and secretary-treasurer J. Martin Emerson all ran unopposed and were automatically reinstalled.

All incumbents competing were re-elected: Eugene V. Frey of Cincinnati, with 1,621 votes; David Winstein of New Orleans, 1,800 votes; Max L. Arons of New York, 1,815; Mark Tully Massagli, Las Vegas, 1,965; and A.A. Tomei, Philadelphia, 1,640 votes.

Other contenders for a seat on the nine-man board who also failed to make it were Jerry Lyons, Huey Webb and Dick Moore. Like Herman, all are presidents of their respective locals.

Had Herman captured the board seat, it would have marked the first time the West Coast had a rep since 1969, when former Local 47 president John V. Tranchitella relinquished that post.

New Companies

Homerline Music, Inc. (BMI) formed in Yazoo City, Miss., by Homerline Clower (Mrs. Jerry Clower) to administer the copyrights and publishing to Jerry Clower stories recorded on MCA Records.

★ ★ ★

The Bottom Line nightclub in New York and United Artists Music Publishing Group in Los Angeles have formed a joint publishing company called the Bottom Line.

★ ★ ★

Entertainment attorney Michael Painter has merged his practice with, and has become a partner in the firm of, Cooper, Epstein & Hurewitz in Beverly Hills.

★ ★ ★

Gammarock Music Publishing (BMI) and new label Mr. Pleasure formed in Hollywood by Gerhard Augustin. First artist signed is Patrick Gammon, whose single "Party Hardy (What I Like To Do)" has already been released.

★ ★ ★

Three Seattle industry veterans, Jerry Dennon, Lou Lavinthal and Stan Jaffe, have formed the Great Northwest Music Company there. The firm intends to produce regional talent and will have publishing, management and concert promotion wings. Lavinthal and Jaffe are former ABC Record and Tape Sales chairman of the board and executive vice president, respectively, while Dennon is a former label distribution and promotion executive.

Instruments

• Continued from page 3

lars to \$395.7 million, although high-priced electronic organs as a group were up.

String instruments, says AMC, hit an all-time high both in units and dollars last year. The number of units sold were estimated at 91,000, at a retail value of \$28 million, an increase of 43% over 1974.

One reason cited for the gain in this category is a growing interest in the violin sound for contemporary pop music.

Band instruments as a group were reported to have suffered declines, in part due to school budget cut-backs during the year. Brasses fell by 2.5% to about \$69 million, and woodwinds were down by 8% to \$94.4 million.

The AMC survey also noted a trend toward smaller, less expensive amplifiers, which resulted in higher unit sales but fewer dollars. The combined retail market for sound systems and amplifiers was put at about \$103 million.

Theodore M. McCarty, AMC president, comments that the expanding amateur music market has helped the industry weather economic downturns that "beset many other fields during 1975."

8 RCA Reissues

LOS ANGELES—RCA Records will issue on its Victrola label some of the most important recordings in American music as a special salute to the bicentennial. The eight-album releases include historic recordings by George Gershwin, Arturo Toscanini and the NBC Symphony Orchestra, Marian Anderson, Paul Robeson, Serge Koussevitzky and Richard Crooks.



HOME-BOUND—Foghat drummer Roger Earl streaks for the plate during a softball game between the group, and others, and personnel from Pittsburgh radio station 13Q in Three Rivers Stadium July 3. The game was held prior to a contest between the Pirates and Phillies. If you're interested, Earl scored.

Bruce Lundvall At CBS

• Continued from page 4

who already appeal to a large segment of those over 30.

"To say consciously that you're going to go after the over-30 record buyer is something that no one company or group has the money or the expertise to do," he continues.

"You simply have to develop your artists and look for the widest audience possible.

"The artist himself is the most important ingredient, and your strategy has to be individualized from artist to artist."

Increased use of television packages, tv advertising on frontline goods end improved rack service are ways to bolster over-30 sales where applicable, he offers.

Lundvall is also strong on developing new stars, spending money before the returns start to come in. A recent example he cites is the bringing of U.K. artist Tony Byrd to the States to play local club dates even before an album is released in the U.S. (one is already out in England).

The idea, he explains, is to allow both Byrd and American audiences to familiarize themselves before the push on the record begins.

Lundvall himself has already made three trips overseas since taking over CBS' helm, and he states that ties between domestic and international operations are being strengthened even further.

Back on the domestic scene, he describes quad product as being "on the critical list"; offers that he's concerned about the market effects of lowball retail pricing in several cities around the country and says that while there are no commitments to 12-inch disco disks at CBS, they are looking into it.

He's also quick to point up CBS's strengthening of West Coast operations. "It's made an amazing difference," he says.

"It's simple," concludes Lundvall, "we're going to stay on top of the case. Basically, the mission of this company is the mission of music."

Play Harris Song

HONOLULU—Edna Harris, retired show business personality, had one of her songs performed by the Royal Hawaiian Band during a July 4 parade here. The tune is "Friends Of The Bicentennial."

JULY 17, 1976, BILLBOARD



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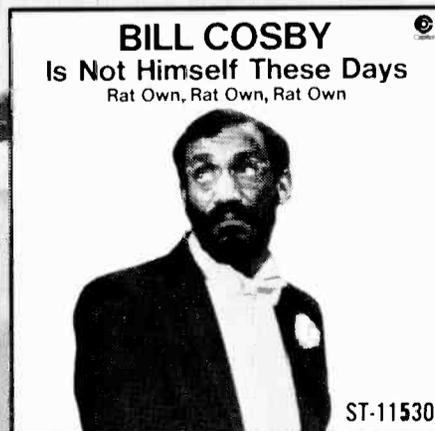
Bill Cosby's New Single!

**Watch Out,
James
Brown!**

**"I Luv Myself
Better Than I
Luv Myself"**

(4299)

From His Chart Album!



**Includes his first hit single,
Yes, Yes, Yes!**

Produced by Stu Gardner



Nab Aussie Pirate

• Continued from page 3

quantity of the seized goods coming into a market this size as being comparable with 300,000 pirated tapes landing in a market the size of the U.S.

Following arguments that infringing tapes cost both record companies and artists considerable amounts of money by the Crown's prosecutor Herman Woltring, the magistrate in the case imposed the maximum

penalties provided by Section 133 of the Australian Copyright Act.

As a result, all tapes to be destroyed and Natel Watch must pay a \$10 fine on each of the 16 charges, as well as additional moneys in professional legal and court costs.

Notably, there was considerable argument whether Section 133 called for a maximum \$10 fine to be levied per charge or per confiscated tape. It's understood that rather than risk a reversal in a higher court on this landmark case, the prosecution eventually decided not to push for the stiffer interpretation of penalties allowed.

Authorities in Singapore and Hong Kong are also expected to come into the picture soon, as it's reported that the industry investigators tracked the illegal shipment from both cities, with the exporter in Singapore and the actual manufacturer in Hong Kong.

Labels actively involved in the case were CBS, MCA, RCA and Polygram, among others. Local attorney representing the labels was Jim Dwyer of Allen & Allen Assoc.

Event Spins Off

NEW YORK — Spring/Event Records here is spinning off Event Records as a new worldwide label with its own identification. The Event label, which has been jointly distributed with Spring Records for the last six years, has been set up as a separate operation in domestic situations, as well as worldwide.

Recording for the Event label is the Fatback Band, Millie Jackson and Joe Simon record for Spring Records.



UA photo

NEW DEAL—Mike Stewart, board chairman of United Artists Music Publishing Group, has pacted administrative chores for Paul Anka's new PaulAnne Music company. UA will handle Anka's tunes worldwide; this replaces the deal Anka had with Spanka Music and MAM. From left: Anka, Stewart, and music vice president Bob Skaff.

New Label

• Continued from page 1

the new diskery will be handled by staffers separate from Columbia and Epic.

The move to build a new label and locate it on the West Coast is sure to be looked upon as a culmination of CBS' recent efforts to bolster its presence on that coast. It's expected, though, that the label's activities, especially when signing talent, won't be limited to that part of the country.

In view of the already large artist rosters at Columbia and Epic, the new label is apparently designed to accommodate a greater number of acts under the CBS umbrella.

Key personnel at the label will be announced during convention time.

N.J. Promoter's Trial Dates Set

NEW YORK—Trial dates for Herbert Fleischer, a New Jersey promoter indicted last fall by a Monmouth County grand jury, have been set for Sept. 20, Sept. 27 and Oct. 12.

Fleischer, a/k/a Bob Fisher, was named in three separate indictments covering 13 counts of fraud and obtaining \$20,000 under false pretenses (Billboard, Dec. 6). The charge say that Fleischer bilked three investors in 1973 and 1974 by falsely promising to promote concerts by well-known acts that never took place.

Upwards of 40 prosecution witnesses, including a number of top booking agents, are expected to be called for the trials, according to a source close to the scene.

Ivan Mogull Pacts Free Flow Artists

NEW YORK—All of the artists managed by Free Flow Productions have collectively signed a subpublishing deal with Ivan Mogull that covers all parts of the world except the U.S. and Canada.

Writers covered under this pact are Jerry Jeff Walker, Gary Nunn, Robert Livingston, John Inmon and Keith Sykes. Firms involved are Serendipity Publishing, Chicken Fried Music, Dr. Livingston I Presume Music, Groper Music, Life Dance Music, Neath Music, Nunn Publishing and Ray Wylie Hubbard Music.

Judge Ponders Stax Case

• Continued from page 3

terminated with dissatisfaction on the part of Stax officials. The Stax officials bought back large blocks of stock they had sold in exchange for a broader financial base.

In buying back the stock, Stewart said:

"We bought back the company

FCC & CB

• Continued from page 3

hyped power mikes illegally used to increase CB range, and the FCC has warned CBers against this practice.

But FCC chairman Richard E. Wiley has admitted to a Senate appropriations subcommittee that violations among the more than 15 million CB sets in operation are in "enormous numbers." He said the commission can only spotcheck the worst cases of interference, and must rely on voluntary compliance.

CBers and the manufacturer of their transceivers are resisting moves to shift the service to the non-interference bands proposed by broadcasters. They want the increased channel space on their own terms—if not the present 27 MHz band, then one of their own choosing. But broadcasters say the CB choice of a bandwidth would also result in severe interference to broadcasting service.

Polydor Image

• Continued from page 4

monds and their producer, personally screening songs for them to choose from. Oslander maintains that a record's success depends largely on casting the right song with the right artist and producer.

In addition to all of his other duties, Oslander produced the love theme (with arrangements by Jimmy Haskell) on the "Logan's Run" soundtrack to be distributed on MGM.

"You must be out on the streets listening to music," claims Oslander. "You can't have your heart in the music business if you're not into it 24 hours a day."

twice in two years and paid \$7 million out of profits."

Those working arrangements, as well as a later agreement with CBS were less than desirable, he said.

When Stax entered into a distribution contract with CBS in late 1972, Stewart said, he sold his interest in Stax to his partner, Al Bell, for \$7.6 million. Stewart said Stax still owes him more than \$4.5 million for his interest in the company and he has also advanced Stax more than \$650,000 to help offset its financial problems.

One of Stax's arguments to Judge Leffler in seeking to be allowed to reopen and operate is that Stax has been such a giant in the recording industry that it is important to the city of Memphis and "should be saved."

When Stax presented its case, one of its witnesses was James W. Crudginton, an independent record distributor and president of Hotline Record Distributors. He testified he was a regional distributor for Stax from 1968 to 1972 and bought about \$972,000 worth of records from Stax during the final year of the contract.

"I would buy from Stax again if I could and I would profit from the resale," he testified. He said there is a continuing demand for Stax "catalog items," records and tapes which have become standards.

Stax presented as a witness Seymour Straus, a certified public accountant from New York, who testified he was familiar with the recording business and that Stax's master tapes would be worth between \$4 million and \$5 million. An earlier witness for Stax had estimated their value at \$21 million.

The Stax hearings are over now awaiting a ruling from Judge Leffler.

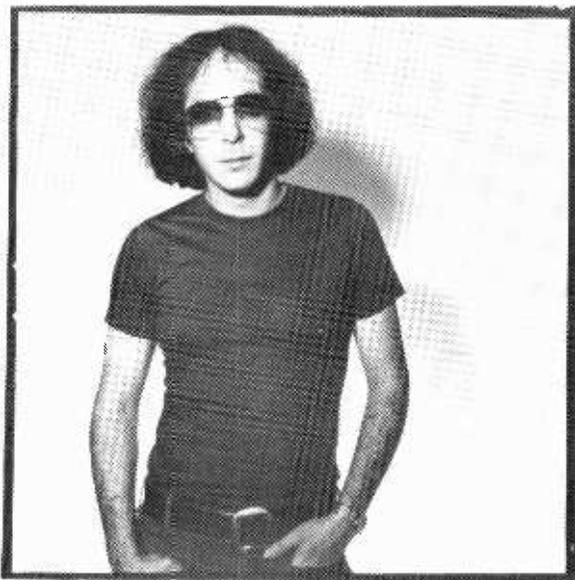
M7 Gets Line

LOS ANGELES—An agreement has been reached for the worldwide marketing of Artists of America Records catalog with M7 Records for Australia and New Zealand.

M7, based in Sydney and headed by Ron Hurst, general manager, expects to launch the AOA label within the next few weeks. Initial products will feature Paul Delicato, Robert Goulet and Richard Roundtree.

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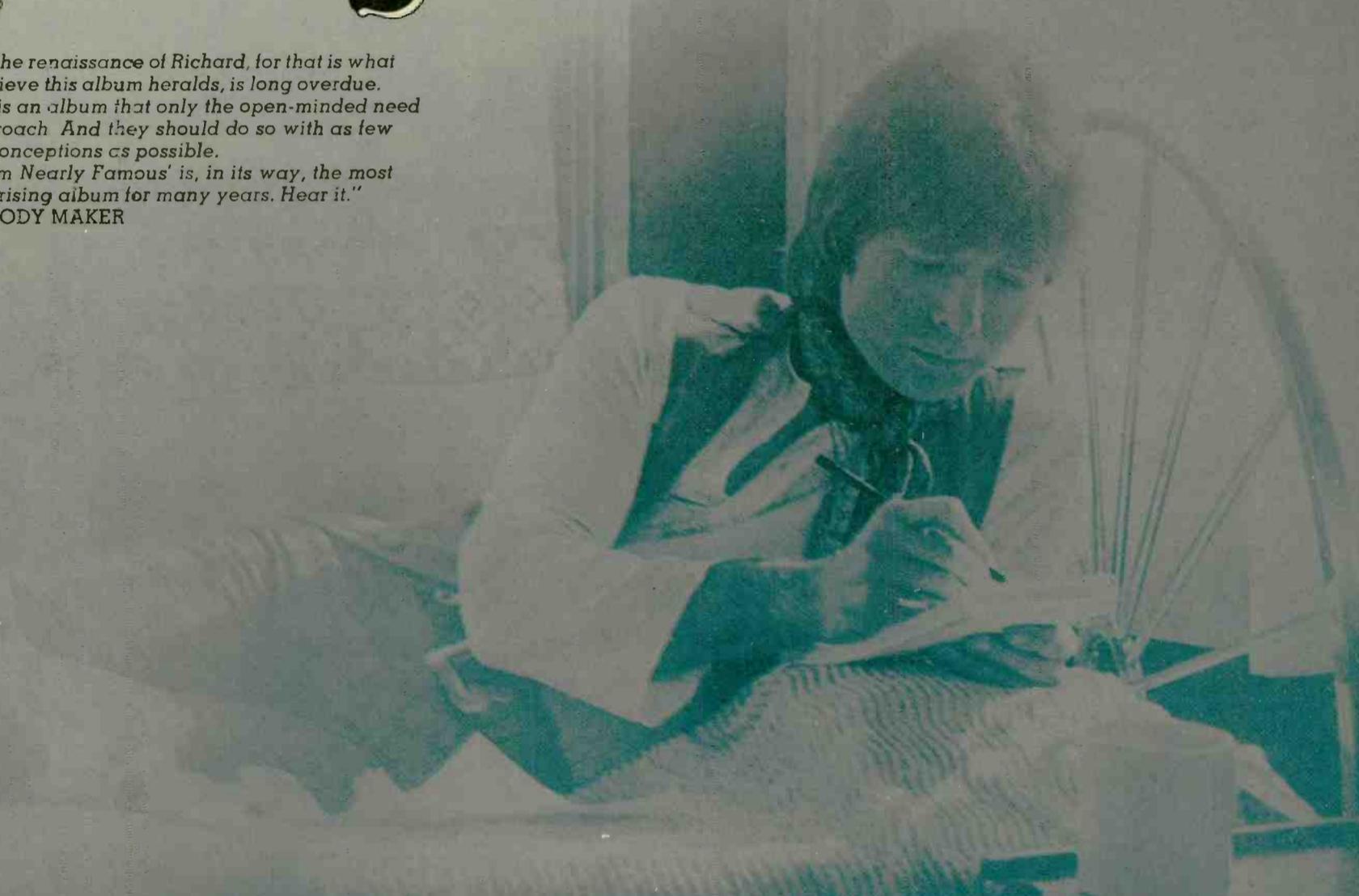
(PIG-2210)

"The renaissance of Richard, for that is what I believe this album heralds, is long overdue.

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'I'm Nearly Famous' is, in its way, the most surprising album for many years. Hear it."

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Includes the HIT single "DEVIL WOMAN"

(PIG-40574)

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Cashbox-62*

Record World-69*

Available on Rocket Records Distributed by MCA Records



Happy Gary &

One Year Ago This Week, Warners Released an Album by an Unknown.

As a key member of a respected, defunct British band, Gary Wright had a lot of "unproved" potential.

One Year Later, Gary Wright is a Platinum-Plus Artist.

His debut Warners album *Dream Weaver* (BS 2868) spun itself into the heart of FM, delivered 2 hit singles in "The Dream Weaver" and "Love Is Alive" and is now heading toward the 1¼ million unit mark in the United States alone.

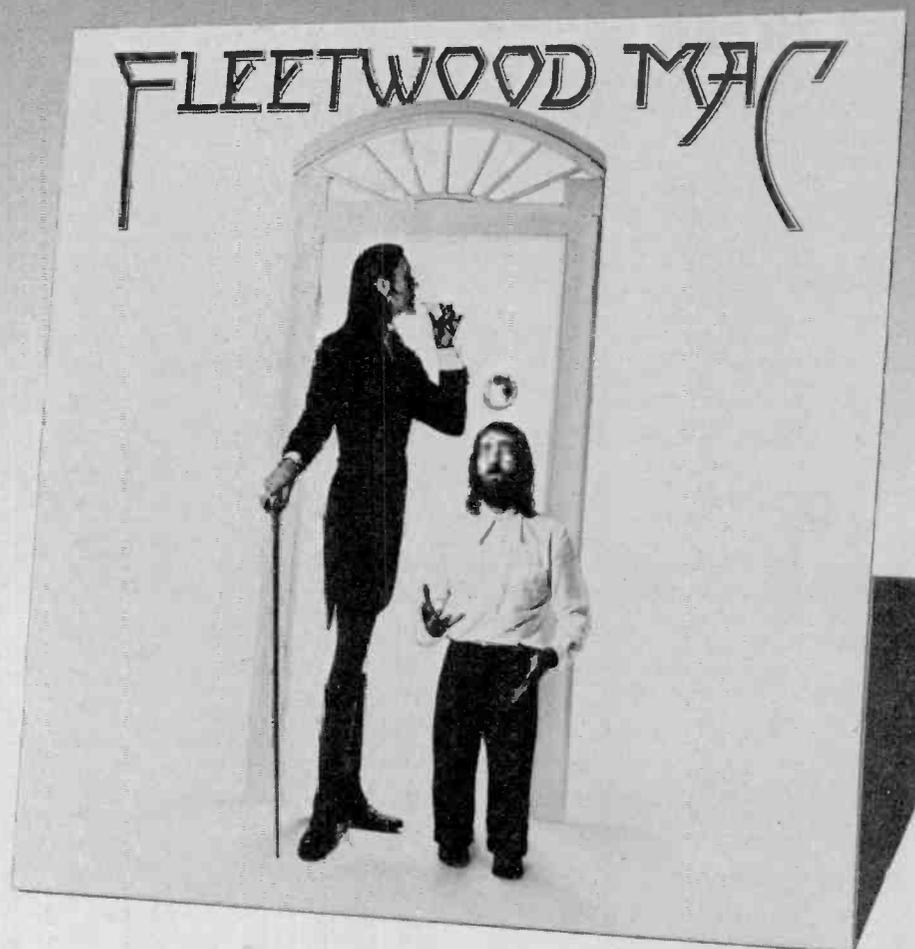


Birthdays, & Mac!

One Year Ago This Week, Warner/Reprise Released an Album by a Well-known Anglo-American Band. Last July, Fleetwood Mac faced their eighth summer as a band, anxious to leap out of a comfortable if confining sales rut. They got a head start with album #8, Fleetwood Mac (MS 2225).

One Year Later, Fleetwood Mac Are Double Platinum and Hotter Than Ever.

Fleetwood Mac has thus far delivered 3 hit singles in "Rhiannon," "Over My Head" and "Say You Love Me" and is now edging toward the 2½ million unit mark (in America alone).



**...To Mr. Wright and the big Mac, a Happy First Birthday
from Warner Bros. Records**



L.A.'s KGBS Soon To Go Top 40, Buck KHJ

• Continued from page 1

tentially great boon to dwindling singles sales in the market. Jan Basham of A&M says that a new Top 40 station "can't do anything but good... unless they come in with an 18-record playlist."

Don Whittemore, new general manager of Audiostimulation, a radio syndication firm, has known Fox for several years and claims Fox is a "radio junkie" who is research oriented and believes basically in a longer playlist.

Fox confirms this. "If my past record is any indication, then the station will have more than your run-of-the-mill 20-record playlist. I've always believed that creative programming can win any audience. We proved that in San Diego and we're definitely going to prove it here."

"We hope to bring to Los Angeles a little class, dignity, and we plan to upgrade radio in the market."

Fox was music director of KFMB-FM in San Diego, known on the air as B-100. But many record people credit him to a great extent, with the success of the FM station in that market.

He was among several dozen pro-

gram directors vying for the KGBS job, including several who flew into Los Angeles on their own money to approach Cassidy. Several program directors were willing to take the job at almost any salary, just for the challenge. Because KHJ has been the No. 1 Top 40 station for so long, most program directors visualize the opportunity to program a competitor in the market as the golden chance of a lifetime to become famous.

Among the other music executives heralding the advent of KGBS as a Top 40 station are Danny Davis, vice president of Screen Gems-Columbia Music publishing company; Bruce Wendell, vice president of promotion for Capitol Records; Scott Shannon, vice president of promotion for Casablanca Records; Joe Sutton, president of Shadybrook Records; and Ray Anderson, national promotion director, United Artists Records.

KGBS is a daytime station at the moment, at 1020 on the dial. However, the station will be going to around the clock broadcasting with a complete revamping of equipment.

Cassidy says, "we're certainly going to make rock music more prominent in the market."

The signal at night—early afternoon and evening are prime times for record exposure—will be as good as KLAC, the AM country music station. At the current time, KGBS is programming country music on both AM and FM. KGBS-FM will be automated, the signal will be improved with a Collins transmitter and new Jampro antenna about Aug. 1. Ron Martin, currently program director of both AM and FM, will program KGBS-FM in its new attack on country music programming. Ostensibly, three air personalities will be used on the country station, which has some of the best automation equipment made in the nation today by IGM and Schafer.

Last week KGBS-AM began a contest on the air to let listeners guess the new call letters. Cassidy says that two different sets had been determined and that the station would be making application to the FCC as of Friday (9). He had thought about KLAX, but those calls have been used in a coming movie, thus ruling them out, he says.

The new calls should be affirmed within a week or so.

Sutton at Shadybrook remarks about the new rocker: "That's great. It gives us another station to go to with new records."

Bruce Wendell at Capitol says, "Jimi Fox has a good programming track record and does a good job. We'll immediately start to wrap up teen listeners and might hurt KHJ's cume listening audience a little. But, more important, it also might bring other teens back to AM radio that have left."

"A station that is absolutely labeled as Top 40, sure it'll be good for the market. K-100 has worn several different caps, from time to time, though it's getting more back toward rocking at the moment. KIIS is playing Top 40 records, but has been usually not too hard this or too soft that."

"So, to have another pure Top 40 station can't hurt us. It can only stimulate singles sales and give us another place to break new records."

Wendell, a former Top 40 program director (back when KROQ was known as KBLA), points out that this town always had two Top 40 stations and refers to the great rock battles such as KRLA versus KFVB and KHJ versus KFVB. "But lately KHJ hasn't had a station they could program against. There was never a station at their throats."

Scott Shannon is even more

recently out of Top 40 programming ranks than Wendell, having last programmed WQXI in Atlanta.

"Sure, it's going to be difficult for any new station to approach the success of KHJ. But I've been listening to B-100 in San Diego. You can get the signal pretty good here in Los Angeles and Fox has one of the best-sounding high-energy rockers there in the country. Perhaps he'll have to expand his demographics a little more with KGBS in order to be successful. But if he succeeds, the station will be an additional medium for the exposure of new product. That'll be good."

He says that he's not going to get excited about "just another Top 40 station" in the market, though, until he sees how much of a commitment management is going to make to the station. "Even with a good program director, a successful station needs management to back him up in order to become a factor in the market."

Scott also feels that a longer playlist "is not necessarily better. But I'd certainly hate to discourage a longer list."

Jan Basham wants a longer playlist. "Years ago in this market, you

could get outlying stations around the fringe areas of Los Angeles to play a record in order to call attention on it to KHJ. But things don't happen that way anymore. The new records on KHJ are either coming from the national scene or program director Charlie Van Dye is going on them initially. So, having another Top 40 station in town gives us an alternative."

Danny Davis at Screen Gems-Columbia says he thinks having another Top 40 station in the market will be "sensational. The more outlets we have for contemporary music, the better for everybody." He thinks several playlists in town will "open up. Usually, if history is to repeat itself, the new station throws some gimmick out in order to call attention to itself and usually that gimmick is to broaden its playlist. This usually happens when the new kid on the block challenges the bully."

Don Whittemore points out that KGBS knows already that it's going to be the number 2 Top 40 station in the market "and being number 2 to KHJ is better than being No. 1 in most markets, as far as audience is concerned."

(Continued on page 26)

Radio KKA: Small Labels Get a Break

ABERDEEN, S.C.—KKA, a 5,000-watt station located at 1560 on the dial, makes a specialty out of giving small record labels a chance, reports program director Jeff James.

"We cover every spectrum of country music that we can get our hands on and that is quality material, plus we have a small label pick each week where we break a record in this market. We've had tremendous response to this type of format and the market is an excellent reflection of that."

Format of the station includes hits from Ramblin' Jack Elliot to J.E. Mainer and his Crazy Mountaineers to Emmylou Harris to the Marshall Tucker Band.

KKA starts off its day with Tel Toffelmire 7-10 a.m., the syndicated Ralph Emery show 10-11 a.m., Keith Tucker 11 a.m.-3 p.m., Jeff James 3-8 p.m., and Jerry Clark until 6 a.m. Joe Nelson does production and weekend air work.

RADIO SCHOOLS 3 Old Pros Declare There's Lots To Gain On Campus

By CLAUDE HALL

LOS ANGELES—At least three universities are doing a good job educating would-be broadcasters, believe three radio men who have staked their careers on it.

Phil Redo, program director at WMHB-FM at Colby College in Waterville, Mo., Rob Recchia, station manager of WSOU-FM at Seton Hall Univ. in South Orange, N.J.; and Ron Smith, now a professional with WCCQ in Joliet, Ill., all believe that their college stations were—and are—excellent radio training grounds.

"The problems in the college market are certainly very different from those in a normal commercial broadcast setting," says Redo, who has worked at commercial stations and more recently at WVLC in Cape Cod, Mass.

He adds that the staff is much larger at a college in comparison to a commercial station, thus some of the problems.

Now Commercials QS Matrix Style

LOS ANGELES—J. Vilardi & Associates, a commercials production house, is offering its clients an acoustic plus—quad commercials.

President John Vilardi and his audio creative director Fred May have produced 10 radio commercials in the past three weeks in Sansui QS matrix. Oddly enough, two of the radio spots were for a new album by the Widowmaker on United Artists Records, which is uncommitted, as yet, to any of the quad systems (QS, Columbia Records' SQ matrix, or JVC's CD-4 discrete). Another spot was produced for Sunshine Blues, a clothing line, with original music. All the spots were processed through a Sansui QSE-1 encoder.

Oddly enough, most people are negative about quad, May says. "They think quad is dying... well, they're not totally negative, they just think quad isn't happening."

Vilardi: "Now, we won't even build up the fact that the commercials are in quad. We aren't charging them extra... quad is just something we do because we know it enhances the stereo reception... we think it even enhances the quality of

monaural sound—makes the presence of the voices brighter."

May: "We don't want to alienate clients... seems like everyone gets alienated everytime I start talking quad."

Personally, May and Vilardi feel that the matrix quad is a plus factor for clients, that any listener who has quad equipment at home will suddenly realize that a given commercial stands out above all others. The quad spot.

"It might be, in the long run, the quad commercial that breaks the quad world and not the record," ponders May.

J. Vilardi & Associates is a full-service advertising agency specializing in radio and tv. Vilardi, an ex-rock drummer, got started in commercials in New York in 1968 working for Richard Druz of Murder Music. Today, his firm does an "immense" amount of trading and bartering. Clients include Now Sound, Los Angeles, and the Recording Institute of America that operates in the U.S. and Canada.

"We're trying to do all of our commercials now in matrix quad," says May.

"This past year, the general manager of WMHB at Colby College and myself, as program direction, got together finally to decide exactly what we were doing—running a radio station for no credit, no money, and, because of the format, with no commercial teaching value.

"It seemed as though the free-form programming concept, which is good up to a point, was terrible when attempting to teach any type of professional format. For this reason, we instituted a gold format running from 6 a.m.-6 p.m., with progressive from 7 p.m.-2 a.m. every day but Sunday when we run public affairs, classical music, and a French program. The purpose was to enable student staff members to experience running a tight board, talking up intros, developing music formats as well as dayparting and all the rest.

"We have put many of our 'future gold' on cart so students can work that way... plus we've increased our

PSA load to substitute for the commercial load we do not carry. Beginning in September, we'll have APR News, so work with a network will be included in our teaching possibilities.

"The concepts and procedures of a free-form progressive radio station and an adult contemporary station are too different from each other, and it's a shame that so many young people leave college after having worked on their school radio station and think they know the score in radio broadcasting. They just don't. It certainly must sound as if I do. But that isn't really the case. I have worked at a number of commercial stations and have attended many broadcasting seminars, conventions and meetings. Plus, I want this as a career so my interest in having a station like the own we have created is perhaps a bit selfish along with being a tremendous improvement."

Ron Smith now does a live show mornings at WCCQ in Joliet, Ill., which is automated the rest of the day, but he's not long out of North Central College in Naperville, Ill. "We had a 3,940-watt station, WONC-FM, with a 30-mile radius and only 800 students handy. We were in a unique situation because the bulk of our audience was from the community, not the college. Also, we programmed accordingly. And, out of a staff of 70, only two or three seniors graduated each year

(Continued on page 26)

JULY 17, 1976, BILLBOARD

Programming Comments

VERNON L. BLAKE II
Program Director, KYSM
Mankato, Minn.

Right now we are running what I call a progressive MOR format during the day and we rock the other 12 hours. The format that we devised has enough Frank Sinatra, Peggy Lee, and Letterman to keep our older listeners happy, and just enough Eagles, Jim Croce, and Supremes to keep the younger section of our audience listening. Our only real competition here in town is pretty much rock, and our biggest competitor is WCCO from the Twin Cities. We are trying to get that audience that want something a little easier than rock, but not as easy as WCCO. So far, we feel that we are accomplishing that.

Although our record service has picked up tremendously in the past few months, it still leaves something to be desired in the MOR area. Perhaps there just aren't any MOR singles being produced, I don't know. But we sure could use more of them.

We also have a rather unique problem. We used to play country on our FM at night, but have long since stopped. However, we continue to receive tons of it each week, despite my efforts to get it stopped. It is wasted on us, as we just give it away. If I may make a plea to all record companies to stop the country and give it to someone who can use it, I would like to.

Waylon

Take him or leave him.

He's been called abrasive, because he's honest to a fault. He's been called a beauty, because he's Waylon to the core. He's been called a hard ass, a pussycat, an outlaw, a sweetheart and a whole lot more. But there's only one thing you can really call him. Real. And for a lot of people that's a pretty tough act to take.

Listen to his new album, "Are You Ready For The Country" and find out if you're ready for the man.

APL1-1816



RCA Records



Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/8/76)

TOP ADD ONS - NATIONAL

- KEITH CARRADINE—'I'm Easy (ABC)
- WINGS—Let 'Em In (Capitol)
- (D) BEE GEES—You Should Be Dancing (RSO)

PRIME MOVERS - NATIONAL

- WINGS—Let 'Em In (Capitol)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- BEATLES—Got To Get You Into My Life (Capitol)

BREAKOUTS - NATIONAL

- KEITH CARRADINE—'I'm Easy (ABC)
- WILD CHERRY—Play That Funky Music (Sweet City)
- GEORGE BENSON—This Masquerade (Columbia)

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

- KEITH CARRADINE—'I'm Easy (ABC)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 13-6
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 12-8

KBBC—Phoenix

- JAMES TAYLOR—Shower The People (W.B.)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ KEITH CARRADINE—'I'm Easy (ABC) HB-30
- ★ GEORGE BENSON—This Masquerade (W.B.) HB-32

KTKT—Tucson

- BELLAMY BROS.—Hell Cat (Warner/Curb)
- HENRY GROSS—Springtime Mama (Lifesong)
- ★ CHEECH & CHONG—Framed (Ode) 10-3
- ★ WINGS—Let 'Em In (Capitol) 17-10

KQEO—Albuquerque

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree) 28-22
- ★ BEATLES—Got To Get You Into My Life (Capitol) 20-15

KENO—Las Vegas

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ WINGS—Let 'Em In (Capitol) 22-15
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 23-18

Pacific Northwest Region

TOP ADD ONS:

- (D) BEE GEES—You Should Be Dancing (RSO)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)

PRIME MOVERS:

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)

BREAKOUTS:

- (D) BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Shake Shake (Shake Your Booty) (TK)
- ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree)

KFRC—San Francisco

- (D) BOZ SCAGGS—Lowdown (Columbia)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 24-20

KYA—San Francisco

- CHICAGO—Another Rainy Day In New York (Columbia)
- BEACH BOYS—Rock And Roll Music (Warner/Reprise)
- ★ NONE

KDIA—Oakland

- BEE GEES—You Should Be Dancing (RSO)
- NONE
- ★ NONE

KLIV—San Jose

- NEIL DIAMOND—If You Know What I Mean (Columbia) 18-9
- CHICAGO—Another Rainy Day In New York (Columbia) 30-25

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

- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) HB-16
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 16-9

KNDE—Sacramento

- GEORGE BENSON—This Masquerade (W.B.)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 16-9
- ★ BEACH BOYS—Rock And Roll Music (Warner/Reprise) HB-19

KROY—Sacramento

- SEALS & CROFTS—Get Closer (W.B.)
- (D) BEE GEES—You Should Be Dancing (RSO)
- ★ ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree) 29-21
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 15-8

KYNO—Fresno

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 26-20
- ★ KEITH CARRADINE—'I'm Easy (ABC) 27-21

KJOY—Stockton, Calif.

- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- (D) BEE GEES—You Should Be Dancing (RSO) 29-16
- ★ AEROSMITH—Last Child (Columbia) 30-19

KGW—Portland

- WINGS—Let 'Em In (Capitol)
- (D) BEE GEES—You Should Be Dancing (RSO)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 24-17
- ★ BEACH BOYS—Rock And Roll Music (Warner/Reprise) 27-21

KISN—Portland

- GLEN CAMPBELL—See You On Sunday (Capitol)
- ALAN PARSONS PROJECT—Dr. Tarr & Professor Fether (20th Century)
- ★ NONE

KING—Seattle

- ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree)
- (D) BEE GEES—You Should Be Dancing (RSO)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 23-15
- ★ SEALS & CROFTS—Get Closer (W.B.) 11-5

KJRB—Spokane

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 20-14
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 26-20

KTAC—Tacoma

- FLEETWOOD MAC—Say You Love Me (Reprise)
- CREEP—Convention '76 (Nixon)
- ★ NONE

KCPX—Salt Lake City

- NONE
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 18-9
- ★ CHICAGO—Another Rainy Day In New York (Columbia) 30-25

KRSP—Salt Lake City

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-14
- ★ KEITH CARRADINE—'I'm Easy (ABC) 28-18

KTLK—Denver

- NONE
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 32-22
- ★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 34-26

North Central Region

TOP ADD ONS:

- KEITH CARRADINE—'I'm Easy (ABC)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- WINGS—Let 'Em In (Capitol)

PRIME MOVERS:

- WILD CHERRY—Play That Funky Music (Sweet City)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- SEALS & CROFTS—Get Closer (W.B.)

BREAKOUTS:

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- WINGS—Let 'Em In (Capitol)
- KEITH CARRADINE—'I'm Easy (ABC)

CKLW—Detroit

- NONE
- ★ WILD CHERRY—Play That Funky Music (Sweet City) HB-24
- ★ GARY WRIGHT—Love Is Alive (W.B.) 19-13
- WTAC—Flint, Mich.

DISCO TEX & THE SEX-O-LETTES—Dancin' Kid (Chelsea)

- WINGS—Let 'Em In (Capitol)
- (D) BEE GEES—You Should Be Dancing (RSO) 18-10
- ★ BEATLES—Got To Get You Into My Life (Capitol) 14-7

WGRD—Grand Rapids

- BROTHERS JOHNSON—I'll Be Good To You (A&M)
- MANHATTANS—Kiss And Say Goodbye (Columbia)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 11-7
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 12-8

Z-96 (WZZM-FM)—Grand Rapids

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ NATALIE COLE—Sophisticated Lady (Capitol) 27-22
- ★ KEITH CARRADINE—'I'm Easy (ABC) 14-11

WAKY—Louisville

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- KEITH CARRADINE—'I'm Easy (ABC)
- ★ QUEEN—You're My Best Friend (Elektra) 26-13
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 28-18

WBGW—Bowling Green

- WINGS—Let 'Em In (Capitol)
- HENRY GROSS—Springtime Mama (Lifesong)
- ★ CHICAGO—Another Rainy Day In New York (Columbia) HB-22
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 21-14

WGCL—Cleveland

- KEITH CARRADINE—'I'm Easy (ABC)
- (D) VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 15-8
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 9-3

WIXY—Cleveland

- (D) TAVARES—Heaven Must Be Missing An Angel (Capitol)
- WINGS—Let 'Em In (Capitol)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 20-9
- ★ SEALS & CROFTS—Get Closer (W.B.) 11-6

WSAI—Cincinnati

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BOBBIE GENTRY—Ode To Billie Joe (Capitol)
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 8-3
- ★ SEALS & CROFTS—Get Closer (W.B.) 9-4

Q-102 (WKRR-FM)—Cincinnati

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- WILD CHERRY—Play That Funky Music (Sweet City)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 22-15
- ★ SEALS & CROFTS—Get Closer (W.B.) 9-5

WCOL—Columbus

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- NATALIE COLE—Sophisticated Lady (Capitol)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 33-22
- ★ ABBA—Mama Mia (Atlantic) 11-8

WCUE—Akron, Ohio

- HEART—Magic Man (Mushroom)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ WILD CHERRY—Play That Funky Music (Sweet City) 18-2
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 37-25

13-Q (WKTQ)—Pittsburgh

- SEALS & CROFTS—Get Closer (W.B.)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 24-18
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 13-8

WPEZ—Pittsburgh

- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- WILD CHERRY—Play That Funky Music (Sweet City) 13-3
- ★ MICHAEL FRANKS—Popsicle Toes (Reprise) 16-9

WRIE—Erie, Pa.

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 13-6
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 16-9

WJET—Erie, Pa.

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- AEROSMITH—Last Child (Columbia)
- ★ WINGS—Let 'Em In (Capitol) 29-20
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 30-22

Southwest Region

TOP ADD ONS:

- WILD CHERRY—Play That Funky Music (Sweet City)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- QUEEN—You're My Best Friend (Elektra)

PRIME MOVERS:

- SEALS & CROFTS—Get Closer (W.B.)
- LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)

BREAKOUTS:

- WILD CHERRY—Play That Funky Music (Sweet City)
- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- GEORGE BENSON—This Masquerade (W.B.)

KILT—Houston

- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- RED SOVINE—Teddy Bear (Starday)
- GEORGE BENSON—This Masquerade (W.B.) 34-23
- ★ LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 24-15

KRBE—Houston

- 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.)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 18-10
- ★ LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 19-13

KLIF—Dallas

- QUEEN—You're My Best Friend (Elektra)
- JOHNNY DUNCAN—Stranger (Columbia)
- ★ KEITH CARRADINE—'I'm Easy (ABC) 11-5
- ★ SEALS & CROFTS—Get Closer (W.B.) 13-7

KFJZ—Ft. Worth

- CARPENTERS—I Need To Be In Love (A&M)
- ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree)
- (D) BEE GEES—You Should Be Dancing (RSO) 25-18
- (D) BOZ SCAGGS—Lowdown (Columbia) 26-19

KINT—El Paso

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- WILD CHERRY—Play That Funky Music (Sweet City)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 19-15
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 11-8

WKY—Oklahoma City

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- WILD CHERRY—Play That Funky Music (Sweet City)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 12-6
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 14-8

KOMA—Oklahoma City

- KEITH CARRADINE—'I'm Easy (ABC)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ SEALS & CROFTS—Get Closer (W.B.) HB-15
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 12-3

KAKC—Tulsa

- SEALS & CROFTS—Get Closer (W.B.)
- BEATLES—Got To Get You Into My Life (Capitol)
- ★ ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 25-16
- ★ AEROSMITH—Last Child (Columbia) HB-24

KELI—Tulsa

- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- PETER ALLEN—The More I See You (A&M)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 20-10
- ★ ENGLAND DAN/JOHN COLEY—'I'd Really Love To See You Tonight (Big Tree) 14-6

WTIX—New Orleans

- ARETHA FRANKLIN—Something He Can Feel (Atlantic)
- CANDI STATON—Young Hearts Run Free (W.B.)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 10-2
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 6-3

KEEL—Shreveport

- OR. HOOK—A Little Bit More (Capitol)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 25-17

- (D) LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 31-24

Midwest Region

TOP ADD ONS:

- KEITH CARRADINE—'I'm Easy (ABC)
- QUEEN—You're My Best Friend (Elektra)
- BEATLES—Got To Get You Into My Life (Capitol)

PRIME MOVERS:

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

BREAKOUTS:

- KEITH CARRADINE—'I'm Easy (ABC)
- QUEEN—You're My Best Friend (Elektra)
- BEATLES—Got To Get You Into My Life (Capitol)

WLS—Chicago

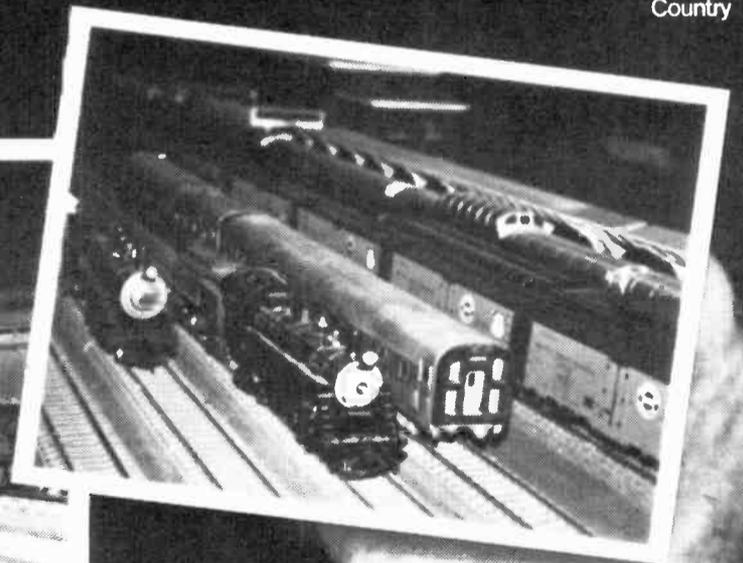
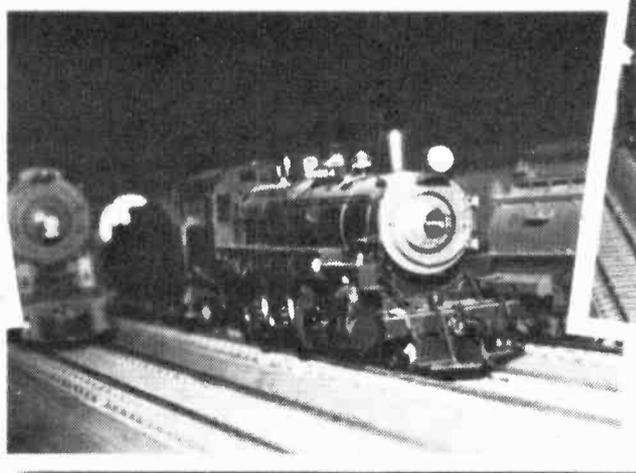
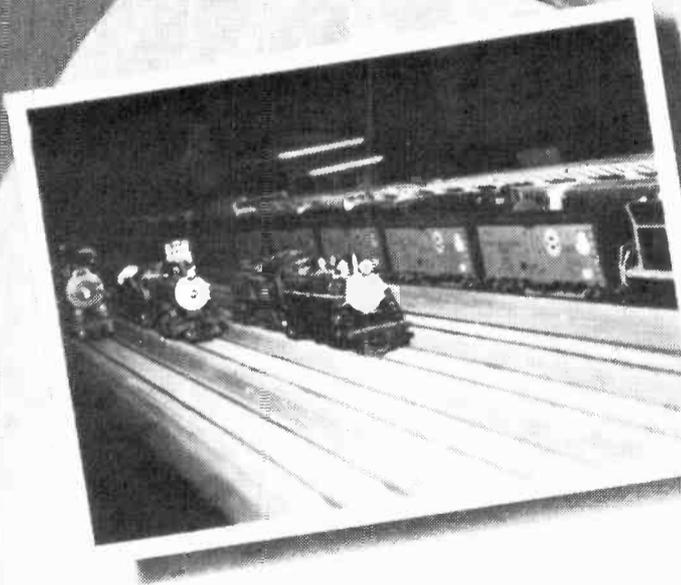
- KEITH CARRADINE—'I'm Easy (ABC)
- STARBUCK—Moonlight Feels Right (Private Stock)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-3
- ★ QUEEN—You're My Best Friend (Elektra) 18-13

(Continued on page 22)

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MY LOVE AFFAIR
MERLE HAGGARD
AND THE STRANGERS
ST-11544
WITH TRAINS

This is Merle's tribute to railroads and their place in America's heritage. Includes Red Lane's "The Coming And The Going Of Trains", Ronnie Reno's "Union Station", Dolly Parton's title song, and Merle's current hit single, "Here Comes The Freedom Train". (4267)



Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (7/8/76)

Continued from page 20

WDHF—Chicago

- HEART—Crazy On You (Mushroom)
- KEITH CARRADINE—'I'm Easy (ABC)
- AMERICA—Today's The Day (W.B.) 16-11
- BEATLES—Got To Get You Into My Life (Capitol) 4-1

WVON—Chicago

- SIDE EFFECT—Always There (Fantasy)
- JACKIE MOORE—It's Harder To Leave (Kayvette)
- DARYL HALL & JOHN OATES—Sara Smile (RCA) 24-19
- JAMES BROWN—Get You Offa That Thing (Polydor) 20-17

WNDE—Indianapolis

- CANDI STATON—Young Hearts Run Free (W.B.)
- RED SOVINE—Teddy Bear (Starday)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 24-14
- STEVE MILLER BAND—Take The Money And Run (Capitol) 22-15

WOKY—Milwaukee

- KEITH CARRADINE—'I'm Easy (ABC)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- RED SOVINE—Teddy Bear (Starday) HB-14
- ANDREA TRUE CONNECTION—More, More, More (Buddah) 16-9

WZUU-FM—Milwaukee

- KEITH CARRADINE—'I'm Easy (ABC)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 11-7
- AMERICA—Today's The Day (W.B.) 9-6

WIRL—Peoria, Ill.

- DONNY OSMOND—C'Mon Marianne (Kolob)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 12-6
- TODD RUNDGREN—Good Vibrations (Bearsville) 23-18

KSLO-FM—St. Louis

- BEATLES—Got To Get You Into My Life (Capitol)
- NATALIE COLE—Sophisticated Lady (Capitol)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 21-10
- ANDREA TRUE CONNECTION—More, More, More (Buddah) 25-17

KXOK—St. Louis

- SEALS & CROFTS—Get Closer (W.B.)
- CANDI STATON—Young Hearts Run Free (W.B.)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 14-6
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 20-13

KIOA—Des Moines

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- SILVER—Wham Bam Shang-A-Lang (Arista)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 24-13
- ANDREA TRUE CONNECTION—More, More, More (Buddah) 17-8

KDWB—Minneapolis

- BEATLES—Got To Get You Into My Life (Capitol)
- STEVE MILLER BAND—Take The Money And Run (Capitol) 21-15
- WINGS—Let 'Em In (Capitol) 15-10

WDGY—Minneapolis

- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 9-2
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 8-3

WHB—Kansas City

- QUEEN—You're My Best Friend (Elektra)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 9-2
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 8-3

KOIL—Omaha

- AEROSMITH—Last Child (Columbia)
- NATALIE COLE—Sophisticated Lady (Capitol)
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 29-16
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 30-19

KKLS—Rapid City, S.D.

- HEART—Magic Man (Mushroom)
- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- SEALS & CROFTS—Get Closer (W.B.) 7-2
- BEATLES—Got To Get You Into My Life (Capitol) 15-10

KQWB—Fargo, N.D.

- DR. HOOK—A Little Bit More (Capitol)
- HENRY GROSS—Springtime Mama (Lifesong)
- BEACH BOYS—Rock And Roll Music (Reprise) 12-6
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 16-12

Northeast Region

- TOP ADD ONS:**
- BEE GEES—You Should Be Dancing (RSO)
 - THIN LIZZY—The Boys Are Back In Town (Mercury)
 - SILVER—Wham Bam Shang-A-Lang (Arista)

- PRIME MOVERS:**
- BEATLES—Got To Get You Into My Life (Capitol)
 - JOHN TRAVOLTA—Let Her In (Midland Int'l.)
 - STARLAND VOCAL BAND—Afternoon Delight (Windsong)

- BREAKOUTS:**
- BEE GEES—You Should Be Dancing (RSO)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M)
 - DR. HOOK—A Little Bit More (Capitol)

WABC—New York

- BEATLES—Got To Get You Into My Life (Capitol)
- THIN LIZZY—The Boys Are Back In Town (Mercury)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 14-9
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 11-8

WPIX—New York

- KEITH CARRADINE—'I'm Easy (ABC)
- ABBA—Mama Mia (Atlantic)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 17-9
- WINGS—Let 'Em In (Capitol) 12-5

WWRL—New York

- NATURE ZONE—Porcupine (London)
- RITCHIE FAMILY—Best Disco in Town (Marlin)
- EARTH, WIND & FIRE—Getaway (Columbia) 16-4
- ELI'S SECOND COMING—Love Chant (Silver Blue) 13-10

WPTR—Albany

- FIREFALL—Livin' Ain't Livin' (Atlantic)
- BEE GEES—You Should Be Dancing (RSO)
- BEATLES—Got To Get You Into My Life (Capitol) 21-8
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 20-9

WTRY—Albany

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 27-12
- BEATLES—Got To Get You Into My Life (Capitol) 23-10

WKBW—Buffalo

- MANHATTANS—Kiss And Say Goodbye (Columbia)
- BOBBIE GENTRY—Ode To Billie Joe (Capitol)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 19-7
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 20-8

WYSL—Buffalo

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WINGS—Let 'Em In (Capitol)
- OZO—Listen To The Buddah 20-9
- BEATLES—Got To Get You Into My Life (Capitol) 21-11

WBBF—Rochester, N.Y.

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- WAR—Summer (U.A.)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 30-15
- QUEEN—You're My Best Friend (Elektra) 11-8

WRKO—Boston

- SILVER—Wham Bam Shang-A-Lang (Arista)
- SEALS & CROFTS—Get Closer (W.B.) 29-21
- KEITH CARRADINE—'I'm Easy (ABC) 24-18

WORC—Worcester, Mass.

- JIGSAW—Brand New Love Affair (Chelsea)
- LADY FLASH—Street Singin' (RSO)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 11-6
- MANHATTANS—Kiss And Say Goodbye (Columbia) 13-9

WDRG—Hartford

- DR. HOOK—A Little Bit More (Capitol)
- BEE GEES—You Should Be Dancing (RSO)
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 23-11
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-14

WPRO—Providence

- BEE GEES—You Should Be Dancing (RSO)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- MANHATTANS—Kiss And Say Goodbye (Columbia) 13-4
- CHEECH & CHONG—Framed (Ode) 24-15

Mid-Atlantic Region

- TOP ADD ONS:**
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
 - NEIL DIAMOND—If You Know What I Mean (Columbia)
 - CROWN HEIGHTS AFFAIR—Foxy Lady (Delite)

- PRIME MOVERS:**
- BEATLES—Got To Get You Into My Life (Capitol)
 - ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
 - BEACH BOYS—Rock And Roll Music (Reprise)

- BREAKOUTS:**
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
 - WINGS—Let 'Em In (Capitol)
 - PETER FRAMPTON—Baby, I Love Your Way (A&M)

WFIL—Philadelphia

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- WILD CHERRY—Play That Funky Music (Sweet City)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 25-20
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) HB-25

WIBG—Philadelphia

- CARPENTERS—I Need To Be In Love (A&M)
- KEITH CARRADINE—'I'm Easy (ABC)
- NONE
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 25-20

WIFI-FM—Philadelphia

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- CANDI STATON—Young Hearts Run Free (W.B.)
- TAVARES—Heaven Must Be Missing An Angel (Capitol) 12-7
- THIN LIZZY—The Boys Are Back In Town (Mercury) 13-8

WPGC—Washington

- CROWN HEIGHTS AFFAIR—Foxy Lady (Delite)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 17-5
- KEITH CARRADINE—'I'm Easy (ABC) 23-15

WOL—Washington

- B.T. EXPRESS—Can't Stop The Groovin' Now (Columbia)
- SUN—Wanna Make Love (Capitol)
- OHIO PLAYERS—Who'd She Coo (Mercury) 13-5
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 6-3

WGH—Washington

- DR. HOOK—A Little Bit More (Capitol)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- WINGS—Let 'Em In (Capitol) 26-19
- BEATLES—Got To Get You Into My Life (Capitol) 10-6

WCAO—Baltimore

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- SEALS & CROFTS—Get Closer (W.B.)
- BEATLES—Got To Get You Into My Life (Capitol) 21-12
- CHICAGO—Another Rainy Day In New York (Columbia) 23-15

WYRE—Baltimore

- CHICAGO—Another Rainy Day In New York (Columbia)
- WINGS—Let 'Em In (Capitol)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 29-13
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 23-17

WLEE—Richmond, Va.

- WINGS—Let 'Em In (Capitol)
- BEE GEES—You Should Be Dancing (RSO)
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 25-8
- BEATLES—Got To Get You Into My Life (Capitol) 16-7

WQAM—Miami

- WINGS—Let 'Em In (Capitol)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-3
- STARBUCK—Moonlight Feels Right (Private Stock) 10-5

Y-100 (WHY-FM)—Miami

- NEIL SEDAKA—Steppin' Out (Rocket)
- DEADLY NIGHTSHADE—Mary Hartman, Mary Hartman (Phantom)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 15-10
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 3-1

BT 105 (WBW-FM)—Orlando

- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 17-10
- TAVARES—Heaven Must Be Missing An Angel (Capitol) 18-12

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- WILD CHERRY—Play That Funky Music (Sweet City)
- WAR—Summer (U.A.)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 22-12
- BEE GEES—You Should Be Dancing (RSO) 24-18

WQPD—Lakeland, Fla.

- EARTH, WIND & FIRE—Getaway (Columbia)
- DOLENZ, JONES, BOYCE & HART—I Love You (Capitol)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 30-15
- WINGS—Let 'Em In (Capitol) 26-11

WMFJ—Daytona Beach

- WILD CHERRY—Play That Funky Music (Sweet City)
- CANDI STATON—Young Hearts Run Free (W.B.)
- WINGS—Let 'Em In (Capitol) 30-20
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 16-7

WAVE—Jacksonville

- NONE
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-9
- BEE GEES—You Should Be Dancing (RSO) 23-10
- WAYS—Charlotte

WQXI—Atlanta

- WINGS—Let 'Em In (Capitol)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA) 15-6
- GEORGE BENSON—This Masquerade (W.B.) 25-16

Z-93 (WZGC-FM)—Atlanta

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WILD CHERRY—Play That Funky Music (Sweet City)
- KEITH CARRADINE—'I'm Easy (ABC) 12-7
- WINGS—Let 'Em In (Capitol) 24-20

WQAM—Miami

- WINGS—Let 'Em In (Capitol)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 15-3
- STARBUCK—Moonlight Feels Right (Private Stock) 10-5

Y-100 (WHY-FM)—Miami

- NEIL SEDAKA—Steppin' Out (Rocket)
- DEADLY NIGHTSHADE—Mary Hartman, Mary Hartman (Phantom)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 15-10
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 3-1

BT 105 (WBW-FM)—Orlando

- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- BROTHERS JOHNSON—I'll Be Good To You (A&M) 17-10
- TAVARES—Heaven Must Be Missing An Angel (Capitol) 18-12

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- WILD CHERRY—Play That Funky Music (Sweet City)
- WAR—Summer (U.A.)
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 22-12
- BEE GEES—You Should Be Dancing (RSO) 24-18

WQPD—Lakeland, Fla.

- EARTH, WIND & FIRE—Getaway (Columbia)
- DOLENZ, JONES, BOYCE & HART—I Love You (Capitol)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 30-15
- WINGS—Let 'Em In (Capitol) 26-11

WMFJ—Daytona Beach

- WILD CHERRY—Play That Funky Music (Sweet City)
- CANDI STATON—Young Hearts Run Free (W.B.)
- WINGS—Let 'Em In (Capitol) 30-20
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 16-7

WAVE—Jacksonville

- NONE
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-9
- BEE GEES—You Should Be Dancing (RSO) 23-10
- WAYS—Charlotte

WQXI—Atlanta

- WINGS—Let 'Em In (Capitol)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA) 15-6
- GEORGE BENSON—This Masquerade (W.B.) 25-16

Z-93 (WZGC-FM)—Atlanta

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WILD CHERRY—Play That Funky Music (Sweet City)
- KEITH CARRADINE—'I'm Easy (ABC) 12-7
- WINGS—Let 'Em In (Capitol) 24-20

WBBQ—Atlanta

- WAR—Summer (U.A.)
- GEORGE BENSON—This Masquerade (W.B.)
- GALLAGHER & LYLE—I Wanna Stay With You (A&M) 20-13
- KEITH CARRADINE—'I'm Easy (ABC) 16-10

WFOG—Atlanta

- DR. HOOK—A Little Bit More (Capitol)
- GEORGE BENSON—This Masquerade (W.B.)
- WINGS—Let 'Em In (Capitol) 18-9
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 23-14

WWSA—Savannah, Ga.

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- GEORGE BENSON—This Masquerade (W.B.)
- WINGS—Let 'Em In (Capitol) 18-14
- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket) 23-19

WTOB—Winston/Salem

- ELTON JOHN/KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WAR—Summer (U.A.)
- WINGS—Let 'Em In (Capitol) 32-20
- LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 24-13

WTMA—Charleston, S.C.

- KEITH CARRADINE—'I'm Easy (ABC)
- VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 24-11
- SEALS & CROFTS—Get Closer (W.B.) 7-2

WORD—Spartanburg, S.C.

- EARTH, WIND & FIRE—Getaway (Columbia)
- RUTH DAVIS/BO KIRKLAND—Easy Lovin' (Claridge)
- SHIRLEY & SQUIRLEY—Hey Shirley This Is Squirley (GRT) HB-9
- KEITH CARRADINE—'I'm Easy (ABC) 20-3

WLAC—Nashville

- DR. HOOK—A Little Bit More (Capitol)
- WILD CHERRY—Play That Funky Music (Sweet City)
- AMERICA—Today's The Day (W.B.) 16-6
- BEACH BOYS—Rock And Roll Music (Warner/Reprise) 25-9

WMAK—Nashville

- TAVARES—Heaven Must Be Missing An Angel (Capitol)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- KEITH CARRADINE—'I'm Easy (ABC) 14-9
- BEE GEES—You Should Be Dancing (RSO) 24-19

WHBQ—Memphis

- KEITH CARRADINE—'I'm Easy (ABC)
- ARETHA FRANKLIN—Something He Can Feel (Atlantic)
- PETER FRAMPTON—Baby, I Love Your Way (A&M) 29-19
- JOHN TRAVOLTA—Let Her In (Midland Int'l.) 24-16

WMPS—Memphis

- WINGS—Let 'Em In (Capitol)
- CANDI STATON—Young Hearts Run Free (W.B.)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 14-11
- VICKI SUE ROBINSON—Turn The Beat Around (RCA) 16-13

WGOW—Chattanooga

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- DISCO TEX & THE SEX-O-LETTES—Dancin' Kid (Chelsea)
- AMERICA—Today's The Day (W.B.) 20-8
- BEATLES—Got To Get You Into My Life (Capitol) 13-7

WERC—Birmingham

- FLE

**“The counterculture joker
who defined a Marxist-Leninist as
part Groucho Marx and part John Lennon
might have been anticipating the
new band called THE MOVIES -a knockout!”**

-Wayne Robins, NEWSDAY



The Movies

THE MOVIES simply like to play - and the joy they put into each of their performances is making a lot of wonderful things happen. The critics see and hear it. The crowds are on to the pure fun of this refreshingly different new group. Their recent television appearances attracted coast to coast raves and their current SRO New York engagements continue to generate a cult explosion. Now, their awaited debut album is here with songs that are fresh and unique, and a playing style that will captivate you. From joyful rock and roll to infectious pop - The Movies have proved that if you really like to play, a lot of people will love you for doing it!



On Arista Records

AL 4085

Billboard Album Radio Action

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

Based on station playlists through Thursday (7/8/76)

Top Add Ons-National

- CROSBY/NASH—Whistling Down The Wind (ABC)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)

Top Requests/Airplay-National

- JEFF BECK—Wired (Epic)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

National Breakouts

- CROSBY/NASH—Whistling Down The Wind (ABC)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)

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.

KISW-FM—Seattle

- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Brothers)
- RICK DERRINGER—Derringer (Blue Sky)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- JR. CADALLAC—This Time (Great Northwest Records)
- ★ GEORGE BENSON—Breezin' (Warner Brothers)
- ★ AEROSMITH—Rocks (Columbia)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ JEFF BECK—Wired (Epic)

KOME-FM—San Jose

- CROSBY/NASH—Whistling Down The Wind (ABC)
- ROD STEWART—A Night On The Town (Warner Brothers)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- JAN HAMMER GROUP—Oh Yeah (Nemperor)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ JEFF BECK—Wired (Epic)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ★ CHICAGO X—(Columbia)

KLBJ-FM—Austin

- ROD STEWART—A Night On The Town (Warner Brothers)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- SPIRIT—Farther Along (Mercury)
- RICK DERRINGER—Derringer (Blue Sky)
- VOLUNTEER JAM—(Capricorn)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ CROSBY/NASH—Whistling Down The Wind (ABC)
- ★ JEFF BECK—Wired (Epic)
- ★ ANDY PRATT—Resolution (Atlantic)

WCOL-FM—Columbus

- CROSBY/NASH—Whistling Down The Wind (ABC)
- DANCER—(A&M)
- STARZ—(Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BOB JAMES—Three (CTI)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ★ CHICAGO X—(Columbia)
- ★ AEROSMITH—Rocks (Columbia)
- ★ GEORGE BENSON—Breezin' (Warner Brothers)
- ★ SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)

WZMF-FM—Milwaukee

- BEN SIDRAN—Free In America (Arista)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- URIAH HEEP—High And Mighty (Warner Bros./Bronze)
- STEVE YOUNG—Renegade Picker (RCA)
- STARZ—(Capitol)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- ★ AEROSMITH—Rocks (Columbia)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Century)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WKDA-FM—Nashville

- ROD STEWART—A Night On The Town (Atlantic)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- JOHNNY GUITAR WATSON—Ain't That A Bitch (DJM)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- VOLUNTEER JAM—(Capricorn)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ BAREFOOT JERRY—Keys To The Country (Monument)
- ★ JEFF BECK—Wired (Epic)

WORJ-FM—Orlando

- JEFFERSON STARSHIP—Spitfire (Grunt)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- CITY BOY—(Mercury)
- ★ LED ZEPPELIN—Presence (Swan Song)
- ★ LEON & MARY RUSSELL—Wedding Album (Paradise)
- ★ ROLLING STONES—Black And Blue (Rolling Stones)
- ★ ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)

WOUR-FM—Syracuse/Utica

- GRINDERSWITCH—Pullin' Together (Capricorn)
- ROD STEWART—A Night On The Town (Warner Brothers)
- CITY BOY—(Mercury)
- THE MOVIES—(Arista)
- PETER TOSH—Legalize It (Columbia)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- ★ WILD TCHOUPILOULAS—(Island)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ★ CHARLIE DANIELS BAND—Saddle Tramp (Epic)
- ★ SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

WMWR-FM—Philadelphia

- CROSBY/NASH—Whistling Down The Wind (ABC)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ROD STEWART—A Night On The Town (Warner Brothers)
- PETER TOSH—Legalize It (Columbia)
- BEACH BOYS—15 Big Ones (Reprise)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- ★ JEFF BECK—Wired (Epic)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)

WLIR-FM—New York

- ROD STEWART—A Night On The Town (Warner Brothers)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- BAREFOOT JERRY—Keys To The Country (Monument)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ STEELY DAN—Royal Scam (ABC)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

WHCN-FM—Hartford

- AL JARREAU—Glow (Reprise)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- DION—Streetheart (Warner Brothers)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- COMMANDER CODY & HIS LOST PLANET AIRMEN—We've Got A Live One Here (Warner Brothers)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ JAMES COTTON BAND—Live And On The Move (Buddah)
- ★ JAMES TAYLOR—In The Pocket (Warner Brothers)

CHUM-FM—Toronto

- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- RONNIE LAWS—Fever (Blue Note)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- ISHAN PEOPLE—Roots (GRT)
- ★ JEFF BECK—Wired (Epic)
- ★ CHICAGO X—(Columbia)
- ★ BEATLES—Rock 'n' Roll Music (Capitol)
- ★ GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)

Northeast Region

- TOP ADD ONS: CROSBY/NASH—Whistling Down The Wind (ABC)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Bros.)

- TOP REQUEST/AIRPLAY: JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Bros.)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Bros.)
- JEFF BECK—Wired (Epic)

- BREAKOUTS: CROSBY/NASH—Whistling Down The Wind (ABC)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

WNEW-FM—New York

- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- JOHNATHAN RICHMOND & THE MODERN LOVERS—(Beserkley)
- HEART—Dreamboat Annie (Mushroom Records)
- THE MOVIES—(Arista)
- ARROGENCE—Rumors (Vanguard)
- AMAZING BLONDELS—Bad Dreams (DJM Import)
- ★ CROSBY/NASH—Whistling Down The Wind (ABC)

WJLB-FM—Buffalo

- AL JARREAU—Glow (Reprise)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)
- ★ ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)

WBAB-FM—Babylon

- RAY THOMAS—Hopes, Wishes & Dreams (Threshold)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- MARK ALMOND—To The Heart (ABC)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- COMMANDER CODY & HIS LOST PLANET AIRMEN—We've Got A Live One Here (Warner Bros.)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- ★ BEACH BOYS—15 Big Ones (Brother/Reprise)

Southeast Region

- TOP ADD ONS: BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

- TOP REQUEST/AIRPLAY: STEVE MILLER—Fly Like An Eagle (Capitol)
- HEART—Dreamboat Annie (Mushroom Records)
- CHICAGO X—(Columbia)
- GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)

- BREAKOUTS: BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Bros.)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- CROSBY/NASH—Whistling Down The Wind (ABC)

WMAL-FM—Washington

- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- RAY THOMAS—Hopes, Wishes And Dreams (Threshold)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ★ JAMES TAYLOR—In The Pocket (Warner Brothers)
- ★ CARLY SIMON—Another Passenger (Elektra)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ GORDON LIGHTFOOT—Summertime Dream (Warner/Reprise)

WKTK-FM—Baltimore

- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Brothers)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- RICK DERRINGER—Derringer (Blue Sky)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)
- ★ BEACH BOYS—15 Big Ones (Brother/Reprise)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ CHICAGO X—(Columbia)

Midwest Region

- TOP ADD ONS: CROSBY/NASH—Whistling Down The Wind (ABC)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STARZ—(Capitol)
- BEACH BOYS—15 Big Ones (Brother/Reprise)

- TOP REQUEST/AIRPLAY: JEFFERSON STARSHIP—Spitfire (Grunt)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

- BREAKOUTS: JEFFERSON STARSHIP—Spitfire (Grunt)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- STARZ—(Capitol)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

WBX-FM—Detroit

- MOTT—Shoutin' 'N' Poutin' (Columbia)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- ROD STEWART—A Night On The Town (Warner Brothers)
- LITTLE RIVER BAND—(Capitol)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ WIDOW MAKER—United Artists)
- ★ JEFF BECK—Wired (Epic)

WMMS-FM—Cleveland

- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- EARTHQUAKE—8.5 (Beserkley)
- JUDAS PRIEST—Sad Wings Of Destiny (Janus)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ MICHAEL STANLEY BAND—Ladies Choice (Epic)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ TUBES—Young & Rich (A&M)

WXRT-FM—Chicago

- STARZ—(Capitol)
- CITY BOY—(Mercury)
- ROD STEWART—A Night On The Town (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- PHILLIP CATHERINE—Nairan (Warner Brothers)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JEFF BECK—Wired (Epic)
- ★ THIN LIZZY—Jailbreak (Mercury)

Southwest Region

- TOP ADD ONS: CROSBY/NASH—Whistling Down The Wind (ABC)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)

- TOP REQUEST/AIRPLAY: JEFF BECK—Wired (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Century)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

- BREAKOUTS: CROSBY/NASH—Whistling Down The Wind (ABC)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- VOLUNTEER JAM—(Capricorn)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

KSHE-FM—St. Louis

- VOLUNTEER JAM—(Capricorn)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- MOTT—Shoutin' 'N' Poutin' (Columbia)
- ★ JEFF BECK—Wired (Epic)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ GRINDERSWITCH—Pullin' Together (Capricorn)
- ★ URIAH HEEP—High And Mighty (Warner Bros./Bronze)

KADI-FM—St. Louis

- ROD STEWART—A Night On The Town (Warner Brothers)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- ★ BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- ★ R.E.O.—(Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ FLEETWOOD MAC—(Reprise)

KZEW—Dallas

- ROD STEWART—A Night On The Town (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- MARK ALMOND—To The Heart (ABC)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ★ ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- ★ JEFF BECK—Wired (Epic)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ CHICAGO X—(Columbia)

Western Region

- TOP ADD ONS: CROSBY/NASH—Whistling Down The Wind (ABC)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Bros.)

- TOP REQUEST/AIRPLAY: JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- JEFF BECK—Wired (Epic)
- WINGS—At The Speed Of Sound (Capitol)

- BREAKOUTS: CROSBY/NASH—Whistling Down The Wind (ABC)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)

KLOS-FM—Los Angeles

- JEFFERSON STARSHIP—Spitfire (Grunt)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ BEATLES—Rock 'n' Roll Music (Capitol)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)

KZEL-FM—Eugene

- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- JUDAS PRIEST—Sad Wings Of Destiny (Janus)
- PETER TOSH—Legalize It (Columbia)
- SIR DOUG & THE TEXAS TORNADOS—Texas Rock For Country Rollers (ABC/Dot)
- CROSBY/NASH—Whistling Down The Wind (ABC)
- EARTHQUAKE—8.5 (Beserkley)
- ★ ROD STEWART—A Night On The Town (Warner Brothers)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)

KSML-FM—Lake Tahoe/Reno

- EARTHQUAKE—8.5 (Beserkley)
- BOBBY BLAND & B.B. KING—Together Again... Live (ABC)
- JAMES COTTON BAND—Live And On The Move (Buddah)
- JOHNATHAN RICHMOND & THE MODERN LOVERS—(Beserkley)
- PETER TOSH—Legalize It (Columbia)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- ★ JEFFERSON STARSHIP—Spitfire (Grunt)
- ★ GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ★ KEITH JARRETT—Mysteries (ABC/Impulse)
- ★ JEFF BECK—Wired (Epic)

KGB-FM—San Diego

- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- FLEETWOOD MAC—(Reprise)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ WINGS—At The Speed Of Sound (Capitol)
- ★ STEVE MILLER—Fly Like An Eagle (Capitol)

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POINT BLANK

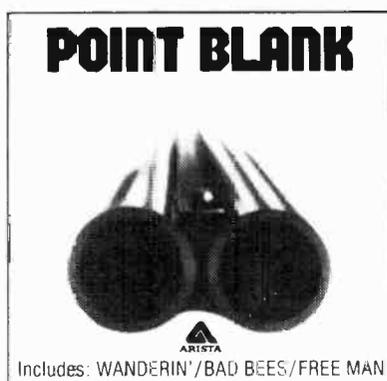
One of the meanest, baddest, toughest, most ornery bands ever to blow out an amplifier — with a high-powered rock n' roll performance that's already been hailed by critics and concert audiences from coast to coast.

Now you can hear Point Blank on record.

Git Ready To Be Blown Away!



PRODUCED BY BILL HAM



AL 4087

On Arista Records

L.A.'s KGBS Soon To Go Top 40

• Continued from page 18

"Fox is such a radio junkie that he would drive on his days off to San Diego several years ago when Buzz Bennett was there to talk to Buzz and those guys. When he was at

KUPD in Phoenix as music director, he would come over to my motel when I would visit town to talk radio. The next morning, he would meet me at the airport for breakfast just to talk more radio.

"Any record store that opens at 7:30 a.m., he'll be there checking record sales in person. He's an innovator, believes in himself and his ability and is research oriented. They made a wise choice."

Ray Anderson of United Artists feels that if KGBS is just going to be another "K-100 move and just play records, it may not help much. It can't hurt, for sure. Any station will help with record sales. But I don't think KHJ is the only station in the market that sells records. I think KIIS and KNX-FM also help sell records.

"Sure, we're all excited about Fox coming to town. He's known to be more liberal in regards to playing new records; he likes to break them.

"Of course, San Diego is not Los Angeles."

Fox, his first day or two on the job, launched intensive research in

record stores and door-to-door in regards to programming. "I don't know how long the playlist will be at this time. We have a complete staff on the street doing research and it's just too early to tell what we'll do exactly," he says. "At the moment, I can't even expound."

He says that the station may be on the air by Sept. 20. "If not, then no later than Oct. 1."

Last week, he was listening to airchecks and "searching for the perfect staff." Rumor is strong that a few of his new disk jockey staff will come from San Diego.

Storer Broadcasting, the station's owner, has been slowly ebbing out of radio. It switched its station in Detroit several years ago to rock and then to country under the call letters of WDEE and when it became successful, sold it. It also owns and operates WHN in New York, a country station.

KGBS, though country music lately, has gone through several formats in recent years, including a try at country music several years ago before hiring Bill Ballance and creating nationwide talk with his "Feminine Forum" and then backing out of that for another stab at country music.

However, the station has been only a daytimer—one of the worst things in the world to own these days, especially in a major market where FM stations are growing stronger and stronger.

It would be extremely difficult, to say the least, to program exactly what KHJ is doing. KHJ, an RKO Radio station, more than likely has a huge promotional budget on tap to fight any competition.

The only competitive move for the new Top 40 station would be to create excitement—much as program director Ron Jacobs and programming consultant Bill Drake did with KHJ when they put it on the air as a rocker more than a decade ago—by seeking out new music and playing it first, by, in fact, being the freshest and hippest station in the market.

Live Music Airings Fade From Philly Dial

By MAURIE H. ORODENKER

PHILADELPHIA—With the increased popularity of live radio concerts on local FM stations, a major source of remote pickups has been shut down for the broadcasters. Electric Factory Concerts, which permitted stations to broadcast some of its rock concert promotions that were early sellouts, has decided to rule out the radio pickups. Most popular point was the Tower Theater, which is also owned by the concert promotion firm.

Larry Magid, co-partner with Alan Spivak in Electric Factory, announced he would deny all future requests for radio feeds of their productions. He said the reason for the edict was in part to "protect the acts" and in part to protect the company's own interests.

Last live concert from the Tower was a four-hour airing starting at 7 p.m. of the Grateful Dead by Station WMMR Thursday night (24), the last night of the group's four concert nights. While the Magid edict was in effect, the Grateful Dead, which had approved the broadcast, prevailed upon Electric Factory to lift the free live radio concerts for this one time.

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Radio Schools On Campus

• Continued from page 18

with an eye towards entering radio professionally.

"Fortunately, we had a director of broadcasting—Herbert Nestler, formerly executive producer at WIND in Chicago—who saw the station as a training ground for those students who did want to go into radio. So, we worked from playlists and clocks and stressed local news and public affairs. And, with proper scheduling within a block format, we could give experience to students in formats other than rock radio or news, as well as without turning off a large segment of the audience.

"It's paid off. The station is well-respected by the audience and the students who work there (even those who have no intention of doing it for a living). And it pays off for those who do want to get into radio—a school with no degree program and a very limited number of radio classes has had at least 10 graduates in the past five years in radio now."

Bob Recchia says that WSOU at

Seton Hall "programs a wide variety of rock music, from progressive to Top 40. We also play jazz, soul, country and salsas. In addition, we run hourly newscasts which focus on our community listening area and a news magazine program which examines issues and events of New Jersey in depth. We also have what is probably the most extensive sports department of any station in New Jersey.

"WSOU presents a wide range of community programming. This includes programs aimed at eight different ethnic groups; our hispanic programming is probably the best Spanish radio in the New York area."

He says this diversity of programming gives everyone at the station a chance to develop his talents "to the fullest extent in as many areas as possible. It also enables us to serve the community in a way few other stations do. It is probably for this reason that many radio stations in the area look to WSOU when they're seeking professional people."

20 Years Of Rock

CHRONICLED IN BILLBOARD'S LISTING OF THE TOP 1,000 HITS OF ALL TIME

Based on Billboard's weekly pop singles charts

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

- The Top 1,000 Hits, 1956-1975, in order of popularity, listing title, artist, label, and years on chart.
- For each time period (1956-1959, 1960-1969, and 1970-1975), you get: • Top hits (50 or 100) • Top 25 hits for each year • Artist listing by categories
- EXTRAS:
 - The superstars' biggest chart hits! • Top 100 artists on the Top 1,000 • Alphabetical cross-reference by title

Billboard HOT 100 ChartBound

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Vox Jox

By CLAUDE HALL

Pete Sauerbrey of the ABC public relations department in New York says: **Jim Brownold** said he'd stuff my mouth full of pith and fluff, wrap me around a tape reel on his Ampex, and turn it on fast-forward if you don't mention him in Vox Jox. PR people take a lot of flak and I'm getting used to it, but this Brownold guy's got me scared." Tell Jim to mind his bias or we'll demote him to a used Akai.

Texas KJCS To A Country Format

NACOGDOCHES, Tex.—KJCS, a 100,000-watt FM operation serving Nacogdoches, Lufkin, and deep East Texas, is switching to a modern country format, reports program director Roger Bean. The station previously featured a beautiful music format.

"We arrived at this decision after nearly 18 months of intensive research and survey work, which indicated the people of East Texas needed and desired a good, uncluttered modern country format.

"Our new format, besides being modern in design to appeal to a wider demographic profile, is a professional sound that goes beyond bluegrass, progressive, and other specialized country music formats."

Jim Bennett, vice president and general manager of WAKN and WNEZ in Aiken, S.C., wrote a long letter protesting a radio story about WLOW in Aiken. "It was reported that as far as the ARB ratings go that 'neither of us show up worth a damn.' This is what I take exception to. WLOW has an AM-FM station just like ours, except we don't simulcast. We program WAKN for young adults and our WNEZ for older adults 25-49. Our AM is Top 40 programmed by **Rob Collins**, our operations manager. WNEZ is programmed by TM. We are very successful and show up extremely well in the ARB. I have in the past offered to share the cost of a country breakout of the ARB with WLOW and they declined. We subscribe to the ARB and have through good and bad ratings, and have changed our programming accordingly. We are here in Aiken to give our listeners what they want and at the same time strive for the best ratings possible. The ARB proves that we do an acceptable job and our clients get results when they invest their advertising dollar with us, so there must be some connection between good ratings and good programming." To explain a little, I wrote an article about WLOW and a co-owner said in the article that his station didn't show up well in the ratings, which is for nearby Augusta, Ga. My apol-

ogies, Jim, for commenting about "the other station in town."

* * *

Robin Walker is now consulting WYFE in Rockford, Ill., an album rock station that bills itself as Y-95. ... **John Gray**, music director and air personality for KNKS in Hanford, Calif., writes: "Maybe you can tell me why stations in the medium markets and especially the majors want two years of experience before they will consider an application. I've got my act really together, super numbers, and widespread acknowledgment of my ability to pick country music. Yet, I get letter after letter from stations that won't consider my aircheck, even though they claim to like what they hear, because I don't have two years in the business. I entertain my audience with news of the community, weddings, and give inside scoops of the industry. Even the other jocks listen to my show. I'd like to hear from a program director or general manager who wants a fresh approach to give their ratings a boost. Medium market or major. No more small market for me. If the format is personality-oriented and they play country music, I can be reached by phone at 209-582-0361 between noon and 2 p.m. Monday-Friday. I

(Continued on page 27)



KIKK photo

SYMPHONY CONCERT—Al Greenfield, left, general manager of KIKK in Houston, and KIKK operations manager Chris Collier talk about classical and country music at reception for Ray Price, right, in Danny Boy's Restaurant, Houston. The reception preceded a jammed concert the station presented—Ray Price in concert with the Houston Symphony.

'ESP Phenomena' Series Moves Out To the Market

LOS ANGELES—"The ESP Phenomena," a 26-show series hosted by Sonny Melendrez, has finished production according to executive producer Mike LaRocque of Summit Productions here, and negotiations are in progress with stations in the U.S. and abroad.

The series consists of five-minute radio episodes featuring interviews on psychic phenomenon with such

people as Olivia Newton-John, Toni Tennille, Uri Geller and David Hoy.

The series is designed as a two-week, total concept feature. Melendrez, the all-night disk jockey at KMPC here, has achieved considerable audience impact with similar material—thus, the decision to syndicate the series. The American Forces Radio Service, Los Angeles, will provide the series to its 450 outlets around the world, says LaRocque.

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Vox Jox

• Continued from page 26

really need a better gig. Two small children and a wife get very hungry. Our lineup at KNGS is Greg Michaels 6-10 a.m., Bob West 10 a.m.-2 p.m. John Gray 2-7 p.m., and Jeff Hill 7-midnight."

John, I was all set to sprout some philosophy, then I realized that there wasn't all that much I could say. Actually, being able to entertain is usually a culmination of experience and rare indeed is the air personality who can really entertain without considerable experience. This is especially true in country music. I find fascinating to be around a Dick Haynes and Art Nelson of KLAC in Los Angeles or a Larry Scott, program director of KFDI in Wichita, Kans., or Corky Mayberry of KFOX in Long Beach, Calif. These guys know country music. They love it. They talk about it constantly. They live country music. But, more than that, they have the great ability to communicate one-on-one with listeners. They've earned the right to be in major markets earning a decent wage (Haynes' is probably so large it's actually indecent). But, what I'm trying to say is that radio dues are often long and hard. If you've been in Hanford for more than a year, I would assume it's time for you to move along unless the station is making a hell of a lot of money and paying you a hell of a lot of money. Anything under \$175 a week is not what I would normally consider acceptable; but perhaps the station can't afford to pay more. I don't know.

In Brownwood, Tex., a country disk jockey would be earnings \$135 to \$150 a week. That's about par for the market. Although I wish Texas salaries (and those of Florida) were better.

I don't know your particular situation—thus advice is difficult to give. But, being a family man myself, I can realize the economic pressures on you. There are many markets where a radio station can trade out apartment rent or something of that nature. You can improve your situation, I would imagine. If you have the talent.

However, whether you have god-given talent to really charm listeners on the air is not, at this moment, important. What is important, is your personal desire to work, to learn, to improve, to make a valid contribution to your station and to your local community. Are you studying what other disk jockeys in larger markets are doing; are you picking out what they do well and discarding what they do poorly; are you constantly seeking to add abilities and flair and communication to your own show? You may think you're extremely good; you may even be good. But even so, just doing a radio show is not enough to continue to survive in radio as air personality, music director, program director, general manager, or owner. You must be involved in the community. And you must be involved in your craft. As far as community involvement is concerned, I would get deeply involved in any local project available, whether it be church activities, the Masons, working for a local charity project, helping out with the Boy Scouts or working to save a local landmark about to be torn down. Commit yourself to something worthwhile, after first discussing it with station management. Next, the craft part of your business—get airchecks of good disk jockeys in several markets. Study them. Don't study what the disk jockey is doing as much as how he does it. Perhaps something he does will even turn you off. Dick

Haynes is so corny you even wince at some of the lines, but his ratings are phenomenal because what he does relates to his audience; he actually does a damned good job communicating above and beyond his corny lines.

It's tough, I know, to have a wife and two children when you're just beginning to launch a career.

Perhaps you'll have to take an additional job to make ends meet. Dwight Case, now president of RKO Radio, once had to moonlight in addition to his radio job.

In the final analysis, it might pay to learn other radio skills—sales, news, programming. The money is often more than what a disk jockey can earn (though some disk jockeys in major markets do out-earn their general managers).

But, two final things occur to me (and these things, too, are somewhat advice), if you're really a radio man, nothing will keep you from being a radio man and advancing in your career. And advancement in your profession will come with time.

Chuck Manning reports that KORK in Las Vegas has just "brought in tapes from Chicago. I had been doing afternoon drive and had doubled in women 18-plus in my first book. I have seven years in the business, formats from country to rock, but would like some sort of personality station." 702-733-7356. ... A lot of people commented about the mystery lineup (yes, it was KYW) and most people caught me in my goof, including Michael L. Mate of Parma, Ohio, who ventures: "I thought Martin Howard was Martin and Howard. Maybe I'm mistaken. But believe me this sure brought back memories of my teen years—the Beatles and other British rock groups and the start of my love affair with the Supremes, which continues today."

Some of the other letters also pointed out the mistake. Randy Price, program director of WIPC in Lake Wales, Fla., says: "Martin and Howard, Jim Runyon, Jim Staff, Jerry G. and Jay Lawrence were all

(Continued on page 28)

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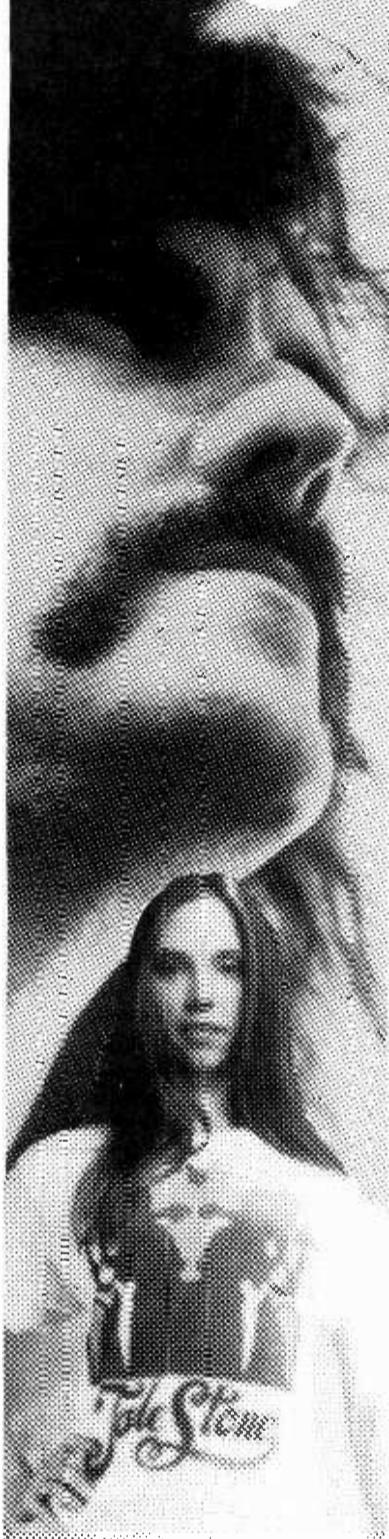
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Radio-TV Programming

Vox Jox

• Continued from page 27

my idols when they were together at KYW back in the early 1960s when KYW was still in Cleveland. I knew that **Jim Runyon** later worked with **Dick Orkin** on the Chickenman series, but I don't remember Orkin working at KYW. But I do remember staying up half the night in the summer when there was no school to listen to the **Jaybird** as Lawrence called himself. Only **Skinny Bobby Harper** when he was doing mornings at WIIN in Atlanta in the early 1970s captured my imagination and devotion as completely as that lineup at KYW.

"I notice that **Dan O'Day** is now ex-KMAK. You may remember that he and **Ronni** burst out of here a couple of years ago. The next time you talk to Dan, tell him his amusing little sign-off epic is still on the air at the end of every broadcast day here.

"Our lineup now has **Al Brock** 6-10 a.m., me 10 a.m.-2 p.m., **Jerry Smith** 2-6 p.m., with **Jeff Higman** taking it to sign-off during the summer and also doing weekends along with **Bob Cheatham**."

Paul (Paul Brian) Warhanik of Gerald Communications Inc., 907 N. Elm St., Hinsdale, Ill. 60521, says that his collection of esoteric singles is "really dwindling and I'm jumping at the chance to get another." Warhanik says his public relations firm is looking for more radio accounts; he last worked with **WYEN-FM**, Chicago, prior to going full-time in public relations. . . . **Len Anthony**, among others, points out: "You had listed **Martin Howard**. That is wrong! The morning team was known as **Martin and Howard-Harry Martin** and **Specs Howard**."

Now you owe me a case of Coors. I was the all-night man at WHK in Cleveland, when most of that team was at WKYC." Anthony, as most of you know, is now program director of KXRB and KIOV in Sioux falls, S.D. Lots of people tried to answer the question: most couldn't. But I'm retiring from the contest game for a while. Except I was sort of wondering where **Specs** is now.

* * *

Tom DeMuth has been named manager of programming and operations at WAVE in Louisville, Ky. He'd been in sales at the station since 1959 and general sales manager since 1972. "We are presently changing our image in the market and with some music changes, we are in need of better contact with all record companies." Staff includes **Danny King** 5-9 a.m., **Joe Fletcher** 9 a.m.-1 p.m., **Chuck Casteel** 1-3 p.m., **Jack Gallo** 8-midnight, **Jerry Tucker** midnight-6 a.m., with weekend people such as **Dave Adler**, **John Scott Morgan**, **Dick Brabandt**, and **Jim Michaels**. **Allen Brown** is production manager, **James Caldwell** vice president and general manager, **eral** manager.

"Our morning man **Danny King** hosted a 43-hour dance marathon for a local client beginning June 25," says DeMuth and adds that music at the station is selected by a committee consisting of King, Brown, music secretary **Lois Greenwald**, and himself. "We try to keep in contact with local record stores and all reliable music publications lists." The 24-hour station features contemporary MOR music.

* * *

"Sacramento, Calif., has never had two better-sounding rock stations," according to Steve Moore, program director of KNDE. "I find that the competition is healthy for us both. My current staff is just dynamite, some real people that are a pleasure to listen to and work with." His staff features **Don Sinclair** 6-10 a.m., music director **Diane Cartwright** 10 a.m.-2 p.m., **Steve Moore** 2-6 p.m., **Dan McCarthy** 6-10 p.m., **Dwight Anglen** 10 p.m.-2 a.m., **Mike Green** 2-6 a.m., with **Toby Browning** and **Russ Martin** on weekends.

* * *

Tom Hall, music director of WCBX in Eden, N.C., sends me his playlist every week. The station has a playlist of 30 records and Hall denotes heavy request action, then has four hitbound records, plus a list of four new records added to his airplay roster. The lineup features **Barry Michaels** 6-11 a.m., **Keith Phillips** 11 a.m.-4 p.m., and **Tom Hall** 4-8:45 p.m. **Carrington Thompson** and **Bill Christopher** do weekends. . . . **Scott Wallace** has joined WMEX from WROK in Rockford, Ill. He's doing the 6-10 a.m. show on the talk station and featuring all of the wild tracks and etc. which he used in his music shows in the past.

* * *

I just got my copy of **Biff Collie's** Country Radio Atlas. Collie, a walking legend in country music radio, is now vice president of promotion and marketing for Con Brio Records, 824 19th Ave. S., Nashville, Tenn. 37203. It's the damnest thing I've ever seen. Be a great promotional item for a country music station and if you might be interested, call Biff at 615-329-1944 and talk to him about it. The Atlas has maps of states and shows the radio stations that feature country music. In back, there's a directory of call letters, frequency, and the highway on which, if you were driving, you might be able to hear that particular station.

Bubbling Under The HOT 100

- 101—UNIVERSAL SOUND, Kool & The Gang, De-Lite 1583 (PIP)
- 102—A BUTTERFLY FOR BUCKY, Bobby Goldsboro, United Artists 793
- 103—STROKIN' (Part II), Leon Haywood, 20th Century 2285
- 104—SOLITARY MAN, T.G. Shepard, Hitsville 6032 (Motown)
- 105—ROCKY MOUNTAIN MUSIC, Eddie Rabbitt, Elektra 45316
- 106—MARRIED BUT NOT TO EACH OTHER, Denise LaSalle, 20th Century/Westbound 5019
- 107—EVERYTHING THAT 'CHA DO (Will Come Back To You), Wet Willie, Capricorn 0254 (Warner Bros.)
- 108—TELL ME WHY, Stairsteps, Dark Horse 10009 (A&M)
- 109—HIDEAWAY, John Sebastian, Reprise 1355 (Warner Bros.)
- 110—IT MUST BE LOVE, Tony Joe White, 20th Century 2276

Bubbling Under The Top LPs

- 201—MICHAEL FRANKS, The Art Of Tea, Reprise MS 2230 (Warner Bros.)
- 202—JAN HAMMER, Oh, Yeah?, Nemperor NE 437 (Atlantic)
- 203—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 204—THE RUNAWAYS, Mercury SRM-1-1090 (Phonogram)
- 205—CLIFF RICHARD, I'm Nearly Famous, Rocket PIG 2210 (MCA)
- 206—GROOVE HOLMES, I'm In The Mood For Love, Flying Dutchman BDL1-1537 (RCA)
- 207—ABBA, Atlantic SD 18146
- 208—WET WILLIE, The Wetter The Better, Capricorn CP 0106 (Warner Bros.)
- 209—IMPACT, WMOT/Atco SD 36-135
- 210—ROGER MCGUINN, Cardiff Rose, Columbia PC 34154

Rock Singles Best Sellers

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As Of As Of 7/6/76

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

- | | |
|---|---|
| 1 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 | 21 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 |
| 2 SHOP AROUND—Captain & Tennille—A&M 1817 | 22 KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310 |
| 3 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143 | 23 STEPPIN' OUT—Neil Sedaka—Rocket 40582 |
| 4 MISTY BLUE—Dorothy Moore—Malaco 1029 | 24 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 5 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 | 25 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184 |
| 6 BOOGIE FEVER—Sylvers—Capitol 4179 | 26 FRAMED—Cheech & Chong—Ode 66124 |
| 7 SHANNON—Henry Gross—Lifesong 45002 | 27 SARA SMILES—Daryl Hall & John Oates—RCA 10530 |
| 8 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039 | 28 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260 |
| 9 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571 | 29 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 |
| 10 GET CLOSER—Seals & Crofts—Warner Bros. 8190 | 30 IF YOU KNOW WHAT I MEAN—Neil Diamond—Columbia 3-10366 |
| 11 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274 | 31 BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832 |
| 12 LET HER IN—John Travolta—Midland International 10623 | 32 I'M EASY—Keith Carradine—ABC 12117 |
| 13 YOU'RE MY BEST FRIEND—Queen—Elektra 45318 | 33 WELCOME BACK—John Sebastian—Reprise 1349 |
| 14 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354 | 34 LOVE HANGOVER—Diana Ross—Motown 1392 |
| 15 TODAY'S THE DAY—America—Warner Bros. 8212 | 35 ROCK AND ROLL LOVE LETTER—Bay City Rollers—Arista 0185 |
| 16 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806 | 36 FOOL FOR THE CITY—Foghat—Bearsville 0307 |
| 17 SILLY LOVE SONGS—Wings—Capitol 4256 | 37 HAPPY DAYS (From The Paramount TV Series)—Pratt & McLain—Warner/Reprise 1351 |
| 18 I NEED TO BE IN LOVE—Carpenters—A&M 1828 | 38 LET 'EM IN—Wings—Capitol 4293 |
| 19 GOOD VIBRATIONS—Todd Rundgren—Bearsville 0309 | 39 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA 10562 |
| 20 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786 | 40 C'MON MARIANNE—Donny Osmond—Kolob 14320 |

Rock LP Best Sellers

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As Of 7/6/76

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

- | | |
|--|--|
| 1 ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537 | 21 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899 |
| 2 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 22 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104 |
| 3 WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 23 GREATEST HITS—Elton John—MCA 2128 |
| 4 FLEETWOOD MAC—Reprise MS2225 | 24 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 |
| 5 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 | 25 OLE ELO—Electric Light Orchestra—United Artists UA-LA630-G |
| 6 ROCKS—Aerosmith—Columbia PC 34165 | 26 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 7 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 27 HIDEAWAY—America—Warner Bros. BS 2932 |
| 8 CHICAGO X—Columbia PC 34200 | 28 SEALS & CROFTS GREATEST HITS—Warner Bros. BS 2886 |
| 9 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868 | 29 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 |
| 10 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 30 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321 |
| 11 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 | 31 PRESENCE—Led Zeppelin—Swan Song SS 8416 |
| 12 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 32 NATALIE—Natalie Cole—Capitol ST 11517 |
| 13 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 33 ANOTHER PASSENGER—Carly Simon—Elektra 7E-1064 |
| 14 ALIVE!—Kiss—Casablanca NBLP 7020 | 34 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 |
| 15 A KIND OF HUSH—Carpenters—A&M SP 4581 | 35 SLEEPING BEAUTY (OD-40)—Cheech & Chong—Ode SP 77040 |
| 16 COME ON OVER—Olivia Newton-John. MCA 2186 | 36 BREEZIN'—George Benson—Warner Bros. BS 2919 |
| 17 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 37 CHANGESONEBOWIE—David Bowie—RCA APL1-1732 |
| 18 HERE AND THERE—Elton John—MCA 2197 | 38 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 19 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907 | 39 ROYAL SCAM—Steely Dan—ABC ABCD 931 |
| 20 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 40 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383 |

10 Authors Feted At ASCAP Awards

NEW YORK—ASCAP presented its annual ASCAP-Deems Taylor Awards to 10 writers for their books and articles about music and music people. Each was presented a plaque and check for \$500 at a reception at the Society's Board Room.

Among those receiving awards were authors Frank R. Rossiter,

Charles Rosen, Leonard Stein, Vera Brodsky Lawrence and Professor Phillip S. Foner. Writers feted were Jack O'Brian, Gary Giddins and critics Robert Commanday, Richard Dyer and Robert Finn.

Representatives of the winners' publishing houses were also awarded plaques.

Talent

Newport Jazz Fest Winds Up In Black, Wein Reveals

By JIM FISHEL



Dizzy With Voices—Dizzy Gillespie lifts spirits with the aid of his trademarked bent-bell trumpet and the 100-voice chorale group that aided him during part of his set.



Basie For Free—Count Basie, at the keyboard, and his band play a lunchtime free concert outside the Equitable Life Assurance Building.



Electric Herbie—Keyboard great Herbie Hancock attacks the electric piano during a set featuring his Mwandishi group.



Super Shutter photo

Super Session—During the jam sessions, a number of all-time greats perform together, including, left to right: Freddie Hubbard, Dizzy Gillespie, Jon Paddie, Rahsaan Roland Kirk, Anthony Braxton, Sonny Stitt and Eddie "Lockjaw" Davis.



RCA photo

Everyone's Buddy—Soprano saxophonist Steve Marcus tears loose on a solo, while his boss Buddy Rich drums up a storm during the group's headline performance.



Sassy Soars—Sarah Vaughan hangs onto one of her sacred notes, while conductor Marty Paich conducts the 25 member string section. Also featured in the background is bassist Bob Magnusson, who broke things up with his solo accompaniment on "East of the Sun."

NEW YORK—Through subsidization from the Joseph Schlitz Brewing Co. and the National Endowment for the Arts, the Newport Jazz Festival-New York went into the black for the second straight year.

Although most of the shows were capacity in attendance, producer George Wein says his profit margin always depends on the above-mentioned subsidies.

One of the reasons the festival just barely cleared the red was that two of its biggest-grossing concerts were benefit events. A Benny Goodman concert was held to aid Jazz Interactions, the New York-based jazz service organization under the direction of Joe Newman, and a Radio City Music Hall midnight jam session, for the Duke Ellington Music Center under the direction of the Rev. John Gensel and for the medical rehabilitation of Rahsaan Roland Kirk, who recently suffered a stroke.

In addition, a Jazz Fair cost the festival \$18,000 when sponsors didn't materialize and the Duke Ellington four-part salute cost an additional \$25,000 (on top of \$25,000 provided by a National Endowment Grant).

According to Wein, the festival came within 5% of its projected income with a gross from ticket sales of \$370,000 and \$125,000 in subsidies.

Getting down to the concerts in this second part report:

The Brecker Bros. band and Weather Report teamed on a bill June 30 at the City Center which

drew a totally youthful, attentive audience.

The high energy music of both groups kept the 9 p.m. to 10:50 p.m. audience intent in its seats. This was music for listening, not dancing in the aisles to, although one tune by the Breckers, "If You Want To Boogie, Forget It" made such an attempt and failed miserably.

The Breckers, during a 45-minute opening set, emphasized a powerful Latin undercoating to the music. The seven-man band, with brothers Michael on tenor and Randy on trumpet, played fast and furious throughout its six-tune set, but all this energy still lacks a distinguishing characteristic which can spin the group out as something other than just another jazz-flavored rock band.

The brothers play wide open, rich tones when they blow together as was the case on "Sponge."

Guitarist Steve Kahn's solo on "Cactus" included some sing-along vocals by members of the band. Drummer Chris Parker kicked the ensemble along nicely, but lacks a distinctive sound. Keyboardist Don Grolnick was almost a missing element in the group. Bassist Will Lee provided the lead vocal on a commercially flavored funk tune, "Sneakin' Up Behind You," with Michael squeezing out some hot notes on sax.

Weather Report retained the intensity of the evening, but took it farther beyond the Breckers with some controlled free form music.

The expert technical wizardry of its members—Joe Zawinul, key-

boards; Wayne Shorter, saxophones; Jaco Pastorius, bass; Alejandro Neciosup Acuna, drums, and Manolo Badrena Medina, percussion—made the music all the more exciting. Sadly, not one word of communication was uttered by any of the group, leaving the audience to figure out song titles.

The band played 10 tunes during its 75-minute turn, with the two percussionists fusing polyrhythms with pyrotechnics of impressive order.

Zawinul's synthesizer playing continues to expand conceptually and he may be on the verge of totally

This report compiled from reviews submitted by Eliot Tiegel, Arnold Jay Smith and Robert Ford.

taking off from what many expect from this electronic device within the framework of a jazz band. Shorter's own solo outings were alert and vital and he, too, shows signs of breaking away from controlled rhythm foundations. Bassist Pastorius was impressive on his lone solo, playing what seemed like two parts at once and working the electric bass like it was a guitar.

Around the corner at Carnegie Hall, the Thelonious Monk quartet and the Dizzy Gillespie quintet drew an entirely different adult audience to Carnegie Hall for the 11:35 p.m. starting show.

There was a totally relaxed mood to Monk's opening six-number set. His mainstream jazz brought back

happy memories to the adults who relished such fare as "Straight No Chaser," "Off Minor," "I Mean You" and "Bright Mississippi."

Monk's touch was supple and he opened melodic pathways for tenorman Paul Jeffrey which he in turn explored fully. Monk's son Thelonious Jr., 26, played unimpressive drums—the major weakness in this group. Larry Ridley's bass was round and firm but in a subordinate position.

Gillespie cohorts couldn't get in the right groove. And with the addition in the first half of their set of a 42-voice gospel choir which sang terribly on two tunes—"Where You Going" and "Night In Tunisia," the music just didn't click. The fact that the voices weren't miked may have been a plus for the crowd.

"Ole" and "Salt Peanuts" continued the early foray back into time for the normally brilliant trumpeter. Assisting him were Mickey Roker, his regular drummer; Ben Brown on bass, Rodney Jones, a new guitarist, and a fleeting percussionist.

The emphasis was on blazing music with Diz's open and muted horn styles uplifting by themselves. But the entire package of group with voices which came back in greater strength later in the program fell way below the normally top standards associated with Gillespie.

Maynard Ferguson's set at City Center July 1 was brazen at best and cute at worst. He's very good for jazz in that he will always be known as a jazz musician no matter what he plays, but much of the material he

plays these days is rock-oriented. His following borders on the cultist fringe with young trumpeters making up the majority.

This time around he was again underutilizing the excellent reedmen that he has like Mark Colby and Bobby Militello. Still, he did get some pretty good mileage out of altoist Mike Migliore on "Round Midnight."

Stan Kenton on the same bill got some fine work from trombonist Dick Shear on "Lush Life" after an a capella piano verse by the leader and from Steve Campos on his Clark Terry bit, "Terry Talk."

The colors that Kenton inspires were in abundance. On "Body and Soul," for example, he used extra bottom (two baritone saxes, a bass trombone and a tuba) but it didn't sound as dark as one might expect. "Peanut Vendor" closed the set, with the band staying on the stand. In a deep bow to Ellington, the encore was "Take The 'A' Train."

The Newport jam sessions have been tried many times in the past, but they've never had the fluidity of this year's version. Made up of five separate segments, they covered all types of jazz with the final set featuring a great molding of many styles.

The opening set at the Radio City Music Hall July 1 featured: Count Basie, piano; Milt Hinton, bass; Roy Haynes, drums; Zoot Sims and Illinois Jacquet, saxophone; Clark Terry and Harry "Sweets" Edison, trumpet; Vic Dickenson, trombone;

(Continued on page 37)

Talent In Action

SAMMY DAVIS JR.
BLOOD, SWEAT & TEARS
Greek Theatre, Los Angeles

Super showman Davis launched the "new" Greek's summer season June 25 in his typically first class fashion. The song and dance man romped, stomped and hustled around the huge stage in a display of almost perpetual motion in his 55-minute turn which was then extended 20 minutes for an "ad lib" encore with opening act BS&T.

The significance of Davis' playing before a home audience is that he hasn't worked this city in quite some time, so that local fans have had to go to Las Vegas or Lake Tahoe to catch his artistry.

Although he emphasized "ain't nothin' goin' happen new"—indicating no changes in his act—he did wallop some new tunes while relying on past familiar works.

But for this reviewer who has seen Davis work for 13 years, his interpretation of one tune, "Mr. Bojangles," was the emotional highpoint of the evening.

Davis has been doing this tune for the past three-four years, easily melding the required dance steps into the story, but his present interpretation is a masterpiece of theater, drama, lyrical understanding, staging and empathy for a broken human spirit.

Davis totally lives this sad story, now even introducing the sound of the old hooper's voice in the monolog to his straight narration and fast one-two dance changes.

Of his 11 songs, his new material included "I Write The Songs" (an easy tempo ballad), "Keep Your Eye On The Sparrow" (a single release on 20th Century spiced by funky guitar and drum patterns), a unique bossa nova medley in which he showed he could create a swishing rhythm sound with his voice which played well under a number of non-Brazilian songs (how about "That's The Way I Like It" and "It's All Right Now").

Two single hits have been re-enforced and emerge as new vehicles: "Candy Man" (which without the child's chorus and sans a high pitched tone to his voice) is now a soft, tender ballad. And "What Kind Of Fool Am I" is now being done much slower, softer and with less concern for high energy peaks in favor of caressing the words.

And when he called BS&T back for one number—which stretched to three—he started to phrase like David Clayton-Thomas on "Spinning Wheel." On "Lucretia McEvil" and "You Made Me So Very Happy," he danced more than he sang, leaving the dynamics to the jazz/rock band.

BS&T, given its own 50 minutes, played six numbers, including two awful ones and one very good new ballad written by Clayton-Thomas and Willie Smith. The exceptionally good tune is "You're The One," a laidback pretty message with a simple point which Clayton-Thomas sang beautifully. The melody is catchy and it was a stark contrast to the high powered, but effective warbling he had done on "Hi-De-Ho" and "And When I Die," with his eight associates blowing for the clear, warm, open sky.

The audience which was really there for Davis, received the band in a lukewarm fashion, despite a hard driving jazz opener featuring some exciting open-lined flute by Bill Tillman. The two numbers which bring the act down are "Oh Hollywood" which is embarrassing (the lyrics are inane and the melody is missing) and "They" which reaches for a point about the powers that control our lives, but which is quagmired in an arrangement emphasizing push and power in the wrong place. These two songs are again Clayton-Thomas and Smith collaborations which are best forgotten.

The pairing of Davis, always associated with jazz musicians and BS&T, which does blow jazz authentically and sports excellent soloists all around (Dave Bergeron's tuba solo on "And When I Die" is superb; trumpeters Forrest Buchtel and Anthony Klatka effectively trade fours and blow pristine tones individually), works well if the audience is open enough to accept their contrasting styles.

Separately, "Mr. D And BS&T" (as they are referred to in the program) are super. But Davis'

adult nightclub following doesn't seem to be the crowd for BS&T's high volume-high energy rock-ish music. It is too MOR oriented. **ELLIOTT TIEGEL**

NEIL DIAMOND
Aladdin Hotel, Las Vegas

Composer-singer Diamond weaved musical magic July 2 as the first entertainer to open the impressive, \$10-million Aladdin Theatre for the Performing Arts. Before a sold out, enthusiastic audience of 7,500, the Columbia artist effortlessly executed a 21-song program in an eventful two-hour solo set. The two, Diamond and the facility, matched each other in attention getting, although the concert hall, with its superb sound system almost upstaged Diamond.

Diamond's opener was "Soolaimon," a clear-worded mover. Backed by his eight-member band and framed by a backdrop stage set of effective lighting, trees and a free-form wood design, Diamond moved into his familiar hit, "Play Me."

Diamond was at ease in his patter about the new hall and the program. He breezed through a well-phrased "Solitary Man," displaying control and pacing as he began a review of his songs from the '60s. A harder rocker, "Cherry, Cherry," followed and was contrasted by "Sweet Caroline."

Entering a more mellow vein, Diamond molded an outstanding version of "Longfellow Serenade" at which point the 100-speaker sound system acted up, the only marred part of the program. Aided by an ionic nebulizer, a fine water-spray mist gadget attached to his lead microphone, Diamond vocalized "Last Picasso" to a conga beat before doing the ballad "Morningside (For My Children)."

After a few joking bars of Morris Alpert's "Feelings," Diamond asked for requests, was besieged with suggestions and turned to his latest material from a new album, "Beautiful Noise," spotlighting the title cut, "Home Is A Wounded Heart," and "If You Know What I Mean." Dynamic in his ability to capture sounds of city life and recollections of his experience in hometown New York City, Diamond illuminated the hall with vocal visions of those days and moods.

An instrumental "Rosemary's Wine" was next, followed by a play on Jonson's "Rock-A-Bye Your Baby" by Diamond to his parents in the audience. A crowd participation sing-a-long of "Song Song Blue" allowed for a seventh inning stretch as the audience swayed back-and-forth holding hands. "Cracklin' Rosie" demonstrated a more rock oriented guitar effort by Diamond, who then went into a too drawn out "Holly Holy."

Before his third costume change, Diamond delivered a powerful interpretation of "I Am I Said" and then returned to the semi-circular stage for several selections from his Grammy award-winning "Jonathan Livingston Seagull" movie soundtrack. An effective backdrop of graphics depicting passing clouds, modern designs and a white gull highlighted this number. A gospelish "Hot August Night" preceded "I've Been This Way Before," the final song, which was Diamond's strongest, best vocal effort.

A bit pretentious in billing himself as "The World's Greatest Performer" in the program, Diamond was impressive in his musical workings, supported by King Errisson on percussion, Dennis St. John on drums, guitarists Doug Rhone and Richard Bennett, keyboard artists Tom Hensley and Alan Lindgren who provided excellent effects, especially on computer synthesizers.

Bass guitarist Rein Press and Linda Press provided adequate support to Diamond's overall performance, which was completely restricted to his creations. **HANFORD SEARL**

JESSE COLIN YOUNG
AZTEC TWO-STEP
Wollman Rink, New York

One of rock's most distinctive voices treated the Big Apple to two hours of tasteful entertainment that touched many musical bases. The June 19 show featured material from all stages of Jesse Colin Young's career as well as songs from such varied sources as Chuck Berry, Hank Williams and Marvin Gaye.

Young's unique vocal work was supported by four truly outstanding young musicians. The evening started with Young doing two acoustic numbers before he was joined by the band for a mellow jazzy version of "Sunlight," a song made popular by Young's former band, the Youngbloods. The evening continued on a jazzy vein for a while before Young and the band shifted gears and went into some uptempo goodtime

Billboard Special Survey For Week Ending 7/4/76

Billboard
Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (20,000 & Over)				
1	BEACH BOYS/AMERICA/SANTANA/GERARD—Wolf & Rissmiller, Stadium, Anaheim, Calif., July 3	55,000	\$10	\$550,000
2	BEACH BOYS/ELVIN BISHOP/JOHN SEBASTIAN, "Day On The Green #5"—Bill Graham, Stadium, Oakland, Calif., July 2	41,764	\$10-\$12.50	\$421,222
3	JEFFERSON STARSHIP/FLEETWOOD MAC/JEFF BECK/TED NUGENT—Contemporary Prod., Busch Stadium, St. Louis, Mo., June 29	34,163	\$10-\$12.50	\$350,400
4	Z Z TOP/LYNYRD SKYNYRD/OUTLAWS/BLUE OYSTER CULT—Mid-South Concerts, Liberty Bowl, Memphis, Tenn., July 4	32,000	\$10-\$12	\$320,000
5	PETER FRAMPTON/GARY WRIGHT/NATURAL GAS—Cornucopia Prod., Colt Park, Hartford, Conn., June 1	30,000	\$7.50	\$225,000*
6	PETER FRAMPTON/GARY WRIGHT/NATURAL GAS/TRACY NELSON & MOTHER EARTH—Sound 70 Speedway, Nashville, Tenn., July 4	20,891	\$7.50-\$10	\$162,055

Arenas (6,000 To 20,000)

1	PETER FRAMPTON/GARY WRIGHT/NATURAL GAS—Sound 70/Pace Concerts, Municipal Audit., Mobile, Ala., July 3	13,100	\$5.50	\$72,094*
2	JEFFERSON STARSHIP/HEART—Daydream Prod., Arena, Milwaukee, Wisc., July 1	8,802	\$5.50-\$7.50	\$57,340
3	LYNYRD SKYNYRD/OUTLAWS/STARZ—Sunshine Prod., Hara Arena, Dayton, Ohio, July 2	7,900	\$5.50-\$6.50	\$45,913
4	SANTANA/LEE MICHAELS—Pacific Presentations, Selland Arena, Fresno, Calif., July 2	6,000	\$6.50	\$38,893
5	TED NUGENT/HEAD EAST/MOTT/STARZ/STU DAYE—Pacific Presentations, Robert's Stadium, Evansville, Ind., July 3	4,577	\$6-\$7	\$29,012
6	BLUE OYSTER CULT/MOTT/MAHOGANY RUSH—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., July 2	4,295	\$6.50	\$27,918
7	JEFF BECK/STARCASTLE/UPP—Sunshine Prod., Gardens, Louisville, Ky., July 1	3,301	\$5.50-\$6.50	\$19,252

Auditoriums (Under 6,000)

1	SEALS & CROFTS/DEARDORFF & JOSEPH—DiCesare—Engler-Dick Clark Prod., Syria Mosque, Pittsburgh, Pa., July 2 (2)	7,500	\$6.50-\$7.50	\$53,228
2	TED NUGENT/HEAD EAST/STU DAYE—Contemporary Prod., Century II, Wichita, Kan., July 1	4,500	\$5-\$6	\$24,100
3	STEVE MILLER—Pacific Presentations, Civic Auditorium, Santa Monica, Calif., June 29	3,000	\$6.50-\$7.50	\$21,360*
4	STEVE MILLER—Wolf & Rissmiller, Civic Theater, San Diego, Calif., June 30	3,000	\$6.50-\$7.50	\$20,600*
5	TED NUGENT/STU DAYE—Contemporary Prod., Memorial Hall, Kansas City, Kan., June 30	2,350	\$6	\$14,200
6	RICHIE BLACKMORE'S RAINBOW—Ruffino & Vaughn Prod., Auditorium Theater, Rochester, N.Y., July 2	1,500	\$5.50-\$6.50	\$9,000

music that brought the audience to its feet. Jesse Colin Young was called back for three encores, one of which featured Felix Pappalardi on background vocals for the Youngblood's classic "Get Together."

Aztec Two-Step opened the show with a fine set of harmonious acoustic music. The group was extremely well-received by a crowd that was distracted by intermittent drizzles.

ROBERT FORD JR.

combo also includes Terry Lucido, Bert Sagum, and Alfredo Romero, who all have a few solo spots.

Ultimately, it's the joint effort that makes the SOS the ranking Waikiki club act. It should be a hot summer for the group, which will be at the Outrigger through Labor Day. **WAYNE HARADA**

KALAPANA
Waikiki Shell, Honolulu

Kalapana, Abbatior Records foursome, has become the boxoffice champ among local acts, drawing about 25,000 fans in three concerts June 25-27 here.

Clearly, its music is the lure: a grand mixture of Hawaiian jazz, pop, and some contemporary folk-rock, popularized in the group's premiere LP which, to date, has sold 65,000 copies within the state. No other local act—Ceckilio and Kapono included—has commanded that kind of attention in a six-month span.

The group—D.J. Pratt, Malani Bilyeu, Mackey Feary and Kirk Thompson—offers fine, mellow sounds, with a few rock and jazz variants. Its chief stumbling block is stage presence: in 90 minutes, the music's fine, but the "show" is somewhat of a bore.

Feary's voice is perhaps the smoothest—prominently displayed on "Nightbird," "The Hurt" and "What Do I Do." Bilyeu's "Naturally" and "You Make It Hard" are other hits from this green but fast-moving foursome, which augments its sound (the four all play instruments) with percussionist Alvin Fejarang and saxophonist Michael Paulo.

That Kalapana drew so well is proof that a hit album assures a wide following. The Kalapana crowds were nicely mixed—young ones, teens, and parents. **WAYNE HARADA**

SOCIETY OF SEVEN
Outrigger Hotel, Honolulu

The new Society of Seven combo—with Jun Polistico, a ballad singer from the Philippines in the pivotal role as romantic soloist—is a sizzling hit. Polistico, a smooth performer, brings a concert voice to the nightclub stage and is brilliant in the romantic hits of the day.

He also specializes in amazingly effective impressions of crooners Andy Williams, Frank Sinatra and Johnny Mathis, while still maintaining an identity of his own. As Roberto Nievera's replacement, he's quickly finding his own niche in the ranks of the SOS.

The group also boasts another new face—drummer Billy Rivera, who offers one solo, "Boogie Fever." He succeeds Albert Maligmat who, like Nievera, opted for a solo career.

The SOS remain a tightly-rehearsed, productive ensemble specializing in music and mirth that's contagious and innovative. "Happy Days," the current local smash, seques into a tidy, if brief, recollection of the 1950s. There's also a carry-over bicentennial tribute that works beautifully as a finale.

Leader Tony Ruvivar has managed to give new vocal identity to instrumentalist Don Gay, who leaves his organ and synthesizer a few instances to do front-and-center vocals. The

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London's First Video Theatre

Sound Waves

By JIM McCULLAUGH

LOS ANGELES—Wally Heider remote recording crews finished their busiest two months ever the end of June, with the trucks covering live concerts in San Diego, Inglewood, San Francisco, Los Angeles, Oakland, Santa Barbara, Anaheim, Santa Monica, Encinitas and at Pontiac, Mich.

The trucks, with the capability of 2 to 24-track recording, are based here and in San Francisco, under the supervision of **Andy Bloch** and **Ron Trowbridge**. During the above stretch, 10 major acts recorded for future live albums at the various facilities, all being 24-track recording sessions.

The **Doobie Brothers** recorded live shows at the San Diego Sports Arena, the Forum in Inglewood, and the San Francisco Cow Palace, with **Ted Templeman** producing. **Don Landee** and **Ray Thompson** were the engineers. The **Tubes** recorded at the local Shrine Auditorium and Paramount theater in Oakland, with **Ken Scott** handling engineering and production chores.

Others using the Heider remotes were **Bob Marley and the Wailers** at the Roxy Theater here, with Thompson engineering; **Fleetwood Mac** at the Univ. of California at Santa Barbara Football Stadium, produced by **Mick Fleetwood**, with **Ken Caillat** at the controls; and **Aerosmith** at the new Pontiac Stadium, with **Bill Dawes** handling technical duties. **Crosby and Nash** recorded at Anaheim Convention Center with Thompson at the board; **Angel** was at Santa Monica Civic Auditorium with producer **Derek Lawrence**, and Dawes as engineer; **Nils Lofgren** was at the La Paloma Theater in Encinitas, with Thompson engineering; and **Toni Basile** had two recording nights at the local Roxy with producer **Russ Titelman** and engineer **Mike Lietz**.

John Batorf and **Silver** were in recently at **Indigo Recording Studios**, Malibu, says **Michael Hoffman**. **Tom Sellers** handled production chores while **Joe Sidore** engineered. **Billy Preston** is expected in soon for some mixes. Indigo is located on actor John Barrymore's old estate.

At **Allen Zentz's Mastering Studio** in Hollywood, **Neil Diamond's** "Beautiful Noise" LP as well as the re-mastering of Diamond's new single were recently completed. Also, **Richard Perry** was in producing singles for the **Manhattan Transfer** and **Lon & Derek**. Other recent LP projects at the facility included **Loggins & Messina**, **Allan Parsons, Project**, **Rick Springfield**, **Anthony Newley**, and **Parliament**.

Things have been hopping at **Larrabee Sound Studios** in L.A. of late. **The Captain & Tenille** were in doing some work with **Roger Young** engineering; **Jackie Lomax** was in producing himself, with **Sheridan Eldridge** at the boards; and **Motown's Willie Hutch** was in producing himself with **Taavi Mote** on the console.

In other Larrabee activity, **Al Capps** was in producing **Lane Caudell** for Private Stock Records, the **Broadway Brass** on the 20th Century label, and Canadian artist **Rene Simard** for Nobel Records, with **Lenny Roberts** at the console. Lenny also did the boardwork for **Linda von Fruehof**, produced by **Snuffy Garrett**. **Sammy Walker** was in with producer **Nick Venet** cutting his new album for Warner Bros. **Jerry Fuller** was in handling production for

MCA's **Andra Willis** and Republic Records' new group, **Munch**. The **Heyettes** have just completed their "Fonzie for President" album for London Records with **Jackie Mills** producing, and **Randy California** was also in producing himself along with **Spirit**. **Mark Piscitelli** was at the boards for all of them.

Producers **Barry Oslander** and **Jerry Goldsmith** were in working on the soundtrack album for "Logan's Run" for MGM Records, engineered by **Marc Piscitelli** and **Quitman Dennis**, who was also at the console for Polydor's Japanese artist **Goro Noguchi**. Wizard Records' **Marcia Hines** and **Andy Upton** were in with producer **Robie Porter** and engineer **Jim Hilton**, as was Australian group **Hush**, completing its new single for Wizard.

Finally congratulations to **Joanie Rutman**, who joins the Larrabee staff as new traffic manager.

At **RCA Studios** in L.A., **Tom Pacheco** was in recently produced by **Shadow Morton**, with **Kent Tunks** engineering; **Roger Troy** was in with **Grover Helsley** engineering and **Mike Lipskin** producing; while **Don Cornelius** and **Dick Griffey** produced the **Soul Train Gang**, with **Don Holden** engineering. In other activity, **Alan Abrahams** produced **Juice Newton** and **Silver Spur** with **Pete Abbott** at the boards.

Ken Mansfield is producing the new **Byron Berline & Sundance** LP at **Sound Labs** with **Barry Rudolph** engineering. Rudolph will also engineer **David Blue's** newest outing at **Clover Studios** (Santa Monica) with producer **Barry Goldberg**.

In at **Daylen Sound Studios** recently were **Melanie**, with **Marty and David Paich** producing and **Tom Knox** at the boards; **Judi Pulver** and **Lynn Kovner** with **Johnny Bristol** producing and **Gary Prestidge** engineering; **Jennifer Warren**, with **Jim Ed Norman** producing and **Eric Prestidge** engineering; **Firefall** with **Jim Mason** producing and **Tom Knox** engineering; **Steve and Eydie Gorme**, with **Steve** producing and **Humberto Gatlick** engineering.

In notes from around the country: **Lew London** has just finished laying down vocal, guitar, dobro and mandolin tracks in the Vermont studios of **Earth Audio Techniques** for his first album on the Philo label, "Swingtime In Springtime," scheduled for release in early fall. London's backup was provided by **Geoff Gutcheon** on Keyboards, **Steve Burgh** on guitar (and sharing mixing duties with engineer and Philo president **Michael Couture**), and **Billy Novick** on clarinet, along with regular accompanists **Jim Tullio** on string bass and **Mark Josephs** on rhythm guitar and harmonica, who also each contribute an original song to the album.

Sound Shop activities lately in Nashville included sessions on Warner Bros. **Sanford & Townsend**, as well as an r&b session on the **Syndicate** for Piedmont Records, with producer **Buddy Killen** at the helm of a session on **Doc & Roberts**. **Ernie Winfrey** pulled engineer duty on all of them.

Jim Gaines and **Hammersmith** are in the final mixes of their new album for Mercury at **Sundown Recorders Ltd.**, Edmonton, Alta. Contemporary classical artist **Joseph Geczy** has

Ampex Sells To Iranians

REDWOOD CITY, Calif.—Ampex International has completed a contract to deliver in excess of \$175,000 in professional audio recorders to National Iranian Television (NIRT) in Tehran, Iran.

Under the agreement, Ampex has begun shipment of a total of 100 AG-600B studio recorders and 120 AA-620 speakers/amplifiers and associated accessories to NIRT. NIRT's previous purchases from Ampex range from single-track audio recorders to color videotape recording systems for studio and outside broadcasting operations.

The AG-600B is a compact, lightweight recorder/reproducer and is available in full, half-track or quarter-track configurations. It features all solid-state electronics, and a two-speed transport (3/4 and 7/8).

AG-600 recorders have been widely accepted in broadcasting, industrial and educational applications with more than 50,000 machines in use throughout the world.

In Nashville: Westlake Gross Moves Up 30%

NASHVILLE—Celebrating its first anniversary, the new Westlake mastering room at Woodland Sound Studios has boosted appointments by 50% and over-all business by 30%, according to Denny Purcell, chief mastering engineer.

A wide range of country and pop artists have used the facilities, including **Austin Roberts**, **Barefoot Jerry**, **Joe Stampley**, **Billy "Crash" Craddock**, **Narvel Felts**, **Freddy Fender**, **Barbara Mandrell**, **Roy Clark**, **Randy Cornor**, **Don Gibson**, **Tommy Overstreet**, **Mickey Gilley**, **Jimmy Buffett**, **Ray Price**, **Buck Trent**, **Charlie McCoy** and **Mel Street**.

Designed under the personal supervision of **Tom Hidley** of Westlake and **Glenn Snoddy** of Woodland, the room is the first of a new generation of oval-shaped rooms specifically designed for reproducing the master tape and transferring this signal to the lacquer. High quality state of the art master lacquers are obtained through extensive signal processing equipment utilizing a Newman computerized lathe.

An offbeat aspect of Woodland's mastering room is the use of first-class seats from a 727 jetliner for the producer, artist and mastering engineer.

started tracks with **Bernard Tashuk** with **Wes Dakus** producing. Vancouver artists' **Foreman and Young** will be starting their new album for Casino Records in early July.

Silver Dollar Recording Studio in Urbana, Ill., has just completed expansion to a 16-track facility. Equipment now includes an **MCI J114** 16-track machine and **Stevenson Interface** console with 18 channels of dbx noise reduction as well as offering 8-, 4-, and 2-track and mono mastering. Groups in recently at the facility were **REO Speedwagon**, **Eskees**, and **All Star Frogs**.

Producer **John Simon** has returned to **Sound Ideas**, N.Y., with writer/artist **Bobby Scott**. His new album for CBS will contain some new arrangements of popular standards, and a few originals. **David Stone** is engineering.

Sound Waves 4 Types of Equalizers

By JOHN WORAM

NEW YORK—In an application note on equalizers, Orban Associates chief engineer Robert Orban points out some of the distinguishing features of the four basic types of equalizers found in modern studio equipment. Entitled, "How to Choose Equalizers for Professional Recording Applications," the pamphlet also details the characteristics of the company's Orban/Parasound parametric equalizer.

The simplest equalizer is the basic bass or treble tone control found on most consumer hi fi equipment and on some professional units. Orban points out that despite its simplicity and limited flexibility, the simple tone control has a definite place, and perhaps some advantages, over more complicated devices.

The typical tone control may be described as a reciprocal shelving equalizer with a slope of 6 dB per octave. Translated into English, this means that the equalization rises (or falls) at a maximum rate of 6 dB per octave, eventually flattening out, or "shelving," once the specified frequency has been reached. At intermediate settings of the tone control, the equalization changes at a rate of less than 6 dB per octave, while still shelving at the same frequency. The reciprocal designation means that the equalization cuts are mirror images of its boosts, thereby enabling the engineer to "undo" his equalization later, simply by selecting an equal and opposite setting on the tone control.

Another advantage of the simple tone control is that it cannot ring under any circumstances. Orban explains that more complex equalizers may produce an audible tone in the presence of a sudden transient. Depending on the equalization setting, this ringing tone may decay slowly or rapidly, and it causes an unpleasant coloration in both speech and music. If an equalizer is ringing, it means that there is a rapid change in the phase response around the peak, and any other equalizer with the same frequency response will produce the same phase shift and therefore, the same amount of ringing.

Orban warns that the equalizer's frequency response beyond the audible range can have substantial effect on the phase response and ringing within the audible range.

In professional applications, a more common device is the so-called "three knob" or "four knob" equalizer, as found in many recording consoles. Often, the highest and lowest frequency ranges are switchable between shelving and peaking response. A peaking response is generally more useful, since it is capable of far more selectivity over the frequency range where it has its effect. However, Orban cautions that this selectivity is not without its drawbacks. Too much selectivity (that is, too narrow a bandwidth) can introduce ringing, and highly unpleasant coloration of the signal.

And, as a possibly undesirable side effect, the same circuitry that may offer a reciprocal characteristic will create a sharply peaked frequency response as equalization is increased. Therefore, the peaking equalizer must be used with considerable care to avoid musically unpleasant frequency boosts.

The graphic equalizer provides a series of peaking equalizers whose controls are almost reciprocal. Therefore, Orban feels that broad-band boosts of more than 6 or 7 dB

are not practical. When adjacent controls are brought up to create a broader response, the over-all response is too uneven, and eventually becomes intolerably colored and ringing. While it is possible to minimize these effects by careful design, the most inexpensive graphic equalizers are particularly prone to these effects.

Graphic equalizers with octave-wide bandwidth seem most suitable for equalization "by ear," while one-third octave devices are better suited for room and loudspeaker equalization. In sound reinforcement applications, a good graphic equalizer can dramatically improve intelligibility and allow more gain before feedback.

The parametric equalizer is a peaking equalizer whose center frequency is continuously variable. To avoid coloration and ringing, the bandwidth of the Orban parametric equalizer broadens as the amount of boost is increased. Orban feels that this feature permits the engineer to use more boost, when required, without suffering harmful side effects.

The reciprocal of a very narrow bandwidth boost is the notch filter, which may be used to tune out narrow band noise such as hum or camera sprocket noise. Many parametric equalizers, including Orban's, may be used for this application, although special purpose equalizers, like the **UREI Model 565** "little dipper" are designed especially to meet this requirement. The little dipper may be considered as a variation on the parametric equalizer. Its two frequency selectors are continuously variable over the entire audio frequency range of 20 to 20,000 Hz., and the bandwidth is selectable at 5%, 10% or 50% of the selected frequency.

UREI suggests a simple procedure to quickly localize those troublesome frequency components that need to be filtered out. First, set the equalizer in the wide bandwidth peak mode, and tune the frequency selector until the undesired frequency component is at its loudest. Then switch the equalizer to the notch mode, and select the bandwidth that has the least effect on the program content, and yet still filters out the noise. Fine tune the frequency selector, as necessary, for optimum filtering of the noise frequency.

UREI engineers have found that by first using the peak boost mode, it is considerably easier to accurately pin-point the frequency at which filtering will do the most good.

Sundance Preps For Videodisks

DALLAS—Sundance Productions will be programming for the coming videodisk market and applying new concepts in stereo sound, with its recent acquisition of a mobile tv unit equipped with RCA camera and VTR systems, notes president **Rush Beesley**.

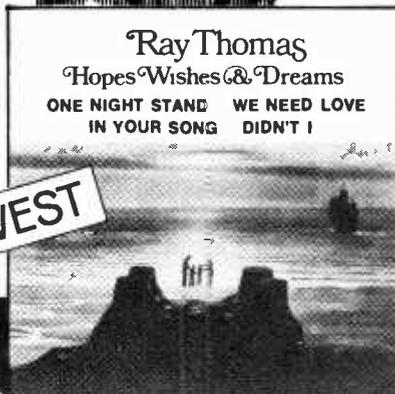
Firm initially will concentrate on tv commercial production for its clients, coordinating video with its 16-track studio that specializes in custom and syndicated music for radio and tv. Video equipment includes RCA's TR-600 quad VTR and a TKP-45 color camera system with a minipack battery and camera control unit for portability.

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THS 17

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THS 18



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**JUSTIN HAYWARD - JOHN LODGE
BLUEJAYS**



THS 14

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THS 15



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2THS 12/13

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THE SEVENTH SOJOURN



THS 7

EVERY GOOD BOY DESERVES FAVOR



THS 5

A QUESTION OF BALANCE



THS 3

TO OUR CHILDREN'S CHILDREN'S CHILDREN



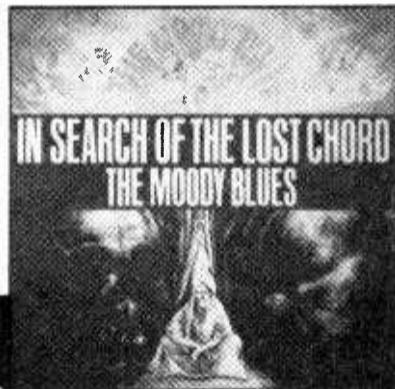
THS 1

ON THE THRESHOLD OF A DREAM



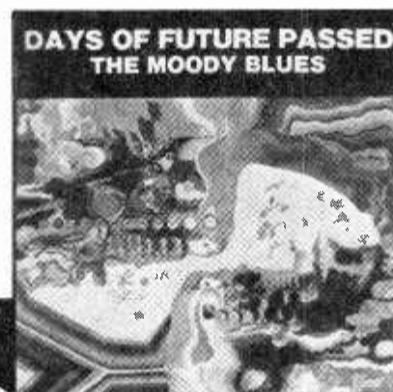
DES 18025

IN SEARCH OF THE LOST CHORD



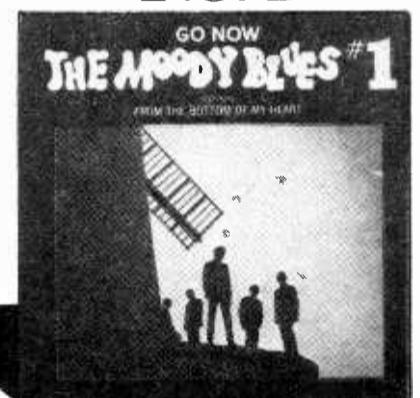
DES 18017

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20 More Booths Available At Billboard Disco Forum

• Continued from page 3

Among them are Cerwin Vega, Panasonic, Sa/Soul Records, G.L.I., Inc., Audio Electronics, Digital Lighting, Varaxon, Rocrtronics, Blackstone Productions, LTD, Dynaco, Disco-Factory, Lite-Lab, Electronic Designers, Audio Transport, Disco Sound, Sonic Systems, 2001 Clubs of America, Design Circuit, Nimrod Disco, Capitol Stage Lighting, Gold Medal Products, Rosner Custom Sound, Sam Ash Music, Projectivision, Optikinetics, Meteor Lighting, Stanton Magnetics, Packaged Lighting, Smithall Electronics, Disco Scene, Norby Walters and Times Square Theatrical.

The convention segment of the forum will explore such subjects as "The Future Of Discos," "Discos—A Multi Billion Dollar Business Today," "Specialization In Advertising And Promotion of Disco Product," "Organizing Disco DJ Fools," "Es-

tablishing Disco Printed Media Communications," "Video Programming In Discos," "Sources And Expenditures For Disco Lighting And Sound Equipment," "Updating Disco Franchising And Disco Chains," "The Fine Art Of Programming" and "Sources For Foreign Product."

There will also be disco dancing and live entertainment featuring top disco artists.

Top disco industry executives and personalities will sit on the various panels.

The special early bird registration fee for Disco II is \$200 until Aug. 15. After that date the rate goes to \$225. A special \$125 registration fee has been established for disco deejays, Disco II panelists, students, members of the military, and spouses of participants.

Further information is available from Billboard in New York, Los Angeles and Chicago.

Czech Deejays Must Pass Exams, Then Categorized

• Continued from page 1

youth clubs in the country, and many are offering disco attractions. This makes the field lucrative in spite of the government's tight quality control.

Recent re-examination of many of the disk jockeys in the disco field

shows a great improvement in expertise. Still, the government is not satisfied with their overall qualifications.

Local concert agencies here are responsible for the management of disk jockeys, and the spinners are required to register with them. This stipulation helps facilitate government control.

Czechoslovakian discotheques offer a program mix of local and foreign music, much of it combined with such special sound effects as electronic music, and animal sounds.

In a move to further innovate disco music programming, the Czechoslovakian Socialist Youth Assn. is working with Supraphon, the Czech record company, in the selection of disco repertoire.

Coinciding with the youth association's move, Supraphon is readying a special series of singles aimed especially at the disco market. The initial release will feature 25 records, of which 12 are expected to be foreign recordings acquired through special licensing agreements. This will mark the first time that foreign singles will be released here on a broad basis through special licensing arrangements.

The singles will be made available to the discotheques but will also be available on the open market as an ideal testing ground for the introduction of foreign music acquired through license. Officials of the firm hail the venture as a possible long term promotional tool for records and tapes and a move that is unique to the music business here.

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Disco Mix

By TOM MOULTON

NEW YORK—The Bee Gees have out the strongest disco sounding record in the group's history. Already, there's been strong acceptance to the disk from both DJs and their audiences (the record breaks into the audience response listing at No. 12).

Its sound is much faster than the trio's most recent hits, and it has a strong rhythm break that builds back to the hook, which makes a good dance attraction. RSO has released a 12-inch disco disk of record, making it 30 seconds longer than the commercial version.

Candi Staton's "Run To Me" is starting to move up the disco charts, stimulating more play on "Young Hearts Run Free" on the way. This last song started to catch on initially, but not to the degree it has now with the LP out.

Also on Warner Bros. is the new "Who Am I" single by Quickest Way Out. It's a cut from their forthcoming "Beginner's Luck" album. Overall, "Who Am I" is much stronger, especially with a fuller production sound, than the group's last disco hit "Thank You Baby For Loving Me." It has an interesting piano break that seems to just float for awhile, then breaks into a full orchestra sound.

The Fatback Band has just finished its new LP, which will be released sometime later this summer. They do a great job on the Four Seasons' 1963 hit "Oh What A Night." This newer version is 5 minutes in length, and far more soulful than the original. There are several other strong cuts on the LP as well.

Radio WICK-AM in Scranton, Pa., is now programming disco music from 3 p.m. to 9 p.m. seven days a week. Interestingly, the station has phone lines to 12 area discos and broadcast segments from them live during the week.

Disco DJs from the area's clubs recently formed their own Record Pool and are looking for product. It's Pocono Record Pool, 3514 Laurel Ave., Scranton, Pa., 18501. There are more than 30 spinners in the pool, as of last count.

TK-subsidary Marlin Records has just released the Ritchie Family's "Arabian Nights" LP. There are several strong cuts. "Best Disco In Town" (the strongest cut) combines a number of popular disco hits of the past year in medley fashion, while yet another medley features such songs as "Istanbul," "Lawrence Of Arabia" and "Persian Market."

The album was released in Canada prior to here, and has turned into one of the big dance hits in Toronto. TK has also released K.C. & the Sunshine Band's new "(Shake, Shake, Shake) Shake Your Booty" single. The disk is a lot like the group's last two disco hits, "Get Down Tonight" and "That's The Way I Like It."

RCA is rush-releasing a 12-inch disco disk on three cuts from the Brothers' latest album. "Making Love" and "The Brothers Theme" have both been remixed with additional breaks added. While "Under My Skin" was not remixed for the 12-inch version, the song sounds much stronger at a hotter level. Group's producer Warren Schatz handled the remix work.

ESS Takes Aim At New Disco Mart

By JIM McCULLAUGH

LOS ANGELES—ESS, Inc., speaker manufacturer headquartered in Sacramento, is making a major thrust into the burgeoning disco, commercial and professional markets.

The firm is enlarging its professional division with the introduction of two new product lines including Professional Series Eclipse electronics and Professional Series Heil loudspeakers.

"Disco is very current," notes Mike Conroy, director of communications for the firm, "and we feel the introduction of these products is the easiest way to get more heavily involved in the commercial market. The professional market is obviously different from the hi fi market."

The new products will be available
(Continued on page 48)

Campus



Temple Univ. photo

Industry College—Pictured, left to right, at the Temple Univ. Center City's three-week "Business of Music Workshop" record company session are Earl Shelton, president of Philadelphia International Records; Bruce Lundvall, president of CBS Records division; and Allen Rubins, president of WMOT Productions. During this intensive course, more than 50 guest lecturers from all facets of the business offered their personal insights.

'BUSINESS OF MUSIC'

50 'Teachers' At Temple Workshop

By JIM FISHEL

NEW YORK—A capacity attendance of more than 100 participants greeted the first annual "Business Of Music Workshop" held at Temple Univ.'s Center City campus in Philadelphia.

Many of the "students" came from as far away as the West Coast to hear instructors from almost all facets of the music industry.

Lawyers, music students, professional musicians, teachers, songwriters and recording engineers were among the student body, while their professional counterparts came from similar backgrounds.

Unlike many of the other "Business Of Music" seminars held at various colleges throughout the U.S., this gathering attempted to present a detailed insight into all areas of the business.

Under the guidance of its creator, Ron Zalkind, who is also responsible for similar courses and workshops at New York's New School and New York Univ., the three-week course was offered for credit. He says the success of the event, both financially and through its industry support, will "almost definitely" assure its continuation.

Attorneys speaking at various times during the workshop included Alan Arrow and Alan Schulman of Arrow, Silverman & Parcher; Harold Rosenblum of Rosenblum & Wolsk; Elliot Hoffman of Beldock, Levine & Hoffman; David Steinberg of Frank, Margolis, Edelestein & Scherlis; and Phillip Sipser of Sipser, Weinstock, Harper, Dorn & Leibowitz.

Record company executives attending included Bruce Lundvall of CBS Records, Allen Rubins of WMOT Records, Earl Shelton of Philadelphia International Records, Hal Lipsius of Jamie Records and Dick Broderick of Morningstar Records.

Music society attendees included Herman Finkelstein and Paul Adler of ASCAP and Vincent Candilora of SESAC, while Albert Berman of the Harry Fox Agency also served as a speaker.

Sam McKeith and Neal Pilson of the William Morris Agency also participated as well as a full contingent from Chappell Music including

Norman Weiser and Landy McNeal.

The U.S. Copyright Office was represented by Barbara Ringer and Dorothy P. Keziah, while the RIAA was covered by Henry Brief.

Other areas of the business were handled by Murray Swartz, personal manager; Jonathon Dorn, independent producer; Irwin Z. Robinson of Screen Gems-Columbia Music; Sidney Williams of Williams One-Stop; Larry Ballen of Dismakers; Dave Moysiadis of Franford/Wayne Recording Labs; Billy Taylor, musician-composer and member of National Endowment for the Arts; Robert Miller of Lee-Myles Associates; Morty Wax of Morton D. Wax and Associates; John Mazola, managing director of Lincoln Center for the Performing Arts; Moe Septe, executive director of Robin Hood Dell West and a Broadway producer; Otis B. Morse of Pennsylvania Council on the Arts; Bob Austin of Record World magazine; and Dennis Hyland of Billboard Publications, among others.

12-Hr. Fest July 10 At Topeka Site

TOPEKA—"Boogie In The Grass," 12-hour festival Saturday (10) at Mid-America Fairgrounds outside this city, has set a talent lineup including Black Oak Arkansas, Cheech & Chong, Quicksilver Messenger Service, Journey, John Mayall, Mahogany Rush, Wolfman Jack, McJohn and Danny Cox.

The first giant rock event in this area, "Boogie In The Grass" could hold up to 50,000 at its site. Tickets are being sold at nearby Fort Riley, where 29,000 ROTC students are training this summer. The show starts at 11 a.m. with tickets \$8 in advance and \$10 at the door.

The producers, Tom Reiman and Rod Will's Speedway Festivals, have optioned the fairgrounds for another August show and a series concerts there next year. Talent booking is being coordinated by Rob Heller of Los Angeles.

Lighting Handbook



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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	2	5	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
2	1	6	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
3	5	6	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
4	3	8	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
5	4	9	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
6	6	6	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
7	10	3	ANOTHER RAINY DAY IN NEW YORK Chicago, Columbia 3-10360 (Big Elk/Lamminations, ASCAP)
8	8	13	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
9	7	10	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
10	11	4	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
11	9	11	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
12	12	7	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
13	17	5	EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peso, BMI)
14	13	8	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
15	15	10	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
16	18	5	GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclen, BMI)
17	20	5	KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
18	14	10	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
19	16	8	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
20	23	5	THINK SUMMER Roy Clark, ABC/Dot 17626 (September, ASCAP)
21	19	15	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
22	21	11	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
23	22	11	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
24	25	5	LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
25	26	4	C'MON MARIANNE Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
26	28	4	IF YOU LIKE THE MUSIC (Suicide And Vine) Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
27	33	3	IT KEEPS YOU RUNNIN' Carly Simon, Elektra 45323 (Turipin Tunes, ASCAP)
28	32	3	A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
29	24	7	SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
30	37	2	PEAS IN A POD Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
31	27	6	I WANT TO STAY WITH YOU Gallagher & Lyle, A&M 1778 (Irving, BMI)
32	36	2	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
33	38	2	THIS MASQUERADE George Benson, Warner Bros. 8209 (Skyhill, BMI)
34	30	11	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
35	39	5	GOOD VIBRATIONS Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
36	29	13	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
37	44	2	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
38	41	2	THEME FROM STAR TREK Deodato, MCA 40578 (Bruin, BMI)
39	40	2	LIGHT UP THE WORLD WITH SUNSHINE Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
40	43	2	SOLITARY MAN T.G. Shepard, Hitsville 6032 (Motown) (Tallyrand, BMI)
41	42	4	I'LL GET OVER YOU Crystal Gayle, United Artists 781 (Pulleybone, ASCAP)
42	NEW ENTRY		SEE YOU ON SUNDAY Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
43	50	3	SONG FROM M*A*S*H* New Markettes, Farr 007 (20th Century, ASCAP)
44	46	2	EVERYBODY IS A MASTERPIECE Three Dog Night, ABC 12192 (Warner Bros., ASCAP)
45	48	2	VAYA CON DIOS Freddy Fender, ABC/Dot 17627 (Morley, ASCAP)
46	49	3	I'LL BE THERE Paul Delicato, Artists Of America 122 (Jobete, ASCAP)
47	NEW ENTRY		SUMMER War, United Artists 834 (Far Out, ASCAP)
48	NEW ENTRY		ADIOS Santa Fe, Chelsea 3042
49	NEW ENTRY		GOTTA BE THE ONE Maxine Nightingale, United Artists 820 (Unart, BMI)
50	47	2	MY COLORING BOOK Mel Carter, Private Stock 45087 (New York Times, BMI)

Jukebox Programming

Young Crowd Brings New Music Faces

By ALAN PENCHANSKY

CHICAGO—Jukebox programming in Minnesota has undergone a drastic change since the state's drinking age was lowered to 18 two years ago, according to Larry Ruegema, manager of the singles Department of Lieberman Enterprises, Minnesota's largest one-stop.

The increased numbers of young people in bars, Ruegema says, has caused a major shift away from country to pop and disco product.

"There was a time when a country record just hit the Billboard charts and I had to have 100 copies," Ruegema recalls. "Today operators won't even sample country unless it's way up on the charts. Borderline country music just isn't selling."

Though the age limit was dropped in 1974, Ruegema says it took eight or nine months before the change in demand began to be felt. The shift is still in progress, he notes.

The operators realize that it's the young people who play the music. The old guy who sits and sips a beer for an hour has sort of been shoved out the door."

However young and old agree occasionally on tunes by progressive country artists such as Willie Nelson and Waylon Jennings, Ruegema observes.

He says records with a strong danceable beat and "lyrics you can understand the first time around" are most in demand. Citing Johnny Taylor's "Disco Lady" he notes too the increasing popularity of the "hot" lyric.

According to Ruegema the market for r&b also has broadened. "The disco craze has brought acceptance of the good r&b we've had for a long time. There's a tendency for whites to accept black music as never before."

Ruegema says the Minneapolis-based one-stop accounts for more than 50% of record sales to Minnesota operators. It serves 13 other states, Canada and the South Pacific as well.

Elements Vital

Continued from page 33

quency drivers. The speakers are all Electro-Voice upstairs.

Now distributors for Ster-A-Mote, an elaborate home switching device, Mulne and Edwards find that home installations breed ideas for disco and vice versa. In one lavish installation, the whole system was put into a closet. But the owner was so proud of it that he wanted some unusual door. "We put in a curtain of tivo lights, an idea that grew out of their use in discos."

Both men maintain a frenzied pace. "We built one disco in two days out in Bakersfield and we both had the flu," says Mulne, laughing. "Then we had this guy build us a cement basement so we can service the lighted floor by walking clear under the disco." This was also in Bakersfield, to demonstrate, they point out, how disco is flourishing everywhere and especially in the smaller cities.

But there has to be that combination mix of design and merchandising. No matter where the disco is.

Newport Jazz Fest

Continued from page 29

Kenny Burrell, guitar; and Joe Williams, vocals.

Everything worked fine with this lineup and the only bad point was that it didn't last longer than it did. Almost everyone soloed, and several of these were both exciting and audience-grabbing.

The next set featured the Bill Evans trio augmented by the saxophone duo of Lee Konitz and Warne Marsh. As can be expected, this quintet knocked them dead with some excellent soloing and contrapuntal playing.

At the completion of this set, Sarah Vaughan brought her trio out front for a short set that excited all of the audience, especially the young jazzers who'd never heard her in person. Midway through this set, Dizzy Gillespie joined her for some impromptu music and merriment.

As a musical intermission, George Wein presented an all-star traditional jazz group made up of piano giant Dick Hyman, bassist Milt Hinton, drummer Bobby Rosengarden, trumpeter Pee Wee Erwin and soprano saxman Bob Wilbur. After several excellent tunes, they were joined by trombonist Vic Dickenson and George Wein at the piano for a musical tribute to the late Bobby Hackett.

As a fitting nightcap for the evening's excitement, Wein assembled a group of musicians that didn't seem to fit together on paper—but was a mind-blower live. Imagine if you can a frontline of trumpeters Jon Faddis, Dizzy Gillespie and Freddie Hubbard, saxophonists Anthony Braxton, Sonny Stitt, Eddie "Lockjaw" Davis and Rahsaan Roland Kirk, and a rhythm section composed of bassists Charles Mingus and George Duvivier, drummers Art Blakey and Tony Williams and Herbie Hancock handling the piano chores.

This set was what the festival attempts to convey—musical camaraderie.

The first time any producer other than Wein was left totally in command came off rather well. Jack Kleinsinger has been running a series of jam session concerts at New York Univ. for the past four years and it was at his suggestion that the first annual Children's Concert was held at that institution.

There was an all-star cast at NYU July 7. (Clark Terry, Major Holley, Bucky Pizzarelli, Dick Wellstood, Vic Dickenson, Panama Francis, Phil Bodner, Pee Wee Erwin, Danny Gottlieb) that played a brief Dixieland set before moving into the kid-catered affair.

A featured presentation was "Tubby The Tuba," which has been a best-seller since its inception more than 30 years ago. Composer George Kleinsinger, cousin to Jack, conducted a revised score for Dixieland band called "Tubby the Tuba Meets A Dixieland Band."

Just as "Tubby The Tuba" was a premiere live performance, having been relegated to wax up this time, so was Cannonball Adderley's folk opera, "Big Man," the legendary story of John Henry. Featuring Joe Williams in the lead role at Carnegie Hall July 21 this performance turned out to be nothing but a concert reading which as such was awkward and dull.

If anyone ever doubted that jazz was an art form, they should have been at the Lee Konitz-Warne Marsh show at Carnegie July 2. Having met in the forties group of Lennie Tristano, this duo hadn't played together almost since that time. They took chord changes of

popular tunes and invented around them.

As subtle as Konitz and Marsh were, that's how blatant Rich's band was this night. This is a new big band called "Killer Force" and it's younger, brasher and somewhat more exciting than ever before.

Steve Marcus on tenor and soprano, Al Moran on alto, Turk Mauro on baritone, and Dean Pratt and Marvin Stamm on trumpets, all do their share to excite the audience.

One of the more interesting offerings of the festival was the Jazz Ferry Boat Ride on the Staten Island Ferry July 2. With the added excitement of the Operation Sail fleet, the music (a blend of Dixieland-cum-Chicago style jazz) was a delight with the featured bands being the World's Greatest Jazz Band and the Preservation Hall Jazz Band of New Orleans.

As usual, the solo outing of Sarah Vaughan at Carnegie July 3 was a festival highlight. Her voice was in prime form from the beginning with the aid of one of a top-flight trio composed of Carl Schroeder on piano, Bob Magnusson on bass and the stalwart Jimmy Cobb on drums. On various tunes they were joined by the 25-plus members of a string section (with flute and tympani) under the direction and arrangements of Marty Paich.

Reunions are always memorable events, especially in jazz big bands, where the members have gone on to glorious days on their own. The Count Basie reunion concert at Carnegie July 3 was no different.

He brought together members of his great bands of the fifties for an evening of easy swing that had the audience dancing in its seats. The group performed most of the material associated with Basie's fifties sound including "Cute" and "April In Paris."

Although the third and fourth part of the Ellington saga were adventurous attempts, they both suffered the same fates as the first two—the music lacked spontaneity because it was read off charts entirely.

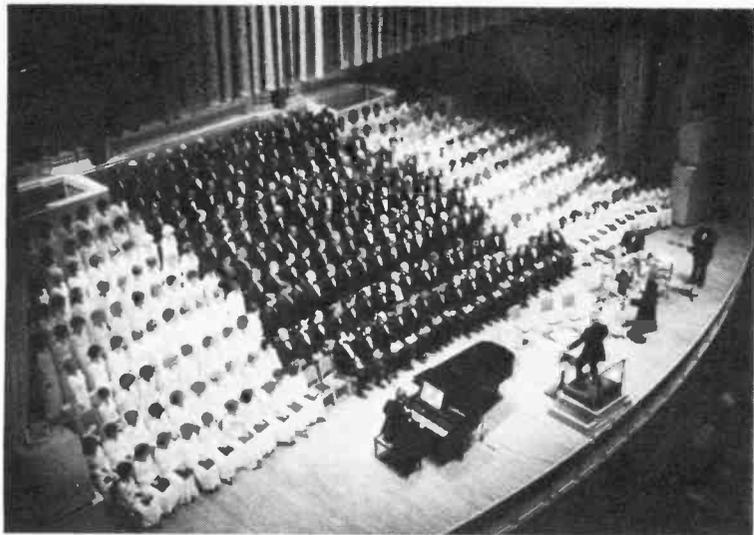
The feature of the third part June 30 at Carnegie was a re-creation of "The Duke's" first major suite, "Black, Brown & Beige," a capsulated history of a race. Dick Hyman conducted this first complete version since its first performance in 1943, and while some parts were completely new to the audience, others were familiar.

The second half of this show was devoted to Mercer Ellington conducting a new orchestra July 4 at Carnegie that is finally starting to gain acceptance as an entity by itself and not as a reflection of his illustrious father. He still uses the old book, but with updated arrangements: a very uptempo "Sophisticated Lady," a jungle-tinged intro to "Caravan" and some good audience appeal from vocalist Anita Moore. The band, in general, seems to be jelling, although still searching for a distinctive sound. By startling its audiences with seemingly irreverent charts, it is breaking away from the Duke's mold.

Part four of the Ellington celebration was definitely the worst July 4 at Carnegie. A band led by Joe Newman took some of the Duke's most popular and famous tunes and botched them up so horribly that some of the audience sat there at the conclusion in disbelief. It was unprofessional and embarrassing except for singer Al Hibbler, who tried to instill some spirit into "Just A Lucky So And So" and "Do Nothing Til You Hear From Me."

The festival's yearly guitar night

(Continued on page 41)



Columbia Records photo

BICENTENNIAL SONG FEST—The Mormon Tabernacle Choir stops off at Carnegie Hall in New York for a performance as part of their six-day tour of four Eastern cities in connection with the bicentennial. The choir, under contract to Columbia Masterworks since 1949, has been featured in 36 albums on the label, two of which have been certified gold.

ROLLS A WINNER

NEW YORK—Both Vladimir Horowitz and Artur Schnabel were heard as added attractions at the July 10 concert of the Westchester County Symphony in Tarrytown, N.Y.

But the keyboard giants "appeared" via piano rolls made nearly 50 years ago. "Ritual Fire Dance" was Rubinstein's contribution, while Horowitz was heard in several Chopin Etudes.

Adults Favor WGMS

NEW YORK—Washington's WGMS has placed first among all concert music stations in percentage penetration of the adult market in their respective listening areas, according to Arbitron rankings.

WGMS reached 10.3% of the available audience over the age of 18 in its territory. Other leading good music stations across the country, and their percent of adult audience reached, includes: KKHI in San Francisco, 7.8%; WQXR in New York, 6.7%; WORB in Boston, 5.3%, and KPAC in Los Angeles, 4.4%.

TOPS 2 YRS. ON CHART

NEW YORK—Isao Tomita's "Snowflakes Are Dancing" is still showering more than a sprinkling of coin on RCA Records.

The album of synthesized renditions of Debussy music has figured on the Classical LPs chart continuously for more than two years, and at number 38 this week retains a measure of retail clout. "Snowflakes" was Tomita's first LP for the label. A followup entry, "Firebird" dropped off the chart this week after 19 weeks.

RCA reports that more than 250,000 copies of "Snowflakes" have been sold to date.

Symph. & Union Sign Early Fact

INDIANAPOLIS—The Indianapolis Symphony Orchestra and Local 3 of the AFM here upset traditional bargaining procedures by reaching agreement on a new contract two months before the new season is to begin in September.

It is the first time in more than 15 years that the orchestra and union have buttoned up a deal prior to the end of the contract year.

The agreement continues in force 43 weeks of employment for the players and provides for stepups in minimum salaries to \$350 a week in the third year of the contract. Negotiations began last December. John Nelson is music director.

KUBELIK AT HELM

Beethoven Cycle Features 9 Orchs.

NEW YORK—One composer and one conductor, with nine orchestras recorded in as many locations, comprise the unique mix being turned out in a single package next week by Deutsche Grammophon.

The label's new set of the complete Beethoven symphonies, to be supported by one of its heaviest merchandising drives to date, has Rafael Kubelik directing orchestras in Europe, the States and in Israel, with each of the nine masterpieces performed by a different ensemble.

The project culminates a three-year program which saw DG transport the same recording crew to each of the locations to capture the special qualities of the individual orchestras in their home halls.

Recording techniques were kept standard, says Jim Frey, DG chief, to allow these qualities to emerge in a natural way.

The DG staff is already at work implementing promotional plans keyed to radio premieres of the performances in as many as 30 cities across the country.

Each station will be asked to schedule airings of all the symphonies during the month of September, with radio play to be coordinated with campaigns at the store level. Special display material is being prepared, says Frey, and the

The Beethoven package, containing a deluxe brochure with profiles of all the orchestras, will carry a special suggested list price of \$55.84 for the eight-record set. Normal DG list would be \$63.84.

Beginning with the first sym-

Set \$ Marathon For Det. Orch.

DETROIT—Karl Haas, WJR fine arts director and musicologist, will emcee a 25-hour music marathon Oct. 9-10 on WJR as a fund raising benefit for the Detroit Symphony Orchestra.

WJR will contribute the airtime in a repeat performance of a format first employed here in February 1974. Numerous other American symphonic groups also rely on air marathons to acquire funds and meet musicians payrolls.

Listeners in the Detroit area will be invited to participate in the programming of recorded selections and take advantage of premium offers through donation pledges made by telephone. Haas will interview noted artists throughout the broadcast.



DG/Neumeister photo

Dietrich Fischer-Dieskau, left, is awarded the Diplome d'Honneur of the Montreux Music Festival. Presentation is by festival director Rene Klopfenstein in recognition of the baritone's contributions to the art of music on records.

phony, the orchestras used, in order, are the London Symphony, Concertgebouw, Berlin Philharmonic, Israel Philharmonic, Boston Symphony, Orchestre de Paris, Vienna Philharmonic, Cleveland Orchestra, and the Bavarian Symphony.

The project developed as a joint concept of Kubelik and Kurt Kinkele, former DG executive who now is a top member of the Polygram management group.

The new set now becomes the third Beethoven symphony cycle in the active DG catalog. Also available are the integral packages by Herbert von Karajan and The Berlin Philharmonic, and Karl Bohm with the Vienna Philharmonic.

Identify Factors Improving New Angel Cassettes

NEW YORK—Angel Records credits circuit improvements in its duplicating equipment, together with the use of a high-output oxide tape, with increasing the dynamic range in its newly introduced line of CDR classical cassettes.

Label engineers also point to the use of ferrite recording and playback heads, which replaced the hypermalloy heads formerly used, as providing a sharper flux gradient and so improving high frequency response.

Cassette masters are recorded on 3M-79, 8-track, 1-inch mastering recorders. Master playback speed is 240 i.p.s., with 60 i.p.s. the speed of the duplicating slaves, for a duplication ratio of 32 to 1.

Angel released its first batch of 12 XDR cassettes last month, with additional issues to come on a regular basis. Many of the cassettes incorporate matrix quad capability, in addition to normal stereo play.

\$ Crisis Faced By Paris Opera

PARIS—A rising deficit which threatens to shutter the state-supported Paris Opera has the government considering the use of private capital to finance video transmissions of the performances, thus widening the opera's audience while easing its economic burden.

However, performing unions have objected to any outside involvement and demonstrations have been mounted outside the theater here shouting the slogan, "down with trusts." The view of the unions is that the opera should continue to be the full responsibility of the state, despite what is described as a huge deficit.

Close observers feel that the government would rather see the opera closed than give way to the unions and increase subsidies.

Recently, a performance of Verdi's "Otello" was relayed to the Congress Palace and shown on a large screen to an audience of 3,000. This type of closed-circuit transmission is one of the methods of raising revenue the government wishes to explore.

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Billboard SPECIAL SURVEY For Week Ending 7/17/76

(Published Once A Month)

Billboard Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	23	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
2	1	15	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
3	6	32	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
4	9	41	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
5	11	19	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
6	7	41	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
7	13	10	PAVAROTTI IN CONCERT London OS 26391
8	10	5	VERDI: Il Corsaro Caballe, Carrerus, Norman, Mastromei, New Philharmonia Orchestra (Gardelli), Philips 6700.098 (Phonogram)
9	18	5	DONIZETTI: Maria Stuarda Sutherland, Pavarotti, Orchestra di Bologna (Bonyng), London OSA 13117
10	2	15	SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
11	4	28	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
12	8	15	R. STRAUSS: Also Sprach Zarathustra Chicago Symphony Orchestra (Solti), London CS 6978
13	33	37	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
14	19	15	SONDHEIM: Pacific Overtures/Original Broadway Cast RCA ARL1-1367
15	NEW ENTRY		BE MY LOVE Placido Domingo DGG 2530.700 (Polydor)
16	NEW ENTRY		WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
17	NEW ENTRY		SAINT-SAENS: Symphony #3 Chicago Symphony Orchestra (Barenboim), DGG 2530.619 (Polydor)
18	16	23	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
19	12	15	BELLINI: I Capuletti & I Montecchi Sills, Baker, New Philharmonic Orchestra (Patane), Angel SCLX 3824 (Capitol)
20	20	5	BERLIOZ: Harold In Italy Imai, London Symphony Orchestra (Davis), Philips 9500.026 (Phonogram)
21	24	10	PROKOFIEV: 5 Piano Concertos Ashkenazy, London Symphony Orchestra (Previn), London CSA 2314
22	28	37	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
23	15	10	BEETHOVEN: Concerto for Piano (Complete) Rubinstein, London Philharmonic Orchestra (Barenboim), RCA Red Seal CRL5-1415
24	34	10	ALICIA de LARROCHA: Spanish Encores London CS 6953
25	NEW ENTRY		TCHAIKOVSKY: Symphony #5 Concertgebouw Orchestra, (Haitink), Philips 6500.922 (Phonogram)
26	26	19	CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
27	27	19	TCHAIKOVSKY: Piano Concerto #1 Lazar Berman, Berlin Philharmonic Orchestra (Karajan), DGG 2530.677 (Polydor)
28	30	5	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
29	21	19	MOZART: The "Great" Mass in C Minor New Philharmonia Orchestra (Leppard), Seraphim S 60257 (Capitol)
30	22	5	RACHMANINOFF: 24 Preludes (Complete) Ashkenazy, London CSA 2241
31	NEW ENTRY		STRAVINSKY: L'Histoire Dusoldat (Complete) Boston Symphony Chamber Players, DGG 2530.609 (Polydor)
32	NEW ENTRY		ITZHAK PERLMAN PLAYS FRITZ KREISLER Angel S 37171 (Capitol)
33	5	19	BARRY LYNDON/ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING Warner Bros. BS 2903
34	14	19	LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
35	35	5	MAHLER: Symphony #2 "Resurrection" Vienna Philharmonic Orchestra (Mehta), London CSA 2242
36	38	5	TCHAIKOVSKY: Symphony #5 Chicago Symphony Orchestra (Solti), London CS 6983
37	37	45	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
38	32	110	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
39	17	10	HAYDN: Le Fedelta Premiata Suisse Romande Radio Chorus & Lausanne Chamber Orchestra (Dorati), Philips 6707.028 (Phonogram)
40	NEW ENTRY		BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281

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Rafael Frühbeck de Burgos
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JULY 17, 1976, BILLBOARD

Soul Sauce

New Label Puts Acts Into Ring

By JEAN WILLIAMS

LOS ANGELES—Fight promoter Don King's Don Records, an r&b/pop-oriented label in New York, will use the fight arena as a vehicle to launch acts by engaging them to perform prior to the fights.

According to Chuck Offett, former national promotion representative for Crossover Records, who now heads up the new label's marketing department, some of the label's acts have provided entertainment before several of King-promoted bouts.

King has pulled into the label figures from the music and sports world. Lloyd Price, who has not recorded in nearly a decade, is president and recording star.

Offett notes that Price has completed his first LP titled "Music Music" with a single already released, "What Did You Do With My Love."

He contends that this LP, unlike Price's uptempo tunes which skyrocketed him to fame nearly 20 years ago, consists of pop/MOR/r&b/country and disco cuts.

King, promoter of several Muhammad Ali bouts, has also brought in Rudy Lucas, a business associate in the fight promotion field, as sales and promotion director.

Nate Adams, well known in track circles and former owner of Ran Associates, an employment agency catering to teens and former athletes, is in charge of a&r. And Debbie Franke, school teacher, who manages keyboard player Riccardo Marrero, is label coordinator.

Marrero is signed to the label with a recently completed untitled album that Offett tags an avant/disco LP.

Spice, a five-man r&b/pop group, has a new LP, "Let There Be Spice," to be released this week, and 1619 Bad Ass Band, an instrumental ensemble brought together by Price and Adams, is currently in the studio as is Tavasco, an r&b group.

Label is also negotiating to sign other acts.

★ ★ ★

Quincy Jones has started a campaign for a name for his new vocal group. For the past six months he has held auditions to assemble a group which he plans to introduce on his upcoming album "I Heard That." He will also include the group in his national concert tour this summer.

Jones selected four male singers and one female from Los Angeles after listening to more than 5,000 tapes and live auditions.

He contends that he has been unable to come up with a unique name for the quintet and would like to relinquish the responsibility, giving it to the community in the form of a contest.

Winners will receive the entire catalog of Quincy Jones and Brothers Johnson albums, tickets to the "Musical World Of Quincy Jones" summer concert tour which co-stars the Brothers Johnson, plus backstage access to meet all of the performers on the show.

Entries are being accepted by Quincy Jones Productions in Los Angeles.

★ ★ ★

Nate Evans has been named lead singer of the Impressions. The group, formerly with Curton Rec-

(Continued on page 41)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/17/76

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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	9	SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield, Atlantic 3326 (Warner-Tamerlane, BMI))	34	17	10	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim Edd, BMI)	67	78	3	BABY, I WANT YOUR BODY —Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)
2	2	10	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	35	33	13	FOXY LADY —Crown Heights Affair (F. Nearing, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	68	72	6	ALWAYS THERE —Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)
3	3	8	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	36	46	4	COTTON CANDY —Sylvers (K. St. Lewis, F. Perren, Tartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	69	81	3	PLAY THAT FUNKY MUSIC —Wild Cherry (R. Parissi), Sweet City 8-50225 (Columbia/Epic), (Bema/Blaze, ASCAP)
4	4	9	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	37	36	13	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	70	47	17	MARRIED, BUT NOT TO EACH OTHER —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)
5	5	12	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)	38	38	16	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	71	79	4	UNIVERSAL SOUND —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
6	6	7	SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	39	37	14	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	72	75	9	TEN PERCENT —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
7	10	8	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	40	50	5	ROOTS, ROCK, REGGAE —Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	73	83	4	SONG FROM M*A*S*H —New Markets (Allman, J. Mandel), Fair 007 (20th Century, ASCAP)
8	7	16	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	41	84	2	GETAWAY —Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	74	74	6	IT'S HARDER TO LEAVE —Jackie Moore (C. Reid, Kayvette 5125 (TK) (Sherlyn, BMI)
9	8	11	WHO LOVES YOU BETTER (Part 1) —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	42	42	15	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	75	73	5	FREAK-N-STEIN —Blue Magic (B. Eli, L. Barry), Atco 7052 (WIMOT/Friday's Child, BMI)
10	12	7	GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynamone/Belinda/Unichappell/BMI)	43	41	13	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	76	52	12	LET IT SHINE —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)
11	11	12	THE LONELY ONE —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	44	71	2	SUMMER —War (S. Aile, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	77	77	8	TURN THE BEAT AROUND —Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury-Dunbar, BMI)
12	15	9	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	45	32	12	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	78	NEW ENTRY		FUNNY HOW TIME SLIPS AWAY —Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)
13	16	6	EVERYTHING'S COMING UP LOVE —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	46	56	4	ONE FOR THE MONEY (Part 1) —Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	79	45	18	GET UP AND BOOGIE —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)
14	13	9	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	47	43	18	MOVIN' —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jell-Mar, BMI)	80	86	3	JUST LIKE IN THE MOVIES —Bloodstone (P. Adams, B. Carhee), London 1067 (Pap/Taya, ASCAP)
15	20	4	WHO'D SHE COO —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	48	59	3	FAMILY REUNION —O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)	81	NEW ENTRY		ROCK CREEK PARK —Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)
16	9	11	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	49	85	2	(Shake, Shake, Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	82	70	18	EASY LOVIN' —Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
17	14	9	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Five, BMI)	50	54	7	YOU DON'T HAVE TO GO —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	83	89	2	FLOWERS —The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittaire, BMI/Kalimba, ASCAP)
18	23	7	HARD WORK —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	51	61	4	TRY ME I KNOW WE CAN MAKE IT —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)	84	NEW ENTRY		AIN'T GOOD FOR NOTHING —Luther Ingram (J. Baylor), Koko 721 (Klondike, BMI)
19	18	9	HEAR THE WORDS, FEEL THE FEELING —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	52	55	5	HERE WE GO AGAIN —People's Choice (L. Huff), TSOP 4781 (Columbia/Epic) (Mighty Three, BMI)	85	NEW ENTRY		WE BOTH NEED EACH OTHER —Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP) (Buddah)
20	19	13	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	53	53	9	HAPPY MAN (Part 1) —Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)	86	98	2	LOWDOWN —Boz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
21	21	8	UP THE CREEK (Without A Paddle) —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	54	65	3	WE THE PEOPLE —General Johnson (General Johnson), Arista 0192 (Music In General, BMI)	87	NEW ENTRY		I NEED IT —Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) (Vir-Jon, BMI)
22	28	6	PARTY —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	55	58	7	WAITING AT THE BUS STOP —Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	88	NEW ENTRY		COME ON & RIDE —Enchantment (M. Stokes), Desert Moon 6403 (Buddah) (Desert Moon Songs/Willow Girl, BMI)
23	26	7	BLT —Lee Oskar (G. Erico, L. Oskar), United Artists 807 (Far Out/like-Bad, ASCAP)	56	60	6	SUPER DISCO —Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	89	NEW ENTRY		I AIN'T GONNA TELL NOBODY (About You) —Carl Carlton (B. Siger), ABC 12166 (Blackwood, BMI)
24	29	7	KEEP THAT SAME OLD FEELING —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	57	57	9	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, ASCAP)	90	NEW ENTRY		HOLD ON —Sons Of Champlin (B. Champlin, L. Allan), Ariola America 7627 (Capitol) (JSH, ASCAP)
25	30	6	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)	58	63	5	SOMEBODY TOLD A —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8216 (Nick-O-Vat, ASCAP)	91	93	3	THE LONG AND WINDING ROAD —New Birth (J. Lennon, P. McCartney), Warner Bros. 8217 (Maclen, BMI)
26	31	7	STRETCHIN' OUT (In A Rubber Band) —William Boots Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	59	69	3	BABY, WE BETTER TRY TO GET IT TOGETHER —Barry White (B. White), 20th Century 2298 (Sa-Yette/January, BMI)	92	92	2	SHARING THE NIGHT TOGETHER —Arthur Alexander (A. Alridge, E. Struzick), Buddah 522 (Al Carlee, BMI/Music Mill, ASCAP)
27	24	14	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Gougris, BMI)	60	48	23	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Falmont, BMI) (TK)	93	96	2	LET'S TAKE IT TO THE STAGE —Funkadetic (G. Clinton, W. Collins, G. Shider), 20th Century/Westbound 5026 (Bridgeport, BMI)
28	34	5	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)	61	67	5	WHERE EVER YOU GO —Skip Mahoney (S. Mahoney, J. Purdie), Abet 9465 (Nashboro) (Excelleorec/Skipson, BMI)	94	94	5	YOU NEED LOVE LIKE I DO —Bobby Williams (G. Johnson, M. Tynes, D. Woods) R&R 15312 (Lerobal/Music In General, BMI)
29	35	4	WAKE UP SUSAN —Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	62	80	4	THE MORE YOU DO IT (The More I Like It) —Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	95	NEW ENTRY		THANK YOU FOR TODAY —Sister Sledge (B. Eli, L. Phillips), Cotillion 44202 (Atlantic) (Oceans Blue/Friday's Child, BMI)
30	22	17	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	63	62	5	HARD TIME SOS —Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)	96	NEW ENTRY		SENSATION, COMMUNICATION TOGETHER —Albert King (Mack, Rise, M. Davis), Utopia 10682 (RCA) (East/Memphis/Wild Rice, BMI)
31	25	16	SARA SMILE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	64	66	7	STEAL AWAY —Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)	97	NEW ENTRY		PORCUPINE —Mature Zone (S. Feldman, T. Daves), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
32	27	13	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tama 54264 (Motown) (Almo/Jobete, ASCAP)	65	68	10	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson), Amherst 711 (Halwil/Annkim, ASCAP)	98	88	5	LOVE CHANT (Part 1) —Eli's Second Coming (B. Eli, R. Kersey, B. Ingram), Silver Blue 7302 (TK) (Oceans Blue/Friday's Child, BMI)
33	39	5	GET IT WHILE IT'S HOT —Eddie Kendricks (M. Holden, T. Life), Tama 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	66	76	4	SLOW MOTION —Oells (L. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram)	99	NEW ENTRY		JUST LET ME HOLD YOU FOR A NIGHT —Choice 4 (C.H. Kipps, Jr.), RCA 10714 (Charles Kipps, BMI)
								100	97	5	PARTY TIME —Fatback Band (L. Smith, G. Thomas, D. Gibson), Spring 165 (Polydor) (Clita/Sambo, BMI)

Production Lures Ex-Crusader

Trombonist Henderson Departs Jazz For R&B Shot

By JEAN WILLIAMS

LOS ANGELES—Wayne Henderson, a long-time member of the Crusaders, has made a radical departure from the world of jazz by forming the At Home Production Co. to deal with r&b music.

"I want to change the music industry a little by first creating a sound that will expose the instruments as well as the acts, and second by bringing young people into the business side of the industry," says Henderson.

He feels there should be a marriage of jazz and r&b with pop overtones, contending that no production company is melding these forms of music.

"We are using a heavy musical r&b concept, but we are expanding on this concept. We use horns, but unlike the average r&b tune that uses horns as a cushion to hide behind the lead singer, we use them as musical instruments that are as much a part of the record as the group," declares the trombonist.

"When you listen to our records, you will find our instruments out front. Normally, the engineer on r&b records will pull certain instruments down."

"We pay arrangers huge sums of money to write musical arrangements so we certainly want to hear them. You will hear every instrument on our records."

Henderson notes that his music will also be different because of his heavy jazz influence. Having played trombone for the Crusaders for almost 25 years, he says that he left the group to expand his musical interests.

"I wanted to extend my sound, but to do this within the framework of the group would ruin the Crusaders' sound."

Although the concept of the firm is r&b, it is also producing jazz acts including Ronnie Laws, of Blue Note Records.

Other acts produced by At Home Productions are: Fantasy Records' Side Effect, Pleasure and Authur Adama; Chocolate City Records' Blacksmoke; and Capitol Records' Cal Dera.



• Continued from page 40

ords, has moved to the Cotillion label, a subsidiary of Atlantic.

According to Henry Allen, president of Cotillion, the Impressions have signed a long-term contract with the label.

The group discovered Evans, a single act, in Gary, Ind.

★ ★ ★

Ebony magazine, which conducts a nationwide music poll among its readers each year, will hold its third annual Ebony Music Awards presentation July 20 in Los Angeles.

Categories include jazz, r&b/pop, blues, gospel, hall of fame and post-humus hall of fame.

Natalie Cole and Flip Wilson will co-host the event which is to be televised in a 90-minute special.

The event will be syndicated exclusively by Merv Griffin Productions in 125 markets. According to Edgar Charles, producer of the awards, it will begin airing approximately seven days after the presentations.

Henderson, who is signed to ABC Records as a recording artist, is also producing a new LP on himself with a group called Monument. He points out that his new album will consist of both instrumental and vocal tunes.

As a writer, Henderson has composed several tunes recorded by the Crusaders including "Stomp," "Southern Comfort," "Keep That Same Reaction," "Rainbow Visions" and others.

He asserts that there is a difference in writing for a jazz act as opposed to an r&b act. "With an r&b tune, you must first determine what market you are going after, young, middle or older. And you must remember that you are basically writing for vocalists.

"With jazz, you are just writing what you feel. The criterion is crea-

tivity. You do not have to aim at markets."

The year-old firm has adopted the slogan "All Good Music Starts At Home." Henderson notes that the slogan will be a major part of the company's merchandising campaign, which will include T-shirts and other giveaways.

August "Augie" Johnson, a member of the group Side Effect, has joined as promotion man, while assisting Henderson, who is president, in production.

Henderson explains he will bring in other young artists who are capable of handling both music and business.

"There are few acts who can wear both the creative hat and the business hat. But I feel that an act should know what is happening with his career, and have a hand in career decisions."

BAKER CANCELS LEASE

Former Owner Back In Her L.A. Studio

By JOE X. PRICE

LOS ANGELES — Madelon Baker, who gave up her active role as owner-manager of Audio Arts Recording Studios and Rehearsal Halls here last October when her partner-husband Jack Baker died, is back on the scene and at the helm again.

In a hurried maneuver last weekend, she cancelled the leasing arrangement she had had with leasee Don Mongano since last fall and moved back into the 22-year-old Hollywood facilities.

Reason for the urgency, Baker explains, is that she recently bought out U.S., Canadian and Mexican franchise rights to a mini-synthesizer which has been popular in Europe for the past two years but which has had no exposure thus far in the Western Hemisphere.

The synthesizer, dubbed the Stylophone (it's played with a stylus), requires accompanying music (sans melody line) to complete the package. The May Co., which has picked up sales rights for Southern California, is set to test-market the package in Orange County, with a \$195 retail price tag.

"But we still need the records to go with the Stylophone," Baker explains, "and what could be more perfect than my own studios for producing them?"

Although she will continue to rent

out the studios and rehearsal halls for custom business and even though one of the first pieces of business on her agenda is producing an LP for singer Cassietta George, her primary aim initially is to provide the orchestral background for the mini-synthesizer.

ABC Acts Tour Globe

LOS ANGELES—ABC Records' International division has set outside U.S. summer tours and festival appearances for the Pointer Sisters, Rufus, Mighty Clouds and Crusaders.

The Pointer Sisters are on a tour of Japan which began Thursday (1) through July 18.

Rufus made its first appearance at the Tokyo Festival Sunday (27) followed by a national television special spotlighting the group's music.

The Crusaders began their European tour with two appearances at the Montreaux Festival Sunday (4) and Tuesday (6). The Mighty Clouds will also perform at the Montreaux Festival on Sunday (4) followed by the Northsea Festival in Holland and a tour of Germany.

Newport Jazz Fest Review

• Continued from page 37

featured three of the instrument's most revered technicians—Jim Hall, Kenny Burrell and Tal Farlow July 4 at Carnegie.

Every year, the festival ends on a high note, because of Wein's ingenuity in programming a jazz dance at the famed Roseland Dance Center. This year's offering July 5 was one of the best ever, because it featured a listening segment, as well as a dancing segment.

Although many people listened and/or danced to both groups, the all-stars were more of a concert set. This ensemble was composed of musicians scheduled to leave the fol-

lowing day for the Grande Parade Du Jazz Festival in Nice, France (a longtime jazz festival under the direction of Wein). Included in the lineup were such men as Milt Buckner, Panama Francis, George Duvivier, Clark Terry, Cootie Williams, Harry "Sweets" Edison and a tenor saxophone section composed of four of the best (Eddie "Lockjaw" Davis, Buddy Tate, Illinois Jacquet, Zoot Sims).

The other set was handled by the current edition of the Count Basie Band. As in his other three festival appearances the Count played his heart out on the piano, possibly pushed on by the assortment of other musicians in attendance.

Billboard SPECIAL SURVEY For Week Ending 7/17/76												
Billboard Soul LPs												
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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	TITLE	Artist, Label & Number	(Dist. Label)
1	1	14	BREEZIN' George Benson, Warner Bros. BS 2919	32	38	3	BOB JAMES THREE	CTI 6063				
★	2	6	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	33	33	18	EARGASM	Johnnie Taylor, Columbia PC 33951				
3	3	9	NATALIE Natalie Cole, Capitol ST 11517	34	37	3	THE LONELY ONE	Special Delivery Featuring Terry Huff, Mainstream MRL 420				
★	5	5	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	35	40	3	ACCEPT NO SUBSTITUTES	Pleasure, Fantasy F 9506				
5	4	15	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)	★	43	2	THE JACKSON 5 ANTHOLOGY	Motown M7-868 R3				
6	6	19	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	37	19	23	BRASS CONSTRUCTION	United Artists UA-LA545 G				
7	7	8	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	★	46	2	TOOYAY	Joe Simon, Spring SP-1-6710 (Polydor)				
8	9	6	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	39	36	10	YOU ARE MY STARSHIP	Norman Connors, Buddah BDS 5655				
9	10	8	THOSE SOUTHERN KNIGHTS Crusaders ABC/Blue Thumb BTSD 6024	40	39	16	A LOVE TRILOGY	Donna Summer, Oasis OCLP 5004 (Casablanca)				
★	14	4	MIRROR Graham Central Station Warner Bros. BS 2937	41	45	2	AIN'T THAT A BITCH	Johnny "Guitar" Watson, DJM DILPA 3 (Amherst)				
11	12	9	HARD WORK John Handy, ABC/Impulse ASD 9314	★	NEW ENTRY	42	SOUL SEARCHING	Average White Band (AWB) Atlantic SD 18179				
12	11	23	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	43	47	4	THE MEAN MACHINE	Jimmy McGriff, Groove Merchant GM 3311 (PIP)				
13	13	6	FEVER Ronnie Laws, Blue Note BN-LA628 G (United Artists)	44	44	5	I'VE GOT A FEELING	Al Wilson, Playboy PB 410				
14	8	11	THE MANHATTANS Columbia PC 33820	45	41	17	LOVE & UNDERSTANDING	Kool & The Gang, De Lite DEP 2018 (PIP)				
15	15	9	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	46	50	9	LET YOUR MIND BE FREE	Brother To Brother Turbo TU 7015 (All Platinum)				
16	16	8	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6 866 S1	47	35	9	WHERE THE HAPPY PEOPLE GO	Trammps, Atlantic SD 18172				
★	23	4	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948	★	NEW ENTRY	48	THE WHISPERS	Soul Train BVL1-1450 (RCA)				
18	18	8	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	49	25	7	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN	Capitol ST 11530				
19	20	4	GOOD KING BAO George Benson, CTI 6062	50	48	15	WINGS OF LOVE	Temptations, Gordy G6 971 S1 (Motown)				
20	21	6	SKY HIGH! Tavares, Capitol ST 11533	51	52	5	MORE, MORE, MORE	Andrea True Connection, Buddah BDS 5670				
21	22	15	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	52	42	14	AMIGOS	Santana, Columbia PC 33576				
★	28	3	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	53	29	9	SALONGO	Ramsey Lewis, Columbia PC 34173				
★	32	2	HOT ON THE TRACKS Commodores, Motown M6 867 S1	54	NEW ENTRY	54	SO LET US ENTERTAIN YOU	First Choice Warner Bros. BS 2934				
★	34	3	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Columbia/Epic)	55	58	3	FLY WITH THE WIND	McCoy Tyner, Milestone M 9067 (Fantasy)				
★	NEW ENTRY	15	TOGETHER AGAIN ... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	56	54	11	THIS MOTHER'S DAUGHTER	Nancy Wilson, Capitol ST 11518				
★	31	3	ALL THEIR GREATEST HITS Harold Melvin & The Blue Notes, Philadelphia International PZ 34232 (Columbia/Epic)	57	57	50	INSEPARABLE	Natalie Cole, Capitol ST 11429				
27	27	13	LEE OSKAR United Artists UA LA594 G	58	56	10	HIGH ENERGY	Supremes, Motown M6 863 S1				
28	26	7	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)	59	NEW ENTRY	59	RIGHT THERE	Lamont Dozier Warner Bros. BS 2929				
29	30	4	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508	60	55	11	FREE AND IN LOVE	Millic Jackson, Spring SP 1-6709 (Polydor)				
30	24	7	ENERGY TO BURN BT Express, Columbia PC 34178									
31	17	20	DIANA ROSS Motown M6-861 S1									

PLAN SEPTEMBER DEBUT 71 Stations For Parton TV Shows

NASHVILLE—Dolly Parton has finished production on her first 11 syndicated tv shows already committed for 71 stations with expectations to reach 130 stations when the program debuts in September.

The "Dolly" tv series is slated for such markets as New York City, Cincinnati, Portland, Ore., Kansas City, Houston, Louisville, Phoenix, Dayton, Oklahoma City, Atlanta, Denver and San Antonio.

The show is among the most expensively produced syndicated music shows with cost estimates ranging

up to \$100,000 for each half-hour program produced.

"We've completed all the shows we need to carry us through the first week in December and are right on schedule," comments Reg Dunlap, president of Show Biz, Inc., producer of "Dolly."

"We've got everything in the can we need, and we'll be back into taping Oct. 4. Pre-production—music and guest bookings—has already started for the fall schedule."

Dunlap denied that Parton's cancellations of scheduled appearances from late June to October had any effect on the show's production. "We've never had any production scheduled for the July-September period."

Guests on the first 11 "Dolly" shows include Ronnie Milsap, Jim Stafford, Linda Ronstadt, Emmylou Harris, Anne Murray, the Hues Corporation, Kenny Rogers, Captain Kangaroo, Tennessee Ernie Ford, Karen Black and Anson "Potsy" Williams.

Starcrest Acquires Writer Hendricks' Unreleased Disks

NASHVILLE—Songwriter James Hendricks has assigned unreleased masters to Starcrest Records of Nashville. Hendricks will be remembered for "Summer Rain" and "Muddy River," published by Edwin H. Morris & Co., Inc.

Starcrest is planning a national campaign on behalf of the Hendricks masters, according to Scotty Turner, executive producer.

The initial release is "Long Lonesome Highway," (see Billboard review, July 4 issue) originally recorded by Michael Parks and published by ENP Co. (BMI). The single is accompanied by an attractive four-color sleeve with a short history of Hendricks' credits.

Hendricks has been part of the groups the Big Three, with Cass Elliot and Tim Rose and the Mugwumps, with Zal Yanovsky of the Lovin' Spoonful and Denny Dougherty of the Mamas and the Papas. The masters were recorded in 1970-72.

4,000 Attend Awards Show By Truckers

CHICAGO—A greatly improved Truck Drivers' Country Music Awards show June 26 saw 10 awards presented to country music leaders and performances from Charlie Rich, Charlie McCoy and Billy Holliday.

The awards ceremony and show drew more than 4,000 to the Arie Crown Theater at McCormick Place, as opposed to last year's initial awards show that drew only about 400.

The closing event of the Truck Week '76 Exposition, the second annual awards show moved briskly and showed considerable improvement—in pace, participation and production—over last year's event.

The winners, determined by a ballot of the nation's professional truck drivers, were Merle Haggard, best country male vocalist; Conway Twitty and Loretta Lynn, best duet; Loretta Lynn, best female vocalist; C.W. McCall's "Convoy" as the best country song of the year; Hank Williams' "Your Cheatin' Heart" as best all-time favorite country song; Tom T. Hall, best writer; Buck Owens and the Buckaroos, best vocal group; Roy Clark, best instrumental recording artist; WWL radio, best

(Continued on page 46)



J. Clark Thomas photo

Epic artist George Jones performs onstage before an estimated crowd of 80,000 at Willie Nelson's fourth annual July 4 Picnic near Gonzales, Tex.

NELSON'S PICNIC 80,000 See It All On a Hot, Dusty Texas Plain

By GERRY WOOD

GONZALES, Tex.—Willie Nelson's fourth July 4 Picnic attracted some 80,000 country music fans to 1,000 of the dustiest and hottest acres on earth for about 24 hours of music, confusion, celebration, inspiration, sensuality, snakebites, onstage brilliance, offstage brutality, gentleness, corruption, honesty, broken amps, broken bones, beer, dope, life, death, good people and bad vibes.

Many observers felt this would be a country Woodstock, while others feared it would become the first country Altamont. It was neither, though threat of Altamont type violence hung heavily over the festival like the boiling gray Texas clouds that made a mockery of the lyrics—"and the skies are not cloudy all day."

Too many good people were getting hassled with the degree of hassling increasing with the closeness to the stage. The spectacle of 260-pound gorillas patrolling with billy-clubs and grudges is not a sight conducive to close communion with the muse of music.

Willie Nelson does not beat people up. Unfortunately, some of the people who think they are Willie's people do beat people up.

The Picnic. A Texas July 4 tradition. The first was in Dripping Springs, then came Bryan, then, last year, Liberty Hill. This year, after a baffling, frustrating series of rumors and battles with elements of Gonzales government that resulted in cancellation of the planned three-day event, the show finally went on as a pruned one-day version.

Maggard Leads A Show Convoy

NASHVILLE—Despite inclement weather conditions, including rain, hail and strong winds, 1,500 members of the Baltimore Breakers CB Club turned out for the CB/Truckers Show in Manassas, a suburb of Washington, D.C. June 27.

Cledus Maggard, a.k.a. the White Knight, led a convoy from Freelon, Ont., to Manassas and was the featured performer. Stops were made along the way at several coffee breaks set up by area radio stations and CB clubs where Maggard signed autographs and met fans. "Everyone I met was well informed about the convoy. I really enjoyed the trip and hope we can do another convoy sometime." The convoy to the show covered 750 miles and took 15 hours.

Maggard has a newly formed five-piece band as well as a new road manager, Boots Bruner, who has been with him since 1971 when he was in theater work.

It started in dawn's early light a bicentennial Bible sermon from the pastor of the Gonzales First Baptist Church, followed by Leon Russell who gave his interpretation of the sermon and then set his message to song.

Jerry Jeff Walker, the lanky troubador who now calls Austin home, offered a patriotic number not usually found in his repertoire: "This Land Is Your Land." The crowd—many persons had arrived the day before and camped out—began to grow and come alive. The Independence Day event saw a variety of flags fly: Texas, Confederate, Red Cross and the Stars and Stripes.

Steve Fromholz—and the humid weather—further warmed up the crowd. And Asleep At The Wheel got the fans off their dusty duffs with a lively set that ranged from Bob Wills to Count Basie.

The cloudy skies prevented the temperature from soaring to the high 90s of the previous day but also brought the threat—and actuality—of rain.

The biggest surprise of the day was the reception accorded traditional country star George Jones, making his first festival appearance and nervous about the size, philosophy and youth of the massive gathering.

Jones won the predominantly college-age audience with his first song and sealed his victory with a spirited version of "The Race Is On." After the last song in his set, the surprised Jones was called back for an encore. Jones' successful appearance could spark an important new trend in his career with increased marketing emphasis on the type of fan at the festival.

Other entertainers included the host Nelson, Kris Kristofferson, Rita Coolidge, Waylon Jennings, Jessi Colter, Floyd Tillman, David Allan Coe, Bobby Bare, Rusty Weir, Billy Joe Shaver, Ray Wylie Hubbard, B.W. Stevenson and Linda Hargrove. The performances were solid and satisfied the audience's almost insatiable appetite for all forms of country music.

As huge banks of speakers blared the songs far back into the colony of fans, beer became the favorite companion of the Nelson nation with marijuana a distant second.

Tragedy came early to the event when a 26-year-old Pasadena, Tex., man drowned in a pond-sized stock tank near the picnic site. Police report the festival crowd relatively orderly though there were some stabbing incidents. Snakebites and a few broken bones kept emergency personnel busy.

How many \$10 tickets were sold and how many in the crowd crawled through, over or under the fences are

undetermined elements that will affect the financial picture of what could be the last Nelson Picnic.

If Nelson ever again tries one, some of the money should be diverted back into sensible, efficient organization and control. Otherwise he should hold his party in his backyard and invite over a few neighbors for a hot dog and a song. Confusion and callousness perpetrated in the name of Nelson only result in Nelson getting a bad name—and that's something that this generous, kind, loving and talented man does not deserve.

Con Brio Goes Into Expansion

NASHVILLE—A two-year expansion plan for Con Brio Records and its affiliated publishing companies has been unveiled by controller Jeff Walker.

Plans call for an escalated release schedule which should double the number of releases this year as compared to last, publication of a monthly newsletter as an advertising tool for distribution to key promotional and sales points, and creation of a new coordinator position to be filled by Carole Marrero.

Biff Collie has been promoted to vice president responsible for promotion and marketing coordination for the 18-month-old Nashville-based label distributed by Nationwide Sound Distributors.

The firm is expanding and diversifying its publishing boundaries to include country gospel and contemporary rock music as well as country. And a new SESAC company—Concorde Publishing Co.—is being formed "to cater to the increasing number of writers who fall into this category."

Jamboree Series Tees In N. Jersey

WARETOWN, N.J.—A series of country-folk jamborees has been set up by the Pinelands Cultural Society to raise money for a proposed music hall in the "Grand Ole Opry" tradition. The first of the festivals, offering country, bluegrass, folk, balladeering and the music of South Jersey's true pineys, was staged July 4 at the Brookville Campgrounds here.

Future jamborees include a July 25 indoor concert at the Dry Dock Inn here; and Aug. 15 appearance by the Pineconers with Pete Seeger in New York State; another indoor concert with the Pineconers on Sept. 5; and a Pineconers performance at the Garden State Arts Center, Holmdel Township, N.J., on Oct. 9.

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2 Major Additions To Johnson Stable

NASHVILLE—Aimed in new directions, Jack D. Johnson Talent Inc. has unveiled two major additions to the management firm with the announcement of the signing of T. G. Sheppard to a personal management contract and the acquisition of Elroy Kahanek to the firm's team.

Johnson said he had been closely following the career of Sheppard since his debut on Melodyland Records (now Hitsville) in early 1975. "T. G.'s records have been just great," Johnson said, "but his development as an entertainer has been fantastic, especially his ability to project his personality right through that often hazardous tv tube. I feel T. G. has the talent and the desire to become an all-media superstar, and I want to help him in every way to achieve that goal."

In his first year as a recording artist Sheppard had four top 10 hits,

To Publish Books

NASHVILLE—Country Music Magazine is forming a new book publishing division with plans to issue both hard and soft cover books dealing with a broad range of country music related topics.

Patrick Carr, former editor of the magazine, will head the new division which will publish some books exclusively and engage in joint projects with other leading consumer publishing companies.

two of which went to No. 1, and two hit albums. His release on Hitsville, "Solitary Man," is receiving widespread pop as well as country airplay.

Johnson, who also manages the career of Ronnie Milsap, pointed out that the addition of Kahanek as vice president of Jack D. Johnson Talent, Inc., brings a totally unique dimension to the personal management profession. "Kahanek's expertise in the area of record promotion will be a great asset to all our artists," Johnson added, "and will give us a definite advantage over management firms with our concentrated, highly professional efforts in the extremely important area of record and marketing promotion."

Kahanek began his career in the promotion and marketing area for RCA Records in 1969. He worked in the sales and promotion regional Atlanta, Ga., office until March of 1971, when he moved to Nashville as national promotion manager for RCA's country division. Kahanek left RCA in February 1975, to become Sheppard's personal manager.

Kahanek said he was extremely happy to be associated with Johnson and looked forward to working with Ronnie Milsap, Sarah Johns and Charnissa, all of whom are handled by the management firm.

"I worked closely with Johnson on the careers of Charley Pride and Milsap during my last five years at

(Continued on page 46)

A Million LPs Sold Via CBS Country Prepack

NASHVILLE—CBS Records' country music prepack program, launched last spring (Billboard, April 3 & 10), has now sold through the million album mark, according to CBS officials in New York.

Designed for dealers, retailers, and rackjobbers—including those unfamiliar with country music product—the marketing venture consisted of 60 LPs by 20 Columbia, Epic and Monument artists supported by regional radio and tv spots, newspaper ads and point of sale material. Product included established stars such as Willie Nelson and Johnny Cash, new talents such as Moe Bandy and rising acts such as Bob Luman and the Oak Ridge Boys.

"The prepack collectively put more product into the marketplace than we might have been able to put out on each artist individually," comments Bruce Lundvall, president of the CBS Records Division.

Company spokesmen cite the program's success in gaining a high volume of sales on the prepack, a large number of accounts picked up which were never previously involved with country music product, and acceptance of country music in the massive E.J. Korvette's chain.

A more refined prepack venture may soon be on the way for later this year "using the prepack concept but with further sophistication," noted Lundvall.



Truck driver/writer Dale Royal delivers a copy of the No. 1 Red Sovine song he co-wrote—"Teddy Bear"—to Bob Hooper at WESC, Greenville, S.C.

'TEDDY BEAR' SCORES

A New Career For Veteran Red Sovine

NASHVILLE—Country music's hottest record, "Teddy Bear" by Red Sovine, at No. 1 on Billboard's Hot Country Singles chart this week, has pulled Sovine's career out of the doldrums and put him atop the chart with only five weeks of activity, leaping from 84 to 55 to 19 to 4 to 1.

"The price for my bookings is now double what I was getting before this song hit," says Sovine, a country music veteran whose first record was released in 1945. "It sure has brightened up my career."

Sovine was sold on the song the moment he heard it, remarking, "This is what I've been looking for five years. I knew it was a good piece of material, but I never realized it would have the impact it has had. I've never had anything climb so fast."

A re-release of "Phantom 309" gained a modicum of success for the Starday artist earlier this year—and previous hits include "It'll Come Back" and "Daddy's Girl," released

(Continued on page 46)

It's at the top of the pop charts and Johnny Carver's got it covered—country style.

AFTERNOON DELIGHT (DOA-17640) Produced by Ron Chancey
Carver's crossing it over. On ABC/Dot

abc Dot Records

MAY WE REPEAT..



"TAKE IT EASY, COWBOY"
JED # 5-76-B

is a western swing arrangement with a touch of Spanish thrown in that's hitbound. It's a Texas product and is already getting action in the western markets. To top it off it's done by the 'Queen of the Outlaws'

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Distributed by NATIONWIDE SOUND
Nashville, Tennessee



JULY 17, 1976, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/17/76

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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))
★	★	★	★	★	★			★	★	★	★	★	★		
★	4	5	★	42	6	69	76	3	★	76	3	★	76	3	LIQUOR, LOVE & LIFE—Freddie Weller (F. Weller, S. Oldham), Columbia 3-10352 (Young, BMI)
2	1	14	35	38	6	70	68	7	★	68	7	★	68	7	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield), Casino 185-053 (GRT) (Don Kirshner, BMI)
★	8	7	36	37	7	71	71	4	★	71	4	★	71	4	AIN'T LOVE GOOD—Jean Shepard (L. Butler, B. Peters), United Artists 818 (Prize/Open Wide, ASCAP; United Music Corp./Ben Peters Music, BMI)
4	5	17	37	22	11	72	73	6	★	73	6	★	73	6	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)
5	2	13	★	56	3	★	90	2	★	90	2	★	90	2	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
6	7	10	39	44	8	★	74	NEW ENTRY	★	74	NEW ENTRY	★	74	NEW ENTRY	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo), Warner Bros 8227 (Prima Donna, BMI)
★	9	9	★	55	4	75	77	6	★	77	6	★	77	6	LIVIN' ON LOVE STREET—Shylo (R. Scoble, D. Hogan), Columbia 3010343 (Partner/Julip, BMI)
★	12	6	★	52	5	★	87	2	★	87	2	★	87	2	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McMill, RCA 10718 (Hall/Clement, BMI)
★	11	10	43	43	7	77	84	3	★	84	3	★	84	3	GATOR—Jerry Reed (J.R. Hubbard), RCA 10717 (Vector, BMI)
★	16	5	44	45	7	78	80	3	★	80	3	★	80	3	THE CALICO CAT—Kenny Starr (S. Whipple), MCA 40560 (Tree, BMI)
11	13	8	45	28	12	79	79	5	★	79	5	★	79	5	CRYING—Ronnie Milsap (R. Orbison, J. Melsom), Warner Bros 8218 (Acuff-Rose, BMI)
12	14	8	46	48	6	80	81	3	★	81	3	★	81	3	DISCO TEX/HALFWAY IN HALFWAY OUT—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40579 (Ash Valley, ASCAP/Forest Hills, BMI)
★	17	7	47	27	12	81	82	4	★	82	4	★	82	4	LONESOME IS A COWBOY—Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Double R, ASCAP)
★	18	7	48	50	6	82	65	9	★	65	9	★	65	9	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Putnam, M. Kossler, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)
15	15	8	★	59	3	83	85	4	★	85	4	★	85	4	FAMILY REUNION—Oakridge Boys (D.A. Coe), Columbia 3-10349 (David Allan Coe, BMI)
16	19	9	49	57	6	84	66	8	★	66	8	★	66	8	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengorus, ASCAP)
17	10	9	★	52	14	★	98	2	★	98	2	★	98	2	HALF AS MUCH—Sheila Tilton (C. Williams, Con Brio 110 (NSD) (Fred Rose, BMI)
18	6	13	52	29	14	86	88	3	★	88	3	★	88	3	C.B. WIDOW—Linda Cassidy (L. Cassidy), Cin-Kay 107 (Door Knob/Cin-Kay, BMI)
19	3	12	53	58	6	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	SUPPORT YOUR LOCAL HONKY TONKS—Ronnie Sessions (R.D. Willis, T.P. Willis), MCA 40581 (War Drum, BMI)
★	33	4	54	40	9	88	64	8	★	64	8	★	64	8	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 6072 (Paskey, BMI)
21	25	10	★	72	3	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	TEXAS WOMAN—Pat Boone (B. Duncan, S. Stone), Hitville 6037 (Motown) (Mandina, BMI)
22	24	10	56	62	4	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP) (Elektra)
23	26	7	57	49	10	91	92	4	★	92	4	★	92	4	A COWBOY LIKE YOU—The Hecksels (T. Glaser), RCA 10685 (Moss Rose/Ensign, BMI)
24	20	14	58	60	5	92	93	2	★	93	2	★	93	2	WHEN A MAN LOVES A WOMAN—John Wesley Ryles (C. Lewis, A. Wright), Music Mill/IRDA 240 (Pronto/Quincy, BMI)
24	20	14	59	70	4	93	91	4	★	91	4	★	91	4	IF I'M A FOOL FOR LOVING YOU—Dottie West (S. Kasler), RCA 10699 (Drury Lane, Beckie, BMI)
25	21	16	60	63	5	94	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	BEWARE OF THE WOMAN (Before She Gets Your Man)—Ruby Falls (V. Lackey), 50 States 43 (NSD) (Don Wayne/Hit Kit/Stars & Stripes, BMI)
26	30	6	61	46	11	95	53	15	★	53	15	★	53	15	ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)
★	34	6	62	51	12	96	99	2	★	99	2	★	99	2	EVEN IF IT'S WRONG—Ben Reece (R. Mainegra, M. Blackford), Polydor 14329 (Unart, BMI/United Artists, ASCAP)
28	23	10	63	54	7	97	100	2	★	100	2	★	100	2	THE LAST WORD IN LONESOME IS ME—Terry Bradshaw (R. Miller), Mercury 73808 (Phonogram) (Tree, BMI)
★	41	5	★	83	2	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	AFTERNOON DELIGHT—Starland Vocal Band (B. Danoff), Windsong 10588 (Cherry Lane, ASCAP)
30	35	6	65	47	16	99	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	BROTHER SHELTON—Brenda Lee (B. Anthony, B. Morrison), MCA 40584 (Combine, BMI/Music City, ASCAP)
31	36	7	66	61	9	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	THE BEST I EVER HAD—Jeannie C. Riley (Warner Bros.)
32	32	7	★	78	3	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	
33	39	5	★	86	3	★	NEW ENTRY	★	★	NEW ENTRY	★	★	NEW ENTRY	★	



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everybody
for all your help,
Don

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Nashville Scene

By COLLEEN CLARK

Roy Clark is headlining a number of the big professional summer theaters including the Muni Opera in St. Louis, Kansas City's Starlight Theater, the Music Circus in Cohasset, Mass., and the Coliseum Theater in Latham, N.Y. ... Johnny Rodriguez was honored at a special reception by the Shin Martial Arts Institute upon completion of the requirements for a black belt. ... Faron Young and producer Jerry Kennedy back in Mercury's studios to record a followup to his "I'd Just Be Fool Enough To Fall." ... Just as Bobby Bare left his office to begin sessions for his album "The Winners And Other Losers," his secretary handed him a song saying he might need some extra material. He did, and "Drop Kick Me, Jesus," was included in the LP. ... Johnny Russell and the Heckels performed on the bicentennial show in Redding, Pa., July 5. It was Beverly, not Deborah, who recently graduated from high school. She is also reported sick at the present time with a glandular condition. ... Danny Davis & the Nashville Brass performed from the plaza of the Opry House for a special NBC-TV bicentennial show.

Waylon Jennings and Jessi Colter entertained at the Tennessee Democratic headquarters at the Drake Hotel in New York in conjunction with Tennessee Governor Blanton and New York Governor Carey in honor of Democratic presidential hopeful Jimmy Carter. Also on the bill were Isaac Hayes and Warren Beatty. It was a \$100 a plate affair. ... The J.L. Marsh Co. has set Steve Young to perform at its annual convention to be held at the Playboy Club in Lake Geneva, Wis., later this month. Young just returned from a promotional tour for RCA with appearances in Atlanta, Detroit, Dallas and Houston.

The Sterling Outdoor Sign Co. has provided a 48x14-foot red, white and blue outdoor sign on one of Texas' busiest freeways, the West Loop in Houston, saluting Vernon Oxford's "Redneck National Anthem." Oxford will be in Houston next week visiting radio stations and making promotional appearances.

Dr. Hoak just off a European tour where he performed to sold out audiences in 29 out of 30 concerts. He embarks on a six-week U.S. tour July 24. ... Red Steagall's wife, Bobbi, is in critical condition after being kicked by a horse she was trying to unload from a trailer at their ranch near here.

Red Sovine

• Continued from page 43

two years ago. "Giddy Up Go" (which stayed No. 1 for eight weeks back in 1965), and "Little Rosa" with Webb Pierce.

"Teddy Bear" is a natural for the country marketplace with its maudlin drama and its topics of CB radio, truck drivers and a little crippled boy. It's the first song that Dale Royal ever wrote that was published.

A writer for Cedarwood Publishing, Royal is a truck driver for Southeastern Freight Lines out of Greenville, S.C. A CB buff with the appropriate handle of "The Storyteller," Royal gets the ideas for his recitation songs while on the road.

Royal co-wrote "Teddy Bear" with fellow Cedarwood writer Billy Joe Burnette—a singer, record producer and former owner of BJB Records. Sovine recorded the song just three days after he heard it—and records were in distribution nationwide less than one week later.

Despite the rocketing of his latest record up the charts, Sovine says it's harder to get a hit now than it was when he started 27 years ago. "You've got so many more artists and labels now. When I started, the basic labels were MGM, Mercury, Decca, RCA, Capitol and Columbia—and that was it."

Buoyed by his newfound success, Sovine plans to continue touring and performing as he has in the past. "The only difference," he notes, "is that it'll be on a bigger scale—and I'll smile a little bit bigger."



RCA photo

YOUNG SOUND—Steve Young and his band return to the studio—not for a recording session—but for a private party at Atlanta's LeFevre Sound Studio to introduce the new RCA artist to Atlanta area radio stations, one-stops, rackjobbers and record store personnel.

WHITE GOSPEL

5 Albums On First Sparrow Release

LOS ANGELES—After an eight-month preparatory period, Billy Ray Hearn, veteran gospel producer/marketing executive, is bowing his first five-album release on his own Sparrow label.

Hearn, last with Myrrh Records, the Jesus sound wing of Word Records, as its head, is based in Canoga

4,000 Attend Awards Show

• Continued from page 42

"country truckin'" radio station; and Charlie Douglas of WWL, best "truckin'" disc jockey."

Last year only Rich showed up to personally accept a major award. This year's event drew Rich, McCoy and Holliday as performers and Douglas and McCall as recipients. Presenters were Rich, Ray Pradines of the CMA, Everett Herin of the American Truckers Benevolent Assn., Shirley Bennett of Open Road magazine, Geri Atherton, the 1976 Queen of the Road, Lloyd L. Golding of the National Assn. of Truck Stop Operators, Gov. Milton J. Shapp of Pennsylvania, Robert Sargent, chairman of Truck Week '76, Mike Wood of Radio Shack and Peter S. Innis, vice president, marketing, of the Fram Corp.

A benefit performance for the American Truckers Benevolent Assn., the awards show was sponsored by Fram and Radio Shack and produced by Open Road magazine, Willard Barr, publisher. Fred Sanders of WMAQ, Chicago, emceed the program produced by Al Holcomb of Charlie Rich Enterprises and Philip M. Bottfeld of Fram. Shirley Bennett was executive director of the awards presentation.

2 Major Additions

• Continued from page 43

RCA and feel that Jack is definitely one of the most capable and knowledgeable managers in the industry today. I feel joining forces with him will afford me the opportunity to broaden my knowledge and activities in the overall personal management field."

Johnson added that the Laverder-Blake Agency will continue to book T. G. Sheppard as well as Mil-

sap here. His Sparrow repertoire emphasizes contemporary "street and concert" white gospel.

Initial albums are by Anne Herring, composer and lead singer with the 2nd Chapter of Acts; Barry McGuire, the one-time rock composer/singer; John and Terry Talbot, who recorded last on Warner Bros. as the Talbot Brothers and were the spine of Mason Proffitt; and Janny, a Nashville newcomer chirp. Each of the Talbots has recorded an individual album and they will probably record together in the future, Hearn says.

His sixth album, "Firewind," is a Talbot's composed rock opera based upon the Book of the Acts. It features all the acts on the Sparrow roster doing portions of the LP due soon.

Hearn has also established Birdwing Records, more in the mold of a customary white gospel label. The first release will be "To The Chief Musician" by Candle, a Texas group.

All LPs retail at \$5.98 and tape is \$6.98 on both Hearn labels. Distribution in the early stages is through religious distributors, but Hearn is seeking to supplement this through either major label distribution or independent label distribution. His publishing firms are Sparrow Song (BMI) and Birdwing Music (ASCAP).

His labels are distributed internationally by Word in the U.K., Continent and South Africa, while Spotlight Music represents him in Australia.

Benton Mural On Display In Wash.

NASHVILLE—The last work of famed American artist Thomas Hart Benton—"The Sources Of Country Music"—has gone on display at the Smithsonian Institution's Hirshhorn Museum in Washington.

Completed just before the artist's death in January 1975, the 6 by 10 foot mural is on loan from the Country Music Hall Of Fame and Museum through Sept. 6.

The Smithsonian showing will be the mural's only public showing outside of Nashville. Next year the Benton work will be permanently installed in a special gallery at the Hall Of Fame.

www.americanradiohistory.com

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/17/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
★	4	6	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
★	5	7	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★	7	6	NOW AND THEN—Conway Twitty, MCA 2206
5	2	11	HARMONY—Don Williams, ABC/Dot DOSD 2049
6	3	12	BLOODLINE—Glen Campbell, Capitol ST 11516
★	12	3	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
8	9	8	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
9	10	14	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
10	6	18	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
11	11	33	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
12	13	25	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
13	8	10	LIVE—Willie Nelson, RCA APL1-1487
★	18	4	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
15	15	24	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
16	14	14	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
17	19	6	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
18	16	8	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	27	3	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
★	24	5	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
★	30	3	LOVE REVIVAL—Mel Tillis, MCA 2204
22	23	10	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
23	28	3	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
★	31	3	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG-1-5019 (Polydor)
25	29	5	THE BEST OF RAY PRICE, Columbia KC 34160
26	26	5	THIS IS BARBARA MANDRELL, ABC/Dot DOSD 2045
★	34	2	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
★	NEW ENTRY	ARE YOUR READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816	
★	41	2	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
30	17	19	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
31	32	4	NO SIGN OF LONELINESS HERE—Marty Robbins, Columbia C 33476
★	40	2	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
33	33	7	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
34	36	14	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM 1-1077 (Phonogram)
35	39	19	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
36	38	23	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC 34035
37	21	15	FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)
38	22	17	COME ON OVER—Olivia Newton-John, MCA 2186
39	25	13	FOREVER LOVERS—Mac Davis, Columbia PC 34105
40	42	4	MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 S1 (Motown)
41	20	14	GREATEST HITS—Johnny Rodriguez, Mercury SRM 1 1078 (Phonogram)
42	45	2	MERCY AIN'T LOVE GOOD—Jean Shepard, United Artists UA-LA609-G
43	35	6	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
44	47	2	THE AMBASSADOR OF GOODWILL—Jerry Clower, MCA 2205
45	43	17	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
46	37	6	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
47	44	9	MEL STREET'S GREATEST HITS, GRT 8010
48	46	22	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
49	48	12	WILDERNESS—C.W. McCall, Polydor PD 1-6069
50	50	7	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011

Tempo Takes Over John Hall Label

NASHVILLE—John Hall Records of Ft. Worth has become a division of Tempo Records, Inc., of Mission, Kan., according to Dr. Jesse Peterson, president of Tempo.

"Big" John Hall, a baritone-bass

singer from Texas, along with Len Mink of Ohio, the Cortese Sisters of New York and Living Letters are included in the production and distribution arrangement.

New releases will be out on the artists in the near future.

CB MAJOR FACTOR

Kraco Sees \$200 Mil Gross In '76

By JIM McCULLAUGH

COMPTON, Calif.—Kraco Enterprises, Inc., car stereo, CB and accessory marketers here—a family run firm begun in 1955 with \$1,000 to produce snap-on white walls and floor mats—is targeting \$200 million in sales volume for 1976, up \$160 million over last year.

The reason? The explosive growth of CB, the CB car stereo combination market, as well as the steadily increasing autostereo industry.

Kraco has blossomed into one of the largest manufacturers and marketers for the automobile aftermarket (in the span of 20 years the firm has sold in excess of 60 million mats and ranks as one of the two largest floor mat manufacturers in the country) and boasts virtually every mass merchandiser in the U.S. as an account.

Product diversification began in 1967 with a car vacuum cleaner imported from Japan, where along with Hong Kong the firm maintains buying offices. One year later the company got into car stereo and was among the pioneers of in-dash units. In May of 1975 Kraco introduced its first CB products.

As an indicator of the company's accelerating growth curve, sales volume was \$5 million in 1967 while sales hit \$40 million for 1975.

The statistics become even more impressive when you consider that Kraco's president, Larry Kraines, is only 32. Father Maurice, 55, founder, turned over the reins in 1971 when he stepped up to chairman of the board. A younger son, Steve, 29, is vice president of sales.

At the recent CES, the company introduced 10 new CB units, an equal number of antennas, a power microphone, as well as a CB lockmount and announced a major promotional thrust for the balance of the year for CB. Included will be tv commercials using the theme "Polly Wants A Kraco" and will feature Gery Berghoff, co-star of the tv series Mash, as spokesman. Total expenditure for the campaign will exceed \$1 million.

"The promotion," explains Larry Kraines, "is to promote the Kraco name on a national scope. I think our theme is different from the others in the CB field right now. One of our main objectives will be to sell the Kraco name for CB, car stereo, and accessories. We feel it's the beginning of a new profile for us. We are having a successful year with CB, both in-dash and under dash types, and we feel now is the best time to capitalize."

Currently, the firm has in excess of 75 products in their product lines. This year alone has seen the introduction of 23 CB units, including the combination variety.

Kraines also reveals that Kraco has also revamped its car stereo line with new packaging, literature as well as providing custom kits.

"Right now," continues Kraines, "the more expensive car stereo speakers are outselling all others and we are working on new concepts and products to be introduced the latter part of this year or the first part of 1977, which will be more expensive type car stereo speakers."

Kraines also adds that the company worked on CB units about 2½ years prior to introducing the first model. JC Penney was one of the few companies that had been selling CB in automotive departments for the past seven or eight years and Penney's is one of Kraco's largest private label car stereo accounts.

"So we had an idea," Kraines explains, "that CB was there but not to the degree it's wound up to be. But we were able to get a feel for it and we started investigating it. Our first CB unit was introduced in May of last year. I don't think anyone was prepared for the explosion. We had proposed to bring in three models, good, better, best, about 1,000 of each model, and at the Newcom Show in May 1975 we sold 57,000 sets in three days. That was what you could call an inkling. From then we geared up and have been back-ordered in most categories up until now."

Getting back to the pure car stereo market, Kraines says he doesn't believe all the figures people have been projecting for the growth of cassette.

"I don't see cassettes increasing in sales that much. Our own ratio has been right around 10% and it hasn't increased a lot, nor has it decreased a lot. I don't expect it will ever increase to the proportions that people are saying. The poor availability of prerecorded cassette music, the expense of the prerecorded music, even more so than 8-track, are two major prohibitors. If something was done to better those situations, cassettes would increase. We have one in-dash and two under dash units in the line now and we will stay with it," he says.

"The real trend," he continues, "seems to be combining car stereo and CB and that's where we are going to have five or six models of that type of configuration. We have two models now, the AM/FM multiplex 23-channel CB, and the AM/FM 23-channel with 8-track, and we will be adding that same 23-channel CB with cassette and AM/FM multiplex, as well as a pushbutton 23-channel CB AM/FM with LED readout.

"I see the evolution of combining home entertainment, car entertainment, and CB. That's where the new increase in sales demand will emanate from."

(Continued on page 48)

CITES BFI STATISTICS

8-Track a Mistake, Says An Exec Of British Firm

LONDON—Dave McDougal, product manager of DJM Tapes here, is charging that development of the 8-track cartridge was one of the biggest mistakes ever made by the world tape industry, and urges the U.K. to relinquish its hold on 8-track involvement by the end of this year.

McDougal who has also worked as manager of Precision Tapes, cites statistics released by the British Phonographic Industry, to emphasize his argument. Recently released BPI figures show that 8-track sales, already lagging far behind cassettes in Europe, dipped by more than one third in the first three months of this year.

McDougal feels it is time tape software manufacturers in Europe follow the example of their hardware counterparts and begin phasing out 8-track. He says his company is selling recorded cassette almost exclusively, with Elton John the only remaining DJM artist still being released in 8-track.

DJM recently switched its distribution to CBS, and celebrated the event with a special 10% discount to retailers, a promotional move aimed at encouraging them to stock up for fall, when a consumer campaign will be launched.

To assist the identity of the product as DJM tapes rather than DJM/Precision tapes, cassette cases will be yellow, bringing them in line with the new color identity of DJM records.

McDougal says there will be an emphasis on quality in recording and reproduction as well as in packaging and presentation.

He is using inlay pamphlets to make cassette packaging as much like album packaging as possible. First batch of catalog releases include all Elton John albums recorded for the first time with Dolby processing.

The new products include compilations from Springboard, VeeJay and Hickory labels as well as old and new artists on the DJM label.

STARTING IN '77

CES Will Defer To Hi Fi Exhibitors

• Continued from page 3

audio distribution has broadened, and is no longer limited to the audio specialist."

The EIA/CEG executive reminds that even the volume dealers are now handling what he calls the esoteric audio systems, and maintains that CES is the vehicle that provides both manufacturers and buyers with the best opportunity to meet and exchange ideas, and discuss the market, as well as negotiate sales if they so desire.

According to Wayman, in spite of the ruckus that has developed over separate shows, no one has even

made an official request to his organization for additional exhibit facilities.

Says Wayman, "The CES show management is willing to meet with any group of audio representatives and pass on their recommendations to the EIA/CEG's board of directors."

Wayman stresses that his organization is willing to bend over in its efforts to accommodate the audio manufacturers. He points to the fact that over the years CES show management has made special arrangements for audio systems exhibitors including the availability of a special demonstration area.

JULY 17, 1976, BILLBOARD

Arrow Audio Exec Faces Prosecution

NEW YORK—Arrow Audio, the financially plagued 10-store chain of audio retail shops, has hauled one of its former operations managers into court on charges that he removed merchandise valued at more than \$60,000 from the firm's Bayside (N.Y.) warehouse between June last year and May this year.

The man, Bernie Jacofsky, was arraigned on first degree grand larceny charges in Queens County Criminal court last week when he surrendered to city police. He was released on his own recognizance, and a pre-trial hearing has been set for Monday (12).

Meanwhile Arrow, which has decided to go out of business as a result of a continuing decline in business which racked up a loss of more than \$700,000 for the firm last year, has begun selling out its stock, which is estimated at more than \$2.5 million.

The sale is being deliberately low-keyed, and avoids emphasizing that the firm is going out of business in promotional advertising. Still, it has been reported that unprecedented crowds have been showing up at the sale outlets for the "cash & carry" events.

As the liquidation sales go on, negotiations on several levels have begun for purchase of the outlets, among them are Jim Burton, manager of Arrow's Norwalk, Conn., store who is interested in buying his outlet from its principals, and Joe Shaorkin, president of another N.Y.-based audio chain who is negotiating for the purchase of Arrow's shop in Totowa, N.J. All sides in the negotiations stress that nothing has been consummated.

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Rep Rap

Recent **Sonab Electronics** trip for 34 U.S. dealers and reps to the firm's Swedish headquarters resulted in newspaper articles on **Neil Rollins** of Devner's Little House of Sound, Sonab's first American rep, and **Cal Garnica**, Sonab's U.S. field sales director.

W. Pat Fralia Co., Inc., has closed its Dallas and Fort Worth offices, consolidating operations at a new headquarters just five minutes from Dallas/Fort Worth International Airport at 600 Avenue H E, Suite 210, Arlington, Tex. 76011, phone (817) 640-9101.

The Beams Co. has relocated its Kansas City sales office to 11503 W. 75 St., Shawnee Mission, Kan. 66214, phone (913) 631-0300, to accommodate present needs and planned growth, notes **Carl Bobenhouse**, president of parent Bobenhouse Engineering & Marketing Services.

Kansas City office personnel includes **R. Michael Eakins**, regional manager, and **Glenn Medley**, OEM markets manager, both also Beams corporate vice presidents; **Mary Imler**, office manager, and **Ray Holden**, consumer products salesman.

Kaiser Associates, Inc., is the new name of former **E-K-P Assoc., Inc.**, remaining at 905 Miller St., Easton, Pa. 18042, phone (215) 258-6477, -6484, according to president **Dick Kaiser**.

Thomas Kaiser is elected vice president of the new firm that has six men covering Eastern

Pennsylvania, Southern New Jersey, Delaware, Maryland, Washington, D.C., and Virginia, for electronic, CB, commercial sound and mass merchandiser accounts.

Eleven regional firms have been named to handle the **Fons CQ-30** transcription turntable by Paul Mooree, president of **Audio Dimensions**, North American distributor.

Included are **Bishop Enterprises**, 5607 Bear Rd., Apt. 16, North Syracuse, N.Y., upstate New York; **Dobbs-Stafford Corp.**, Box 1601, Irving, Tex. 85060, Texas, Oklahoma, Arkansas, Louisiana; **Electronic Marketing Assoc.**, 9915 E. New 40 Highway, Independence, Mo. 64055, Nebraska, Iowa, Kansas, Missouri; **Paul Stone Sales Co.**, 5255 N. Tacoma Ave., Suite 7, Indianapolis 46220, Illinois, Wisconsin, Kentucky; **Radco Sales**, 1685 Montclair Ct., H.V.L., Lawrenceburg, Ind. 47025, Ohio, West Virginia, Pennsylvania.

Also, **Audio Plus, Inc.**, 350 Northern Blvd., Great Neck, N.Y. 11021, metro New York and Northern New Jersey; **R.C.E. Browne**, 4045 Via Marina Way, Apt. 201, Marina Del Rey, Calif., Southern California; **T.A. Electronics Sales Co.**, 3023 Beacham Dr., Pontiac, Mich. 48055, Michigan; **Frank Barmakian Sales Co.**, 100 Hatherly Rd., Waltham, Mass. 02154, New England; **Steve Sischo**, 9670 Rainier Ave. S., Seattle 98118, Oregon and Washington; **M.F. Sales Co.**, 2212 Mapleton Ave., Boulder, Colo. 80302, Montana, Eastern Idaho, Wyoming, Utah, Colorado, New Mexico.

\$1½ Mil In Orders Pulled By JVC Product At CES

NEW YORK—JVC's new Laboratory line of high-end equipment geared at the disco, semi-professional and professional markets, was cited as one of the major movers in the firm's record-breaking, \$1.5 million in orders, written at the recent CES in Chicago, according to Harry

Elias, JVC vice president, sales.

Elias says JVC had taken its products to four major cities just prior to CES, and had written well over \$4 million in orders on those mini exhibitions. "As a result we had anticipated orders of less than \$200,000 at CES," says Elias.

Elias explains that many of the show orders came from dealers "that are already ordering for next April," along with a growing number of dealers who have dealt only secondarily with JVC in the past.

The Laboratory Series is seen by Elias as JVC's answer to the high-end equipment movement in this country, and the firm is rushing to round out the line by this winter.

Among JVC big sellers at the show were receivers, turntables, and front-loading cassette decks. Its \$700, 10-element SEA graphic equalizer, and its stereo control center preamp, both new additions to the line, also attracted buyers.

JVC also took part in the first annual Consumer Electronics Design and Engineering Exhibition sponsored by the EIA/CEG. Elias discloses that the design show also attracted record crowds, resulting in record order-writing sessions. Here the JVC video center was the main attraction providing previews of such video innovations as the ¾ inch videocassette system, the JVC Cutting Center, and the 4-channel tape and disk reproduction center.

'NF' GUARANTEE Hi Fi Standards Set In France

PARIS—The Union Technique de l'Electricite, an official body which sets operating standards for all electrical equipment in France, is now preparing a set of standards applicable to hi fi.

Any manufacturer who follows these standards to the letter is permitted to use an "NF" label, which is an effective guarantee to the public.

This move is seen as of the greatest importance to buyers of hi fi installations. If the label is present, then it means manufacturers' claims are covered by guarantee.

Hi fi equipment has long been subject to criticism here. Manufacturers often use "fancy" names and descriptions which are in effect meaningless. The public generally is ignorant on technical matters relating to hi fi and is therefore particularly gullible to this kind of sales technique.

The standards are being worked out by the Union in collaboration with the manufacturers' Syndicate and will cover amplification and frequency, impedance, acoustic volume and distortion.

The one problem is that manufacturers building equipment according to these standards have to belong to the union to qualify for the NF label, and this is an expensive matter. But it is felt it is cancelled out by the added prestige.

Sees \$200 Mil Gross In '76

• Continued from page 47

Availability of product prevents predictions as to what share of market the combination units are getting, adds Kraines but. "I can draw an analogy with car stereo where a good portion of our business is still under dash in car stereo but the trends indicate, and our sales definitely indicate, more expensive, in-dash units are taking over. The lower promotional merchandise is softening. That's taken 12 years to happen. I can draw the same type of analogy with CB where the under-dash CBs are the marketplace today and in-dash is about 5%. But I can also say that as the years go on, the in-dash, anti-theft type of concept will increase but it will happen a lot faster than 12 years. Maybe two or three years. At the moment CB AM/FM multiplex is our strongest selling combination model, but it's less expensive than other combinations. From there it will go to the top of the line, AM/FM multiplex, pushbutton with LED readout, with 23-channel CB. The step up without the tape will probably be the next best seller but we will also have a unit with cassette. Of course, these are predictions, at best."

Kraines also feels that as technology advances prices should drop somewhat on the combination units. Currently Kraco's combination CB with 8-track model retails for under \$300.

"I think what the marketplace is seeing now," states Kraines, "temporarily, is a condition where there has been a huge demand, something like between 10 and 15 million units, and for a year and a half but there has only been the physical capability of producing four or five million units. All that's taking place now on CB is that supply is catching up with demand. I feel comfortable from here on in that between 10 to 15 million

units of some type of configuration will continue to be sold and there will be a normal business trend to inventory and not back order."

Kraines also indicates he feels the FCC's expected channel expansion will be a big plus to CB as demand will continue strong for a long time to come.

A new wrinkle from Kraco later on in the year or possibly next will be a home entertainment base which will combine CB, AM/FM multiplex, as well as 8-track.

Kraines also welcomes competition from the already established "CB only" giants that are delving into the combination market.

"They have their channels of distribution and we have ours," he says. "I feel theirs, meaning the basic distributor and dealer, has been the majority of the business for all these years. The business actually came up from there. Now I feel it's shifting over to the independent mass merchandisers, the automotive centers within the mass merchandising chains, and electronics centers. Some of the competition is aware of this and have lowered their price points as a result to keep in line and be competitive but Kraco is already competitive."

Why has CB caught the fancy of Americans? Kraines feels people want to communicate and draws an analogy with telephones. "It's novel," he says, "it's unique, it passes the time, and it has many, many pluses with safety and emergency features. I see some time in the future CB being a part of every car, if nothing else for the emergency feature."

Already in a 280,000 square foot facility situated on a 12-acre site, the company plans to add an additional 100,000 square feet by the end of the year.

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SPECIAL DESIGNS ON REQUEST

New Marts For ESS Speakers

• Continued from page 36

able to the trade through its network of professional representatives.

Among the new products in the ESS Professional Series Eclipse line are the model 5000C dual channel power amplifier, model 2240C dual channel power amplifier, model 2240C selectable frequency electronic crossover, and model 2242 electronic crossover/rumble filter/bass compensator.

Capping off the professional series Heil loudspeakers is the HD 12 which complements the firm's large "Blue Ox" system, and is designed primarily for disco applications.

The 500C dual channel power amplifier delivers 250 watts per channel into 8 ohms. With an optional fan package, it provides 500 watts per channel into 4 ohms, or 1 kW into 8 ohms. With a unit net of \$925, it's finished in brushed black anodized aluminum with the front panel equipped with rack mount handles.

The 2240C selectable frequency electronic crossover features a floor noise 104 dB below rated output and 14 push button crossover frequencies per channel. Its unit net is \$300.

The 2242 electronic crossover/rumble filter/bass compensator is designed for professional biamp distributed sound systems requiring crossover frequencies of 800, 1000, or 1500 Hz and has a unit net of \$250.

The HD12 handles 100 watts continuous program and 400 watts peak power with a frequency response of 50 Hz to 20 kHz plus or minus 3 dB. The system's components are housed in a compact, heavy duty enclosure finished in mar-resistant black vinyl, with a textured gray fabric grille. Optional wall/ceiling mounting brackets provide both horizontal and vertical adjustment. Unit net is \$350.

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PRS \$\$ At New High

• Continued from page 1

no national society yet exists and that includes royalties for society members residing in those territories.

Interest earned on royalties invested during the process of allocation rose from \$1.069 million to \$1.139 million.

Of each dollar received, 68% goes to composer and publisher members; administration takes 15% and 17% is distributed to affiliated foreign societies.

Total royalties actually distributed by the society to members and foreign affiliates rose 25% to \$25.3 million, but a substantial part of the increase was attributable to a speeding-up of its distribution procedures.

The society also reports a membership increase, from 6,736 in 1974 to 7,476 in composer/author numbers, and publishers and other copyright owners rose from 1,052 to 1,221. Total number of copyright owners represented by the society through its various agreements is approximately 280,000.

Alan Frank, chairman, says: "Satisfactory though our increased revenue figures might, at first sight,

seem, when viewed against the frightening rate of inflation they take on a less rosy hue.

"Retail prices in the U.K. rose in 1975 by an unprecedented 24.8% so notwithstanding all our efforts and success at the end of the day many of our members were, in effect, left in no better purchasing terms—indeed they were worse off."

In fact, a total 82% of members received a 1975 payment of less than \$500. Some 9% collected between \$500 and \$2,000; 6% received between \$2,000 and \$10,000—and only 3% received more than \$10,000 for the year.

UNIONS JOIN FORCES

LONDON—A new joint body, the Performers' Alliance, has been set up by the Musicians' Union and Equity to represent their combined membership of 60,000 in all matters affecting both musicians and actors.

But John Morton, general secretary of the union, and Peter Plouviez, Equity general secretary, stress that the time is not yet ripe for a complete merger. Though it is hoped that the move would yield many of the advantages of a merger, both unions will retain identity and autonomy.

One of the areas where the increased muscle power of allied membership may be used to effect concerns recent European Economic Community policy proposals which Morton describes as being based on the "erroneous and dangerous" assumption that the arts will benefit by being treated as if they were a commercial industry.

The Performers' Alliance is also hoping to resist what it sees as the tendency of British television to rely overmuch on films and imported product.

New Publisher In Nippon Mart

TOKYO—The publishing firm GP Music Corp. has been established here by Daniel Nenishkis. The company will be handling sub-publishing for Valentine Music Group Ltd., U.K., and Valgroup Music, U.S.

Knut Kraft, vice president, says, "We have already been contacted by music publishers from the U.S., U.K., Germany, France, Scandinavia, Benelux, Austria and Switzerland on subpublishing and licensing deals. And, I'm sure that we'll be able to announce a number of finalized deals in the near future."

According to Kraft, GP Music is planning to open offices in the U.S., U.K. and Germany. The firm will be looking to supply both the American and European markets with Japanese music as well.

Up U.K. \$\$ For Studio Sidemen

LONDON—Session fees are to be increased by 10%, following the signing of a new two-year deal between the Musicians' Union and the British Phonographic Industry.

The new contract is regarded as being satisfactory by BPI, particularly because for the first time in

(Continued on page 50)



EMI-Electrola Photo
ANOTHER FAN—EMI-Electrola singer Olivia Molina joins Muhammad Ali at a Munich reception where she presented the boxing champ with a copy of her record, "Oh Muhammad Ali."

Distrib Firm Reorganized

LONDON—In a move to streamline operations in the U.K., changes have been made in the structure of Ireland's Shannon Distribution, according to Michael Clerkin, head of Release Records.

Clerkin now takes over as Shannon's managing director, commuting regularly from head offices in Dublin. John Finnan is made distribution manager and Pat Campbell works on a freelance basis on promotion dealing with radio and television as well as being involved in acquiring U.S. country product.

Shannon's former managing director Des Dolan retains his company links as record producer as well as heading up Hit Records, distributed through Shannon.

Clerkin says: "We hope to open up a distribution center in Manchester, but the aim is to get our Irish acts further established in the U.K., as well as acquiring more U.S. product. We're also moving towards the recording of local acts, especially in the country and country-rock areas."

Among the most popular acts currently recording for the Release group are Larry Cunningham, Margo, Ray Lynam, Philomena Begley and Gene Stuart, while the Red Sovine album "Little Rosa" has proved the most successful U.S. country album released to date.

Lengthy Talks Finally Produce Worldwide Pact

LONDON—After lengthy negotiations, EMI has signed a worldwide licensing deal with London-based Safari Records.

Terms include provision for Safari to augment EMI's national distribution with its own two-van service to specialist black music stores in London and the North.

Safari was founded in 1974, and was initially successful with several reggae singles. At one point, the label was distributed by WEA. The company still produces reggae but Reg McLean, managing director, says it is not to operate exclusively within that area of music, nor deal exclusively with black acts.

The label aims to offer pop and soul, too, while remaining very selective about the number of disks issued. Acts already include the Cool Notes, J.J. Williams and Marrie Pierre, and negotiations are on for Nicky Thomas, whose "Love Of The Common People" was a Top 10 U.K. hit six years ago.

In the U.S., product ships on Capitol, bearing a Safari logo.

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German Disk Sales

• Continued from page 3

of single sales, because figures for one quarter are not representative enough for such a prognosis."

Between January and March 1976, the German industry sold 10.4 million singles in the home market, 6.1 million low-price albums and 8.3 million full-price LPs. During the same period 1.7 million low-price cassettes and 2.3 million full-price cassettes were sold, all figures relating to popular music only.

During the last two years, EMI Electrola showed a continuous upward trend of single sales and it has been quite spectacular since the beginning of 1976. Whereas the total German industry increased singles sales by 6.6% from January 1-March 13, this year, EMI Electrola's singles turnover went up by 61.8%.

Latest statistics available for the July 1975-April 1976 period show that, when compared with the July 1974-April 1975 period, EMI Electrola's singles sales went up by 26.7% while singles sales for the entire industry decreased by 0.3%.

Total album sales for the industry went up by 17%, EMI Electrola's rose 8.8%.

In a price range analysis of low-

price goods for July 1975-April 1976, the whole industry showed a 10.7% increase but a decrease by EMI Electrola of 8.1%. In the mid-price category, the whole industry increased by 27%, EMI Electrola increasing by 14%.

In Cologne, the most positive sales development area was in full-price albums. EMI Electrola went up by 22.8%, and sales of the whole industry by 17.4%. Interim figures for the cassette field were also favorable: EMI Electrola increasing sales by 69.7% and the whole industry by 58.5%, as compared to the same nine months of the preceding year.

Before the end of the current financial year (for EMI Electrola it runs from July to June), further major sales increases are expected.

Gerhard Weber, Metronome director, also reports record results, with chart reaction over the past year from Roger Whittaker, Christiane Ferry, Waterloo and Robinson and Erik Silvester."

WEA, with an 88% singles sales increase through to June 1976; Deutsche Grammophon, particularly through tv albums; and other all report a very good year in prospect.

U.K. Radio, Sidemen Reach New Accord

By DAVID LONGMAN

LONDON—The Association of Independent Radio Contractors has reached a new agreement with the Musicians' Union over the use of musicians on commercial radio.

The previous agreement ended in

June, 1975, but the union, on the suggestion of the Independent Broadcasting Authority, decided not to press for a new agreement until now, to give the new stations a chance to become established.

Negotiations started in February, and now all 19 stations have agreed to new terms of an agreement split into two basic categories. Major stations, with a million or more listeners in their VHF coverage area, will pay a basic fee for a conventional session of \$25.20 per musician and have the right to three transmissions. Minor stations will have the right to four.

Networking arrangements allow two broadcasts per station for a fee of \$27.72 to each musician, plus the \$25.20 paid by the station of origin. Recordings can only be used within eight months of the first transmission.

A deal has also been drawn up for transmitting on an item basis. It allows an increase from eight to 10 songs in a half-hour session and for that Capital Radio will pay \$54 and all other stations \$27.

Capital can use each recording six times, of which two will be between 11 p.m. and 6 a.m. All other stations will have to pay \$19 for a further five uses.

(Continued on page 50)

Middelheim IV Set In Antwerp

By JUUL ANTHONISSEN

ANTWERP—The fourth Jazz Middelheim has been scheduled for Den Brandt park here Aug. 10-14.

Events will be held in a big marquee, with groups performing three shows each evening. Opening the first day will be the Johnny Dover Combo, Toots Thielemans with the Rob Franken trio and the Sam Rivers quartet. The Mike Carr trio with Peter King, the Richard Rousselet and Joop Ayal quintet and the U.S. artists in Europe, Slide Hampton, Dexter Gordon, Benny Bailey, Kenny Drew, Jimmy Woode Jr. and Art Taylor are the featured acts the following day.

On the third day, Eberhard Weber's Colors will perform with the Slide Hampton Trombone Workshop. The Louis Hayes-Junior Cook quintet, featuring Woody Shaw, are also on the bill. Friday's attractions are the Roger Vanhaverbeke All-Stars with Clark Terry, Kenny Clarke, Piet Noordijk and Tony Bauwens, the Karin Krog trio and the George Coleman octet.

Saturday's lineup includes Benny Waters with the Willy Donni Trio, Randy Weston, the BRT Jazz Big Band directed by Etienne Verschueren, with Benny Bailey and Jan Wroblewski as guest soloists, and the Charles Mingus quintet.

Piano clinics directed by Kenny Drew are planned at RUCA, a local university. Rehearsals of the BRT Big Band, directed by Verschueren, also at RUCA, will be open to the public as well. Rare jazz films and jazz photographs by Marcel Bryssinckx and Rob Miseur will also be shown.

Barclay Disco Push

PARIS—Barclay has launched a major summer promotional offensive involving every member of the staff. The promotion is aimed specifically at discotheques specializing in what are known in France as "tubes," or summer hits.

Every staffer involved (300 in all) is to be given five copies of 10 records released on or before July 1, together with a Barclay "ambassador card." Armed with the records, they will be visiting discos all over France and other parts of Europe. During each visit, the club authorities will be asked to complete a card giving information about its location and music policy.

Bootleg Case Victory

LONDON—Damages have been awarded to a number of record companies following a successful prosecution of a Manchester firm dealing in bootleg records and tapes from the U.S.

Solicitors acting for the British Phonographic Industry seized a quantity of bootlegs in April, after applying to a high court for inspection orders for two premises in Manchester. This followed proceedings started in March against David Britton, Lynda Partington and Charles Partington, trading as Orbit Books, and three others.

The case was settled when terms agreed by the parties which provides, among other things, payment of some \$3,600 in damages were sanctioned in court.

Proceedings were taken on behalf of A&M, EMI, CBS, Atlantic, Polydor, Chrysalis, Decca, Island, Warner Brothers, WEA, Capitol, Track, Liberty/UA, Pye, Bell, Phonogram, ABC, McCartney Productions, Rocket and Virgin and the following acts: Pink Floyd, Elton John, Rod Stewart, Jethro Tull, Led Zeppelin, Golden Earring, Tangerine Dream and Supertramp.

CBS CONFAB

MEXICO CITY—More than 50 CBS Records International representatives from throughout Latin America will meet in Puerto Vallarta Thursday (15) through Sunday (19) in a regional mini-convention before traveling northward for the label's major convention in Los Angeles the following week.

Key topics to be discussed include international artist tours, international contracts, publishing and the recording of international acts outside their country of origin.

Product presentations from companies in Argentina, Brazil, Colombia, Costa Rica, Mexico, Spain and Venezuela will also be key to the confab, which will be headed by Manuel Villarreal, vice president in charge of CBS' Latin American operations.

266 APPLICANTS COMPETE

Cole Takes Top Honors At Tokyo Song Festival

By ALEX ABRAMOFF

TOKYO—The U.S.'s Natalie Cole won the Fifth Tokyo Music Festival International Contest at the Imperial Theater in Tokyo June 27. She won the grand prize with her song "Mr. Melody" (composed by Marvin Yancy, lyrics by Chuck Jackson and arranged by Richard Evans). Cole received a trophy and 3 million yen (\$10,000).

The gold prize went to the Pointer Sisters, who sang "Bring Your Sweet Stuff Home To Me" (composed by Stevie Wonder, lyrics by Anita Pointer and Bonnie Pointer). The group received a trophy and 1 million yen (\$3,333).

Two silver prizes were shared by entries from Europe. Lara Saint Paul of Italy and Veronique Sanson of France. Both artists received a trophy and 600,000 yen (\$2,000). Daniel Boone from the U.K. won a bronze prize. Two other bronze prize winners were Tanya Tucker of the U.S. and Michiyo Azusa of Japan. Each of the bronze prize winners received a trophy and \$1,000.

The best composer's award went to Paul Anka for "Miseretashi Tamashii" (lyrics by Paul Anka and translation of the lyrics into Japa-

nese by Kazuko Katagiri and arranged by Akira Nakagawa). The Four Leaves of Japan performed the song. Bob Sakuma received the best arranger's award for "Joyful Ari-rang" (composed by Kim Kang-Sup, lyrics by Ha Choong-Hee) which was sung at the festival by Kim Sang-Hee of Korea. The Rufus of the U.S.A. received the best singer's award with "Have A Good Time." Isabelle Aubret of France was also awarded with the best singer's award. She sang "Aimer."

TBS (Tokyo Broadcasting System) Awards were given to Valentina Greco, Italy, the Four Leaves, the Bellamy Brothers, U.S., and Aubret.

Kim Sang-Hee Dave, who is active in France but entered the festival from his native country, the Netherlands. Su Shifrin, England, and Hideki Saijo received Cherry Blossoms Awards.

The panel of judges was com-

prised of arranger Nelson Riddle, Georges Meyersteine, president of Polygram, France, Augusto Alguero, president of the International Federation of Festival Organizations, Spain, Guy Lux, television producer, France, Bob Austin, Record World, actress Deborah Raffin, Ryoichi Hattori, chairman of the Japanese Composers Society, Ben Okano, Music Labo, and Eiryu Ashi- iwa, music critic, Salvatore Chiantia, president of MCA Music, was initially invited to the festival as a judge, but resigned, in order to ensure fairness, after learning that two entries were related to MCA. Chiantia served as a special adviser to the festival. Also a special adviser was Maurice Marouani of the Marouani Organization, France.

This year the festival received 266 applications from 25 foreign countries. The festival was broadcast live on JNN television and TBS radio networks.

EYE MAG FANS, DRIVERS

Novel Summer Promotions Used By French Labels

PARIS—Sales promotions through competitions and contests are popular with leading record companies in France this year.

Pathe-EMI has linked up with a weekly fan magazine, "OK Age Tendre," and for a 12-week period is featuring a different single in each issue. Altogether 6000 disks will be distributed, at the rate of 500 a week.

The competition is called "Fill Her Up," borrowed from motoring circles, and readers of the magazine are asked to try and guess where a named disk will be placed in the weekly hit parades of four radio stations: France Inter, Europe, Luxembourg, and Monte Carlo. The disk is changed weekly.

This contest is being backed commercially with extensive advertising in railway stations and posters at crossroads. Some 900 presentation cases will be distributed to retailers as well as 200 cassette display cases for service stations.

Object is to create greater interest generally in records and entice the young people into record retail stores. At the same time, area clubs will be set up to implement the advertising.

At the same time, CBS is launching another original competition. Motorists using two of the most-used French motorways will be handed a cassette including one hour of music featuring 14 young singers.

When they leave the motorway they will be asked to return the cas-

sette and vote for the song they like most. Those naming the eventual winner will receive gifts of either albums or cassettes, but as there could potentially be a great many winners, it is planned to award prizes to the first 50 names drawn from a hat.

U.K. Radio

• Continued from page 49

Other changes in the deal include a new relay structure which allows a station either to relay a concert live, with one repeat, or to record it with two relays. There are also new clauses for night-working and out-of-town allowances.

The union is asking all the stations to undertake, where possible, to use local musicians.

International Turntable

Anchor Records, in the wake of a general increase in performance results this year, has announced in London a round of new appointments. Anchor director **Martin Wyatt** becomes assistant managing director, with company secretary **Sunny Damley**, also a director, moving to deputy managing director. Reporting to both will be **Mike Hutson**, now general manager responsible for the coordination and direction of all Anchor's day-to-day activities, including promotion, press, publicity, marketing and advertising. Sales manager **Alan Wade** assumes the post of sales controller, responsible for both domestic and overseas sales. A new sales manager will be appointed later.

Also **Alan Holston**, who has been in charge of Anchor's a&r, takes on extra responsibilities and becomes a&r manager and European liaison manager. **Mike Nicholas** continues as production controller, looking after producing and manufacturing requirements and liaising with distributor CBS. **Charlie McCutcheon**, who has previously worked with Anchor on an independent basis, heads up the press and publicity divisions, while **Brian Plews** joins the promotion department to work with **Tim Prior** and **Dave Hill**. New general manager of Anchor Music is **Charlie Crane**, who moves from professional manager of Warner Bros. Music.

Jeffrey Horton, managing director of the Ember Record division and with the company for 14 years, is given added responsibility of overseeing all business affairs for the Ember group of companies and is appointed managing director of the parent company, Ember Records (International).

Leslie Lewis, after seven years with Ember, has been promoted deputy managing director of Ember Records and will be in charge.

worldwide, of the division's sales, licensing and tape operations. **Lesley Hamilton** is promoted to executive assistant to **Jeffrey S. Kruger**, chairman of the Ember group. She will work on all Ember tour activities assisted by **Mike Carter**, now permanent Ember concert tour and road manager. . . . **Hilary Watson**, international manager Decca, has retired and is replaced by **Ken Thorne**, associated with the company for 20 years, most recently as manager of the videodisk division.

The firm Nightmare Graphics has been set up by **Jenny Jacobs**, **Adrian Ball** and **Jason Cunline** with the intention of providing a service on sleeve design and artwork for the record industry. . . . **Brian Hyams** is the new marketing services manager of CBS, reporting to marketing director **Tony Woolcott**. Hyams joined the company as assistant to the creative services manager in 1971 and was subsequently print buyer and production manager. In his new position he is responsible for production, photography, marketing administration and merchandising.

Formerly in the promotion department of Island Records, **Peter Reichardt** has joined Warner Bros. Music. He was with Island for two years and in his new job will handle all professional managing duties, including finding new songs and writers and working on existing catalog. He reports to general manager **Rob Dickens**. . . . **David Croker**, who joined Rocket from EMI in 1974 and was made general manager of the new company, has been promoted to the board of Rocket, joining the other directors, **John Reid**, **Gus Dudgeon**, **Bernie Taupin** and **Elton John**. . . . **Geoff Deane** has joined the Polydor press office, moving over from a similar position at Nems.

From The Music Capitals Of The World

LONDON

Predictably great interest here in request of **Sir Bernard Delfont** for the **Beatles** to re-form for a big pop show at Wembley as part of the Queen's jubilee celebrations, but chances seem slim. . . . **Roger Whittaker** in his third *Talk Of The Town* season from Aug. 2, then off for tours of Norway, Germany, Australia and New Zealand.

West Coast rock should make its biggest impact here (Aug. 7) with **Grateful Dead**, **Santana** and **New Riders of the Purple Sage** all at Wembley Stadium (attendance limited to 72,000) in a show introduced by **Bill Graham**. . . . **Eric Clapton** and his band to appear at the 9th Crystal Palace "garden party" July 31, first open-air concert played in U.K. by Clapton. . . . New Liverpool group **Gold**, four-strong, "Stay With Me My Love." . . . Transatlantic signed a new band formed by **Duncan Browne** and operating as **Metro**, Browne's last solo album having been with RAK.

Arthur Haddy, director and chief recording engineer for Decca, awarded the Order of the British Empire in the Queen's birthday honors list. He was responsible for the development of Full Frequency Range Recording and has been a director of Decca since 1966.

First Polydor album from **Ringo Starr** expected in September. . . . Second release on **Stade** manager **Chas. Chandler's** label Barn is the single "It's Natural" by former chart duo by former **Jonesy** guitarist **John Evan Jones**, negotiating with major label for production deal for minimum 12 singles yearly, including **Pearson** and **Denley**, **Chase**, **Dinkel Acker**, **Dusty**, **Brian Glanfield** and **Dave Lee**.

Television documentary likely on rise to fame of **Our Kid**, Liverpool group with 12-year-old lead singer, who hit the chart with "You Just Might See Me Cry." . . . **Sweet** to appear in world rock festival in Tokyo Aug. 12, followed by a debut tour of Japan. . . . **Jonathan King**, who has appeared on record under a variety of different names, now recording as **Hundred Ton** and **A**

Feather. . . **Herbie Hancock** in for New Victoria Theatre concerts Aug. 6 with new 10-piece band. . . . Total six tons of **Beatles' "Rock 'n' Roll Music"** albums shipped to Japan to cater for remarkable demand there. . . . Possibility of Capricorn Records package tour for U.K. in the fall. . . . Reading Rock Festival (Aug. 27, 28, 29) includes British debut of **Ted Nugent**, **Black Oak Arkansas**, **Manfred Mann's Earthband** and, from the U.S., **Mallard**.

Death of **Ernie Mills**, former Selecta salesman, who worked for Decca for 44 years, including time with Vogue when it was a Decca subsidiary. . . . Selection method for U.K. entry to the 1977 Eurovision Song Contest to be the same as this year which produced the winning "Save Your Kisses For Me" by **Brotherhood of Man**. . . . Singer **David Byron** fired by **Uriah Heep** after long-standing arguments about future musical policy.

Upcoming **Robert Stigwood** movie project is "Survive," based on the 1972 Andie air-crash cannibalism incidents. . . . **Pye** chairman **Louis Benjamin** in Russia as guest of the Ministry of Culture there. . . . **Peter Shelley** no longer involved in a&r department or production for Magnet but is concentrating on his own recording career and songwriting for Magnet Music.

PETER JONES

BRUSSELS

Hugues Aufray in for appearances with RTB radio and television. . . . U.S. artist **Tom Waits** gave a performance in the Beursschouwburg here. . . . Concert tours here by **Cliff Richard** and the group **Kiss**. . . . Astonishing amount of air-play and coverage in Belgium for the **Golden Gate Quartet**. . . . **Dr. Hook** in for gigs at the Royal Circus in Brussels. . . . **Nicolas Peyrac** and **Eve Brenner** appearing in the RTB television show "Entre Nous." . . . **Jonasz** in for the RTB tv show "Si L'on u hantait." . . . And two successful recitals by **Leonard Cohen** in Brussels and Antwerp.

Adamo, aged 32, signed an exclusive contract with CBS here. . . . "Arms Of Mary" by the **Sutherland Brothers** and **Quiver** much played on radio here. . . . Release of **Billy Swan's** album "Billy Swan" and volume 8 of "The Complete Duke Ellington." . . . Other recent releases include "We Got The Rhythm" by **People's Choice**, **Neil Diamond's** "If You Know What I Mean" and "Take The Money And Run" by the **Steve Miller Band**.

After **Penny McLean** and **Linda G. Thompson** solo efforts, the third girl in the **Silver Convention** chart group, **Ramona Wulf**, testing.

Rick Wakeman in for a concert in Brussels. . . . **New Carpenters** single is "I Need To Be In Love," followed by the album "A Kind Of Hush." . . . Newcomers in the BRT "Tip-parade" are "Zeven Dagen Lang" by **Bots**, "Tonight's The Night" by **Rod Stewart**, "Angie My Love" by **Silvio**, "You Never Walk Alone" by **Lee Towers**, "Johnny" by **Linda**, "Find My Way" by **Cameo**, "Quand Un Amour" by **Richard Cocciante** and

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Up U.K. \$\$ For Studio Sideman

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several years it covers more than the 12-month period. The deal calls for a further 5% increase to go into effect July 1, 1977.

Taking an exchange rate of \$1.80 to the pound sterling, this means the general rate for pop recordings increases the fee from \$40.50 to \$44.55 for three hours, with two-hour sessions going up from \$31.50 to \$34.65. Overtime rates are increased from \$5.17 to \$5.67 for each 15-minute period.

Sound-Alike Competition Heats Mart

By RIAN MALAN

JOHANNESBURG—Disc Jockey Music, a fledgling company here, is sowing gloom among its competitors in the South African "cheap" cover version market by underselling its nearest rival by 50%.

That is the claim of Robert Schroder, musical director of DJ Music. He says his company has moved one million units since its start a year ago.

DJ Music's "South African Top 8" series, on album, cassette and cartridge, is being distributed through major chain stores at 99 cents. Comparable product from Music For Pleasure (South Africa) retails at \$1.99 Rand. Schroder claims it has sold 37,000 units in one week.

He says the secret of cheapness without compromising on quality is "full independent and generating a volume of sales large enough to support the low price."

The DJ Music operation is self-contained, save for pressing, which is currently handled by Teal. Using chain stores and supermarkets as retail outlets assures a swift turnover.

Says Schroder: "Thanks to South Africa's dismal economic climate, plus competition from television, the record market had generally taken a downward direction. But our concept of bringing music to the masses at prices they can afford could rejuvenate it."

The company has a young trio of executives behind the rapid growth, all closely associated with MFP South Africa. They are Tommy Lennon (35), managing director; Ken Talbot (36), technical director; and Schroder (37), musical director.

Two "sound-alike" albums recorded in South Africa by DJ Music have been successfully released in the U.K., according to Schroder.

SEEK NEW GROUP, SOUND

New, Exciting Talent Key To U.K. Business Upturn

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kids don't want to be sold to because they want to find their own hits," he offers.

Selwood says the state of the market is shown by dealer attitude to Pye's "Red Hot Hits" compilation album. "In the week it was released it had seven current chart singles on it, but dealers refused to stock more than a few unless it was tv-advertised."

Martin Davis, managing director of UA, thinks there is little excitement in the business. "All companies are guilty, but there is always the problem of trying to balance the books, and that encourages compilations and tv advertising instead of breaking new ground and finding new talent."

He feels radio programming in the U.K. is not helpful to new artists. "The talent is there but it is latent. Radio should be developing new talent, but it all comes back to the golden dollar and ratings. I think they have a responsibility to help new acts."

Richard Branson, managing director of Virgin, which also controls a retail chain, believes a solution could be found if exciting ideas for getting people into the shops could be found. "I see a time when the retailers really get together and make demands on the industry."

"The help is needed. The retailer is hit harder than the record companies. One problem is discounting, so people just buy Top 50, making it more difficult to break new artists. The public is price conscious now—we're sincerely thinking of reducing the retail price on the Virgin label."

He feels Virgin's policy of sometimes bringing out an album for the price of a single is good marketing.

Publisher Gives Equal Start To Three Parodies

LONDON—London Tree Music, publisher of "No Charge," recently clamped a release restriction upon three parodies of the recent J.J. Barrie chart-topper, to ensure fair competition. All were released the same day.

Scotland's Billy Connolly offers "No Chance" (Polydor), while C.C. Sandford, Christopher Sandford and Yin of comedy team Yin and Yan, sings "No Charge (Chuck)" on Power Exchange. The Sandford version features the same backing track as on J.J. Barrie's hit, plus the vocals of Barrie's wife, Kristine.

The third parody comes from comedian Bob Williamson, on EMI. Though his "No Change" is officially the flip of another parody "Kippers For Tea," aimed at Brotherhood of Man's "Save Your Kisses For Me," EMI hopes both sides will attract attention.

After J.J. Barrie's success with "No Charge," London Tree had many requests to do parodies, despite the fact that the author of the spoof lyrics receive no royalties and the record label must credit the original composer of the song.

As for the release restriction, publishers can impose this on new songs and the three parodies are, in publishing terms, considered new. London Tree, an affiliate of Leeds Music, took its action to be "fair to everybody."

"It gets people into the shops and helps sell other records. Sale-or-return is something that should seriously be considered. Being both record company and retailer, I can see how the one is profitable and the other hard-worked. Record companies clearly have the easier end of the deal," he states.

David Betteridge, managing director of Island, believes there are exciting things in the pipeline and that the industry will, in the long-term, pull through. But he says the problem with developing new talent is having to think very carefully before signing, because the risk factor is so great that it does not pay to gamble.

Maurice Oberstein, CBS managing director, says that in general terms there is nothing a record company can do to improve retail trading. "This is an industry which survives on the fact that there is money around. If the economy improves, the overall business will improve. We've finally got over the idea that records are no longer a luxury and found that they don't, in fact, sell during a recession."

But Oberstein thinks there has been merely a return to the traditional summertime trading slump. "I think we'll have a good autumn, though less good than we might have had because the average stocking of product will be behind."

"We're pressing Christmas records and making sure we'll be able to meet the demand. We made 50,000 copies of Simon and Garfunkel's 'Greatest Hits' over the past month."

Promoter Sees Country Music \$\$ In S. Africa

JOHANNESBURG—U.K. country promoter Mervyn Conn has launched a \$250,000 venture here which is aimed at putting South Africa very much on the country music map.

Conn has planned a week-long country festival scheduled for the first week of February, 1977, in Johannesburg's new Film Trust Arena.

Topping the bill will be Dolly Parton, George Hamilton IV and other international names, backed up by the leading local artists in the Country Music field. Conn emphasizes that his South African is no "hit-and-run" affair. He has set up a company here in association with U.K.-South African booking agent Peter Hubbard.

Among his plans is a tour later by Hamilton IV, whose tv appearances here draw strong support from South African audiences. Conn decided to move into the South African market after a careful analysis of the local music scene, concluding that there is potential here for live country entertainment.

He says: "There are strong historical parallels between South Africa and the United States. You had the Great Trek in South Africa and the U.S. had the whole Western saga. Both bred a pioneering spirit which even today creates a strong trend towards country music."

Conn's venture has the full backing of local record companies who have already dubbed Feb. 1-5 next year as "Country Week."



Polydor photo

AT THE HELM—J. Dieter Bliersbach, right, vice president, Polydor International, presents Jacques Kerner, president and director general of Polydor France, with the company's Golden Tiller award for a successful sales year. During the presentation, it was also announced that the French label signed U.S. singer/actor George Chakiris to a three-year recording pact. His debut single is due out this September.

Italians Blend Musical Notes, Election Votes

By ROMAN KOZAK

ROME—Music helped ease the general election strain for millions of Italians when RAI, the State-run television network, interspersed its live election coverage with a musical spectacular featuring such artists as Jose Feliciano, the Bee Gees, Sergio Mendez, Claudio Baglioni, Gato Barbieri and Mia Martini.

Prepared specially for RAI's election marathon, which ran all evening and into the early hours, the musical interludes were presented in segments ranging from three to 40 minutes.

They ranged in style from an "empty studio" appearance by jazz guitarist Baden Powell and his group, to a film background for Claudio Baglioni, to a full-scale variety performance with Mia Martini. The mixing of styles and performances, together with impressive work by the news team on both national tv channels covering the most important election in modern Italian history, provided one of the most interesting tv accomplishments in memory.

The general election coverage was the first major test of RAI's new "reformed" news presentation set up two months ago. The move was part of the general reforms forced on RAI by parliament in April 1975, which have also led to the rise of 500 private radio stations in Italy. On the news side, it meant the creation of two independent news systems on each of the two RAI channels.

Overseas Trip

NEW YORK—Fred Fioto, president, De-Lite Records, travels to Europe later next month to renegotiate foreign licenses for the label. All of De-Lite's overseas distribution deals expire in September. Currently on the label are such acts as Kool & the Gang, Frankie Avalon, the Crown Heights Affair and the Kay Gees, among others.

From The Music Capitals Of The World

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"Rain Oh Rain" by Foolsgold. ... U.K. group Mud in for a Belgian tour. ... John Miles "Music" number one in the BRT Top 30. ... Ariola-Eurodisc on a special promotion for its Impulse label, releasing some 70 albums, a specially compiled catalog being very much in demand by jazz fans. ... The same company is re-releasing back catalog of ABC with the LPs in the original covers but sold at cut price. ... July concert for the Crusaders in Brussels. ... And the Mighty Clouds Of Joy to appear in the BRT television show "Slalom."

Chris Lennart, John Dagleth and Lou de Groot, three Belgian boys, created the group Hush whose debut single "Oh Me Oh My" appears hitbound, just out and already sold to the U.S., Japan, the Netherlands, France and Germany (International Bestseller Company). The song was specially composed for the group by David Scott and produced by Christopher John Luhr in the Brussels Morgan Studios. ... Art Blakey's Jazz Messengers gave two sold-out concerts in Belgium, one for the Hnita Jazz Club in Heist-op-den-Berg and one for Jazzland in Liege. ... The 6th international jazz festival arranged in Gentbrugge, drawing 5,000 fans to the large marquee, the musical highlight being "A Night In New Orleans" featuring Benny Carter and Red Callender.

Belgian representatives visited Rotterdam, Holland, for the Cotton Club Gala by La Mama E.T.C. of New York, a production essentially based on Duke Ellington and with a sequence of vocal and dance numbers. ... Highlight was a remarkable performance by tap dancers the Original Hoofers, with backing quintet directed by the ex-Ellington bassist Aaron Bell, this time on piano, with Taft Jordan on trumpet.

JUUL ANTHONISSEN

VIENNA

Amadeo awarded its top artists Waterloo and Robinson with a third gold disk for the album "Sing My Song," plus a gold for the "Please Love Me" album and a second gold for the "Songs" LP, all at a ceremony in the Vienna Hilton. The duo had just completed an Austrian tour with shows in Vienna, Villach, Klagenfurt, Leoben, Graz, Salzburg and Linz. ... Polydor singer Aniko Benko taking her first leading role in "Aggiungi Un Posta A Tavola," German-speaking theater An Der Wien November 16. The pop singer had had a new single released last month. ... The copyright society Austro-Mechana urged a royalty of the sales of tape and cassette recorders at its 29th General Assembly.

September tour for Romanian Gheorghe Zamfir, pan-flute player. ... Polydor artist Michael Heltau so successful with his Vienna concert that three repeats were organized. ... Italian Franco Andolfo (BASF) made recordings in the Austrophon studios here for a new album. ... Three members of the pop group Status Quo in trouble with the police at Vienna Airport following a struggle with officials but they were freed from jail on bail of \$8,300.

African pianist Dollar Brand gave a concert here and signed a distribution deal with Belaphon, which starts work on his behalf starting Aug. 1. ... With the premiere of Mozart's "La Clemanza di Tito," at the Theater An Der Wien, the Festival of Vienna officially opened, the performance featuring Teresa Berganza, Edda Moser and Werner Hollweg, conducted by Julius Rudel. ... Pianist Paul Baduraskoda awarded the Badge of Honor For Art And Science—the coveted Ehrenzeichen fur Kunst und Wissenschaft. ... From September, Viennese singer Dagmar Koller performing the title role in "My Fair Lady" at the Hamburg Operettenhaus, West Germany. ... Operetta composer Igo Hifstetter celebrated his 50th birthday in Linz. ... Austrian Elizabeth Ullmann, aged 24, won the international Bach Organ contest in Leipzig.

MANFRED SCHREIBER

COPENHAGEN

After six months in the charts with the album "Greatest Hits" by Abba, EMI here celebrating by putting the new single "Fernando" on the LP and reducing the price. ... Danish TV has bought the "Abba In Australia" tv production. ... Gasolin rush-release of "Gasolin Live" on CBS a monster hit here, with sales of 30,000 in the first four days, despite it being a double-album. ... Dr. Hook's second Capitol album "A Little Bit More" a chart-topper for more than a month, with the group touring here at the same time. In September, old recorded material from

Dr. Hook will be released on a special Danish compilation, not for release in the U.S.

Former tv partners Olivia Newton-John and Cliff Richard, both with EMI, in the album charts in Denmark. ... SBA promoting concerts in the Tivoli with Ella Fitzgerald, Sarah Vaughan, Count Basie and Stan Getz. ... ICO and jazz-club Tag-skaeget in Jutland town Aarhus promoting concerts with Billy Cobham, George Duke, John McLaughlin and Weather Report. ... Gert von Magnus, former singer with Danish rock group Mabel, now under contract to Bay City Rollers' manager Tam Paton, and in Scotland rehearsing for future activities. ... Sweet Silence Studio, owned by Freddy Hanson, buys recording new CBS group Lone Star from London, with Queen and Gasolin producer Roy Thomas-Baker in technical charge.

Ron Haskine, Dr. Hook producer, now in the studios working on six numbers for the group's next Capitol album, Shel Silverstein having joined the group on the road here to write the songs. ... Country girl Jannie Broersen debut on disk with Abba's international hit "Fernando" for Starbox.

KNUD ORSTED

TOKYO

Oyster Records of U.K. distributed in Japan through Polydor K.K. as a result of Oyster's world-wide signing to Polydor International. The first Oyster album in Japan, "Rainbow Rising" of Ritchie Blackmore's Rainbow was released June 21. The second album, Ian Gilland Band's "Children In Time," is scheduled for a release July 21. According to John Coletta, managing director of Oyster, there is a possibility that the groups will be touring Japan this autumn. Coletta also revealed his interest in breaking a Japanese act in Europe. "I really want to develop a Japanese product. If I find a young act which I have been looking for, I think I can develop it on European television. Watanabe Music Publishing will be coordinating efforts with Polydor locally.

Warner-Pioneer released two albums, Colosseum II's "Colosseum Live" and Uriah Heep's "High And Mighty," from the Bronze label June 25. The company is also releasing Osibisa's "Dance The Body Music" single August 25 from the same label. Warner-Pioneer is actively pushing.

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Cancelled Pact

COLOGNE—Italian singer Adamo, with 50 million records sold and one of Europe's most successful entertainers, has cancelled his worldwide exclusive contract with EMI.

But the artist, who was on an extended tour through Germany this spring, and has achieved steadily increasing record sales, is to remain with EMI Electrola of Cologne for the next five years. This means that Adamo's recordings will be distributed through EMI Electrola in the Federal Republic of Germany, Austria and Switzerland. Promotion in the German-speaking territories will still be handled on his behalf by Hans R. Beierlein's Edition Montana.

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L.A. Labels Enter Disk Stakes

• Continued from page 1

talent on this side of the border is equal to, if not better than, the south-of-the-border competition.

Tony Fernandez, national director for promotions of Musimex, one of the largest independent companies in Los Angeles, considers it a grand accomplishment that his company has survived (even prospered) after five years of doing business with no major talent from Mexico.

The company, Fernandez says, records four or five new artists per year. It has a total of 20 to 25 artists who produce about 20 albums yearly—an output that is projected to double next year.

The optimism at Musimex for unprecedented future growth is shared by the other dominant company in Los Angeles, Discos Latin International, Inc., which is an EMI-Capitol licensee in the U.S. Latin International has already established a policy to balance its local produc-

tion with product supplied by Capitol from Mexico, according to Fernando Gonzalez, the company's manager for artist relations.

Additionally, Ron Sproehnle, vice president of the Los Angeles-based Fama World Circles, Inc. (Discos Fama and Discos Fuego), claims that his company has had great success with two California groups specializing in Norteno music—Los Tigres del Norte from San Jose and Los Humildes from Modesto.

He says that record sales for his groups are on a par with the best from Mexico. Both groups, he adds, are enjoying successful tours in Mexico and are currently making films in that country.

"We only have half a dozen groups now," says Sproehnle, "but that allows us to concentrate heavily on what we have. We do as much business as the larger companies in proportion to the number of artists."

Those large companies that have dominated the Latin music industry for many years have left the devel-

opment of the local talent entirely in the hands of the local companies. Most of the large companies, based primarily in Mexico City, have opened branch offices in Los Angeles only within the last five or six years. But those offices function almost exclusively for sales and promotion.

"Our situation here," says Valentin Velasco, general manager in Los Angeles for Musical Records Co. (U.S. distributor of Musart, Peerless and Eco labels), "is quite different from that of the American companies. We're here simply to sell a product that has been produced in another country. Our office here is set up exclusively for sales and distribution." Velasco adds that Musart is not even considering the establishment of an a&r department in the U.S.

Caytronics Corp., U.S. distributor for the Latin product of CBS and ABC, views the local scene with less disdain, according to Joe Ramirez, Caytronics director of West Coast operations. But the company has accomplished virtually nothing in this area so far.

"We just have such a wealth of quality material from CBS and RCA worldwide that it becomes extremely difficult to glean out the local talent," complains Ramirez with exasperation when asked why his company has neglected the local field. "We have more artists and repertoire from those sources than we can handle," he adds.

Between them, Musart and Caytronics account for an enormous share of Latin record sales here, and they are considered by most as leaders in the industry in all other respects as well. Significantly, both companies have phased out short-lived labels (Caytronics' Charro Records and Musart's NM Records) which had been designed specifically to record local artists. Both companies cite commercial failure as the reason for retiring the labels.

(Caytronics is currently using the Mericana label to record Latin product in the U.S., but so far the label has concentrated on salsa artists.)

Executives of local companies are predictably delighted that their powerful competitors are barely active in the local field. Sproehnle of Discos Fama expresses hope that the large companies will continue to leave that job to him and the other local companies. "When they find out what we're doing," he says confidently, "they'll play a game called follow-the-leader."

That game may begin sooner than Sproehnle would like. Ramirez reports that the topic of developing U.S.-based Latin artists for Caytronics will be on the agenda for the CBS convention scheduled here July 20.

"We are growing and we will eventually have an a&r producer," Ramirez asserts. "It behooves us to develop local talent, we know that. And we also know that we're missing the boat on certain kinds of music. We need music that appeals to the down-to-earth, country-western tastes. The strictly Chicano stuff like Los Humildes and Los Tigres del Norte. Right now, however, the mechanics aren't there to do the proper job. We have an informal screening process now, but we need to set up a formal a&r department. And we're going to do that as soon as possible."

If the larger companies do in fact begin to develop the Latin talent here, they will work at a marked advantage (provided by the stability of their established product) over the local companies that have depended exclusively on local, unproved talent for their livelihood.

Mexicans Welcome Barry White On TV

By MARV FISHER

MEXICO CITY—Barry White has shed new light on the future of making musical television specials for the world market. White took over Televisa with resounding success on June 30, a night the video conglomerate should long remember as a change in the course of its bid on the international scene.

With a stage setup for a 60-piece orchestra, the largest ever assembled for Mexican-made tv, White & Co. (Love Unlimited singing trio plus the key sidemen for his unique sound) paced it to a point whereas the some 1,000 special guests were standing and cheering at the climax of the long taping session.

Tickets for the Televisa promotion were at such a premium that even the top executives of the company were forced to give away their own prized "boletos" to dignitaries on the political and social strata. Even some names on the VIP list were omitted, including one visiting fireman in White's party, Russ Regan, president of 20th Century Records.

Security was the tightest ever for such an event, and although some tempers flared it all ended up as cool as the show itself. Portable stands were constructed in the rear of Foro 2 (Stage 2) in order to accommodate the heavy demand for entrance to the all-White show, the first time he has ever dominated an entire program.

Basically, the format turned out to be a one-man concert, capturing the White techniques as never before in his short, tremendously successful career. At the last count, according to 20th Century Records, he has amassed more than 50 gold records worldwide. Like the man said to the Mexican public in front of the cameras, with beads of perspiration pouring from his cranium, "Wherever White goes, so does Love!"

Recognizing the need for additional expertise in mounting such a special, Televisa brought in Peter Calabrese and Robert Cory to supervise the production. The young but experienced team (Calabrese has been a director of many top U.S. tv musicals) had their problems, but the end result is what counted.

Regarding themselves more as "trouble shooters," rather than production specialists, the pair designed the sets, helped in the audio and lighting, kept a series of rehearsals going (it started the Monday before the actual taping) and did just about everything in a rigidly mapped out schedule. "The only time we had a moment to relax was when someone was interpreting for us," asides Cory.

Despite the maximum cooperation in effort and a desire to please by the translator, "The one flaw was that they had very little experience around tv studios. When we said something in English, the shading in Spanish didn't come out exactly the way we wanted it," comments Calabrese.

But the overall aim by Televisa of going from just presenting acts to giving it a solid production is precisely what they got. "We feel we've

On the face of it, the underdevelopment of the Latin music industry in Los Angeles is a somewhat enigmatic phenomenon. For although the city is comparatively barren in its artistic yield, it is disproportionately fertile as a market for record sales.

(Continued on page 66)

helped to some degree in this department. We'll know for sure when the sales start coming in," they implied as they got up to set color masking on the floor.

"Yes, I would call it in some way a ponderous experience," chides Sid Garris, White's manager and conductor for the huge orchestra. "But doing things a little slower is their style. Maybe we all could use a little bit of 'manana' in our lives, as well."

Garris, partner with George Grief, good naturedly accepts the "tardiness and the unskilled techniques (in comparison with U.S. standards) of the Mexican crew—but they made it up with great desire." He added that it's the kind of asset which will soon bring them abreast in competition with the French, English, German and U.S. markets.

White himself was equal to the task, and although he called for an oxygen tank at one time during the rehearsals (par for the course for foreigners coming to work at this mile-and-a-half altitude), he came through as the Televisa management had anticipated—"Big," as one executive put it as the crowd was filling out of their seats.

Pepe Morris, who has had his hand in other big specials here as director (he alternates on such extravaganzas with Luis De Llano Jr.), accepted the coordinated advice of Calabrese and Cory with aplomb. He took command of the shots once the cameras started to roll.

Final credit on the White package—and which will continue into the future for such coordinated joint efforts on presenting U.S. musical talent for Televisa—goes to Lee Wolfberg, who planned back to Los Angeles the following afternoon with the White entourage.

A Salsa Bash For the Garden

NEW YORK—Another major salsa concert is scheduled for Madison Square Garden Sept. 3, when Ralph Mercado and Ray Aviles present "Salsa At The Garden."

A solid lineup of international superstars, some of whom have had little New York area exposure, will be featured.

Booked so far are Celia Cruz, Cheo Feliciano, Tipica '73, Dimension Latina (from Venezuela), La Selecta (from Puerto Rico) and Wilfredo Vargas (from Santo Domingo). Extra added attractions will include Willie Colon, Hector LaVoe and Yomo Toro.

Barretto Departs Fania All-Stars

NEW YORK—Ray Barretto has left the Fania All-Stars and will concentrate on developing his next LP for Atlantic and expand his concept of Latin music. He was one of the band's original members and will not be appearing at a Madison Square Garden concert with the All-Stars on Aug. 6.

Rivera SRO

NEW YORK—In his first Puerto Rico concert appearance in five years, Danny Rivera played to a sold out audience June 19 at the Roberto Clemente Coliseum. The concert was taped and is expected to be shown in New York in the near future.

Billboard SPECIAL SURVEY For Week Ending 7/17/76

Billboard Hot Latin LPs

Special Survey

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1014	8	JUAN GABRIEL Con El Mariachi, Arcano 3283
2	JULIO IGLESIAS El Amor, Alhambra 23	9	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
3	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	10	BOBBY RODRIGUEZ Lead Me To The Beautiful Band, Vaya XVS 43
4	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	11	LOS DIABLOS Mexico Es, Latin International Diis-2037
5	LOS PASTELES VERDES Vol. II, Gema 5027	12	FREDDY'S Freddy's, Peerless 10027
6	EDDIE PALMIERI Unfinished Masterpiece, Coco Clp-120	13	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
7	HECTOR LAVOE La Voz, Fania XSLP-00461	14	CORTIJO El Bochinche, Coco Clp-117
		15	ROSENDA BERNAL A La Edad De 14 Anos, Latin International 5036

IN MIAMI

1	YOLANDITA MONGE Yolandita Monge, Coco 123	8	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598
2	JOHNNY PACHECO El Maestro, Fania 698	9	JULIO IGLESIAS El Amor, Alhambra 23
3	EMILIO JOSE Mi Barca, Alhambra 6002	10	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37
4	CAMILO SESTO Amor Libre, Pronto 1013	11	EDDIE PALMIERI Unfinished Masterpiece, Coco 103
5	SANDRO Tu Me Enloqueces, Mericana 138	12	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316
6	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980	13	SOPHY Sentimientos, Velvet 1494
7	ALVARES GEDES Alvares Gedes #2, Gema 5030	14	ORCH. HARLOW El Judio Maravilloso, Fania 490
		15	MORRIS ALBERT Dime, Audio Latino 4085



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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	YOU TO ME ARE EVERYTHING—*Real Thing (Pye)—Screen Gems (Ken Gold)	
2	3	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)	
3	12	THE ROUSSOS PHENOMENON—Demis Roussos (Philips)—MAM/Britico (Demis Roussos)	
4	2	YOU JUST MIGHT SEE ME CRY—*Our Kid (Polydor)—B. Mason/Cookway (Tony Sellers)	
5	4	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)	
6	11	KISS AND SAY GOODBYE—Manhattans (CBS)—April (Manhattans)	
7	14	A LITTLE BIT MORE—Dr. Hook (Capitol)—Bygones Music (Ron Haffkine/Waylon Jennings)	
8	5	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)	
9	49	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)	
10	7	LEADER OF THE PACK—Shangri La (Charly/Contempo)—Robert Mellin (Redbird)	
11	10	SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)	
12	8	THE BOYS ARE BACK IN TOWN—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)	
13	19	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)	
14	6	HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershbaum)	
15	24	YOU'RE MY BEST FRIEND—*Queen (EMI)—B. Feldman (Roy Thomas Baker/Queen)	
16	23	THE BOSTON TEA PARTY—*Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)	
17	13	JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)	
18	17	I LOVE TO BOOGIE—*T. Rex (EMI)—Wizard (Marc Bolan)	
19	21	YOU ARE MY LOVE—*Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)	
20	26	IT ONLY TAKES A MINUTE—*100 TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.)	
21	18	YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud/Tom Sellers)	
22	29	MAN TO MAN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
23	22	THE WANDERER—Dion (Philips)—Schwartz (Glen Stuart)	
24	9	COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)	
25	25	WHAT A WONDERFUL WORLD—Johnny Nash (Epic)—Kags (Sonny Limbo/Micky Buckins)	
26	20	SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin	
27	16	THE CONTINENTAL—Maureen McGovern (20th Century)—Warner Bros. (Carl Maduri)	
28	27	I RECALL A GYPSY WOMAN—Don Williams (ABC)—Nems (Allen Reynolds/Don Williams)	
29	15	SHOW ME THE WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)	
30	34	ME AND BABY BROTHER—War (Island)—Carlin (Jerry Goldstein)	
31	46	GOOD VIBRATIONS—Beach Boys (Capitol)—Rondor (Beach Boys)	
32	30	MY SWEET ROSALIE—*Brotherhood Of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	
33	35	THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)	
34	43	ONE PIECE AT A TIME—Johnny Cash/Tennessee Three (CBS)—London Tree (Charlie Bragg/Don Davis) (W. Kemp)	
35	—	BACK IN THE USSR—*Beatles (Parlophone)—Northern (George Martin)	
36	50	I NEED TO BE IN LOVE—Carpenters (A&M)—Rondor (Richard & Karen)	
37	—	HARVEST FOR THE WORLD—Isley Bros. (Epic)—Carlin (Isley Bros.)	
38	48	STRANGE MAGIC—*Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne)	
39	—	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)	

40	37	DANCE THE BODY MUSIC—Osibisa (Bronze)—Osibisounds (Gerry Bron)	
41	42	TUBULAR BELLS—Champs Boys (Philips)—Virgin (MCPS) (Patrick Boceno)	
42	—	A FIFTH OF BEETHOVEN—Walter Murphy (Private Stock)—RFT Music (RFT)	
43	41	TIGER BABY/NO NO JOE—Silver Convention (Magnet)—Magnet/Butterfly/Meridian/Siegel (Silvester Levy)	
44	—	ROCK AND ROLL MUSIC—Beach Boys (Reprise)—Jewel (Brian Wilson)	
45	—	AT THE HOP—Danny & The Juniors (ABC)—Yale (Danny & The Juniors)	
46	—	I THOUGHT IT TOOK A LITTLE TIME—Diana Ross (Tamla Motown)—Jobete London (Michael Masser)	
47	—	WHO'D SHE COO—Ohio Players (Mercury)—Chappells (Ohio Players)	
48	—	MYSTERY SONG—Status Quo (Vertigo)—Shawbury (Status Quo)	
49	44	COULD IT BE MAGIC—Donna Summer (GTO)—Kamiazzi (Pete Bellotte/Girogio Moroder)	
50	—	LOVE ON DELIVERY—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)	

This Week	Last Week	Title	Label
1	2	A NIGHT ON THE TOWN—Rod Stewart (Riva)	
2	1	GREATEST HITS—Abba (Epic)	
3	10	A KIND OR HUSH—Carpenters (A&M)	
4	3	LIVE IN LONDON—John Denver (RCA)	
5	5	WINGS AT THE SPEED OF SOUND (Parlophone)	
6	4	HAPPY TO BE—Demis Roussos (Philips)	
7	7	CHANGESONEBOWIE—David Bowie (RCA)	
8	8	FOREVER & EVER—Demis Roussos (Philips)	
9	27	KING COTTON—Fivepenny Piece (EMI)	
10	6	INSTRUMENTAL GOLD—Various Artists (Warwick)	
11	9	FRAMPTON COMES ALIVE—Peter Frampton (A&M)	
12	13	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	
13	11	ROCK 'N ROLL MUSIC—Beatles (Parlophone)	
14	—	LAUGHTER AND TEARS—Neil Sedaka (Polydor)	
15	17	GREATEST HITS—Eagles (Asylum)	
16	12	BREAKAWAY—Gallagher & Lyle (A&M)	
17	18	DIANA ROSS (Tamla Motown)	
18	14	I ONLY HAVE EYES FOR YOU—Johnny Mathis (CBS)	
19	23	A LITTLE BIT MORE—Dr. Hook (Capitol)	
20	15	I'M NEARLY FAMOUS—Cliff Richard (EMI)	
21	—	20 GOLDEN GREATS—The Beach Boys (EMI)	
22	16	RAINBOW RISING—Ritchie Blackmore (Polydor)	
23	—	BEAUTIFUL NOISE—Neil Diamond (CBS)	
24	19	JAIL BREAK—Thin Lizzy (Vertigo)	
25	29	MUSIC OF AMERICA—Various Artists (Ronco)	
26	50	COMBINE HARVESTER—Wurzels (One Up)	
27	—	PASSPORT—Nana Mouskouri (Philips)	
28	26	SOME OF ME POEMS & SONGS—Pam Ayres (Galaxy)	
29	32	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	
30	49	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)	
31	20	BLACK & BLUE—Rolling Stones (Rolling Stones)	
32	21	BELLAMY BROS.—(Warner Bros.)	
33	22	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)	
34	24	HIT MACHINE—Various Artists (K-Tel)	
35	28	THE BEST OF JOHN DENVER (RCA)	
36	47	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	
37	35	FABULOUS—Stylistics (Avco)	
38	—	RASTAMAN VIBRATION—Bob Marley & The Wailers (Island)	
39	44	WHO LOVES YOU—Four Seasons (Warner Bros.)	
40	30	ROYAL SCAM—Steely Dan (ABC)	
41	38	RED CARD—Streetwalkers (Vertigo)	
42	43	A TRICK OF THE TAIL—Genesis (Charisma)	
43	31	ROLLED GOLD—Rolling Stones (Decca)	
44	36	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE—Elvis Presley (RCA)	
45	—	GOLDEN FIDDLE AWARDS—Various (Mountain)	
46	39	A NIGHT AT THE OPERA—Queen (EMI)	
47	—	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
48	25	SOUVENIRS—Demis Roussos (Philips)	
49	42	HOW DARE YOU—10C.C. (Mercury)	
50	—	GREATEST HITS—Barry White (20th Century)	

Tour Scene Sidetracked By Air Strike

MONTREAL—Promoters and touring acts both received their share of headaches from the recent air traffic controllers strike in Canada over the use of the French language by pilots in Quebec.

Donald Tarlton of Donald Kaye Donald Productions in Montreal indicates that he had to make a number of costly adjustments to facilitate several tours and make provisions for a possible extended strike.

"April Wine was on the last 20 dates of a cross-country tour and we had to change all their commercial flights," says Tarlton. "In chartering a plane of course adds to overhead and the whole thing could end up costing us an additional \$10,000. Gentle Giant set out on a Canadian tour through Moncton, Quebec City, Ottawa, Toronto and London and were forced to drive for two days coming out of Springfield into Moncton, New Brunswick," he continues.

An EH 125 jet chartered by Tarlton picked the band up in Moncton and took them to Quebec City.

With Gino Vannelli scheduled to do a three-week Olympic countdown tour of Canada starting in Brandon, Manitoba, July 14, we had to make alternate flight arrangements for him from England where he was recording to Montreal for rehearsals. Vannelli ended up flying into an American city and we drove him across the border to the rehearsal site."

The Stampeders, who are leaving for a 34-city tour of Western Canada, were prepared to motor in a Tarlton organized caravan to Buffalo and then fly commercially to Williamsport, N.D., where tour director Keith Brown was to meet the act and motor them 270 miles to Regina where the tour starts.

"Fortunately most of the tours on the road at the moment have been routed so that overnight motoring is possible, even though a hassle in some situations," adds Tarlton.

From The Music Capitals Of The World

• Continued from page 51

ing the British label in Japan. . . . Teichiku Records released three albums from the "Jazz Battle Series" June 25. Included in these three albums are "Shungo Sawada vs. Sadanori Nakamura," "Kazuo Yashiro vs. Yuzuru Sera" and "George Kawaguchi vs. Motohiko Hino." The first two albums of the series, "Eiji Kitamura vs. Shoji Suzuki" and "Hidehiko Matsumoto vs. Konosuke Saijo" were released on June 1. The retail price of the albums is 2,500 yen (\$8.33).

Henry Hadaway, managing director of Satril Records, was in Japan to launch his label in the country. The British label signed a 3-year catalog deal recently with Nippon Television Music, one of the most active music publishers in Japan. Distribution will be handled by Nippon Columbia. "The reason I signed with NTVM," says Hadaway, "is because I feel a music publisher in many cases exploits your catalog much more extensively than a record company. NTVM is a music publisher that is associated with a television network and I feel their association will be very much helpful in exploiting our catalog. We will be tailor-making products for Japan." The first single released under the deal is "Keep Violence Down" by Terry Webster. Hadaway also showed interest in breaking Japanese artists in Europe. Satril, NTVM and Nippon Columbia already have a joint plan to release a record by a 5-man Japanese rock act, *Godiego*, in Europe.

ALEX ABRAMOFF

Canada

SURE STEPS AT INDIE

Attic's Climb Buoyed By New Act, Offices

By MARTIN MELHUISH

TORONTO—Alexander Mair and Tom Williams' Attic Records is proving to be one of the fastest growing independent labels in Canada, evidenced by the recent signing of French-Canadian star Patsy Gallant and the expansion of label office facilities here.

Mair himself recently decided to resign as general manager of Early Morning Productions and associated companies, which handle most of Gordon Lightfoot's business interests, to devote full energy to Attic and its publishing interests. Initially, when Attic was started in 1974, arrangements were made for Mair to have dual responsibilities at both companies.

As for expansion plans, Mair explains that Attic is in the process of expanding its operation to encompass an entire building in Toronto. Early Morning Productions will be moving to new downtown premises.

A recent coup for the label was the signing of Quebec singing star Patsy Gallant, a deal consummated by Gallant's producer Ian Robertson and her manager Ben Kaye. The first single under the signing is "From New York to L.A.," a translated version of the song "Mon Pays," which was a hit for Gallant in predominantly French speaking Quebec. A French single will follow next month.

According to Ian Robertson, Mair first saw Gallant when she appeared on the television show "90 Minutes Live from Vancouver."

The deal is for five years, says Robertson, and involves a minimum payment of \$250,000. "Patsy will record at least one French and one English album each year, in addition to recording a minimum of three singles in each language a year. Territorial deals for the world are currently being discussed for both French and English," adds Kaye.

Three publishing companies are involved in the deal—Kaye's Halben Music, Attic Records Pondwater Music and Gallant Robertson Music. All are CAPAC affiliates.

"We'll be working with various songwriters on each album, but Patsy will be writing material as well," Kaye states.

"Obviously, being a small company, we only sign people who we feel can make it in the international marketplace. Of all the people we have talked to in Quebec, Patsy is the artist with the most potential for

April Wine Fete

MONTREAL—Acquarius Records held a party for its act April Wine at Friday's Bar here recently after the band's SRO date at the Place des Arts. The event was billed as an awards party and a number of plaques were presented to radio and press people, London Records' personnel, the band and other people involved with the group's success.

The party also served to celebrate April Wine's recent signing to London Records in the U.S.

A number of belated gold and platinum record awards were presented to both current and former members of April Wine. The affair was emceed by Donald Tarlton of Donald Daye Donald Productions and Ralph Lockwood of Montreal radio station CKTM.

the international scene. She is fluently bilingual, is a great performer, has strong management in Ben Kaye and a strong producer in Ian Robertson," offers Williams.

Other major artists on the Attic label include Hagood Hardy, Ken Tobias, Shirley Eikkaard, Ron Nigrini and Triumph. Hardy's first single since his hit instrumental "The Homecoming" is "Love Theme From Missouri Break," which has just been released. Nigrini's cover version of "I'm Easy" from the movie "Nashville" has become a fair sized hit in Canada. Eikkaard's new single "Say You Love Me" is being aired on most Top 40 stations in Canada. Tobias is in Manta Studios in Toronto recording his new album tentatively scheduled for a September release, and Triumph has just finished an album at Phase One Studios in Toronto with an August release expected.

Canada's 'Moxy' Debuts In U.S.

TORONTO—Polydor recording group Moxy recently kicked off its first U.S. tour.

In order to coincide with Moxy's U.S. debut, Mercury, which has the group in the U.S., launched a campaign including time buys on rock stations, consumer and trade print ads and point-of-purchase displays.

U.S. dates include Youngstown, Cleveland and Canton, Ohio; Rochester, N.Y.; Allentown, Pa.; Charlevoix, Mich.; Atlanta; San Antonio and Amarillo, Tex. The last two dates the group appears with Santana and Tommy Bolin. Additional U.S. dates are expected to be firmed shortly. A Toronto concert debut and a fall tour of Canada are also in the works.

Coinciding with the tour will be the release of Moxy's second album, recently completed with Jack Douglas and Eddie Leonetti producing.

Jazz Shows At Olympics

MONTREAL—A number of jazz concerts promoted by Phylis Padgham in conjunction with Yvon Des Rochers, the director general of the Olympic's arts and culture program, will be presented during the Olympics under the banner COJAZZ 76 in the three Olympic cities of Montreal, Kingston and Sherbrooke.

Artists to be featured include Toubadou, Zak, Octobre, Nebu, The Paul Horn Quintet, Nimmons 'n' Nine Plus Six, Moe Koffman, David Clayton-Thomas and Blood, Sweat & Tears, Gino Vannelli and Maynard Ferguson and his orchestra. The Dudes and Chris de Burgh will act as opening acts for Blood, Sweat & Tears and Gino Vannelli, respectively.

Fedco Sound from the U.S. has been hired to handle the sound for all of the shows including a live recording of David Clayton-Thomas with Blood, Sweat & Tears for their next album.

Also, Mediacollate here will be producing a number of one-hour radio specials around the concerts held at the Olympic Village for the participating athletes.

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\$10 Mil Aladdin Hotel Theatre Sparks New Vegas Era

• Continued from page 1

by Neil Diamond July 2-5 with five soldout performances (\$20 and \$30 tickets), has given this hotel-dominated showroom town the alternative of sitdown concerts in a facility designed expressly for contemporary music.

Heretofore the giants of show business have either played the hotel showrooms with their two a night performance policy, or if they were in the rock idiom they did concerts at the Convention Center, the Las Vegas Stadium, an ice skating rink, a raceway or a hotel convention room.

With the exception of the fine showrooms, all these other locations were not created for musical presentations.

The Aladdin's new 7,500-seat theater now allows the superstars of the business to play before audiences which buy reserved tickets, do not have to bribe a maitre'd to get a good seat and do not have to face the inconveniences of tight dinner show seating and a cramped feeling.

The Aladdin is banking on all these facets as having meaning to the public which relates shows here with showrooms and all the built-in conditions which come with sharing a table or a booth and either receiving too fast or too slow service.

At the new theater there is no service; only a concert seat and whatever relationship is developed between performer and listener.

Aladdin officials, headed by theater designer Joseph Loecricchio and executive producer Stuart Allen, all expressed confidence after the Diamond run that they had proven their point, that the right attraction could fill a concert hall with just music the main draw.

And there is also an indication that the casino was also affected by the thousands who came into the building and wound up spending their money there rather than in another gaming room. Bob Brackett, theater publicity director, says 37,500 persons attended the concerts, with Diamond on closing night inviting people sitting outside in trees into the theater for a free spin with the paying crowd.

Allen, in charge of booking the theater, says agents and managers here for the July 4 weekend indicate they will be talking up the facility with their clients.

What makes this facility so special is the care and concern for design, sound and lighting. And entertainers are not bound by a one-hour limitation which generally controls show times.

The facility, which is immense,

competes with the entertainer and it will take a master showman to get the crowd's mind off the eight stories high parabolic dome ceiling, the lights recessed into special alcoves in the top registers of the ceiling, the 5,200 seats on the ground floor, the 2,300 seats in the balcony, the 50-foot high glass walls on either side of the stage, the 60-foot high proscenium arch, 60-foot wide stage and the 132 JBL speakers.

This sound system, created by Bill Wyatt of Fantastic Sound of Long

For a review of Neil Diamond's performance, see page 30.

Beach, Calif., is powered by 100 custom built amplifiers, with a reported peak capacity of 100,000 watts. Stage lighting is by Strand-Century.

The sound and sight of Diamond was extraordinary, and was accomplished by the utilization of Diamond's own sound and lighting equipment being added to the hotel's installations. Three tiers of hanging multi-colored lights were Diamond's.

There is no doubt that the Aladdin's sound and lights are top-rate, but the blending of hotel and Diamond equipment made the show all the more spectacular.

Will acts continue to bring in their own equipment, much the way Diamond did? Allen doesn't think this will happen all the time. During these initial shakedown shows, acts will be bringing in their equipment, he says, adding that several road managers who have been in the theater have indicated that the hotel's equipment matches what they already have, so there is no need to schlep it all down here.

"The whole building is shaped like a speaker," Allen says. "It was designed for modern sound because

acts want to hear themselves onstage like they do in the recording studio. Heretofore they have played in arenas designed for basketball and other places which are adaptations."

The astronomical salary figures bantered around for Diamond's five shows—from \$500,000 to more than \$700,000—are not "precedential," claims Allen, because Diamond spent \$100,000 of his own money on a wood set and contributed to the ad-promotion campaign which blanketed 20 major cities.

This opening "put us on the map," claims Allen. Media reps from the U.S., Germany, England, Australia, France and Japan covered the opening. So, too, did major tv people from Los Angeles.

As for the \$20 and \$30 ticket price, Allen carefully says, "prices will never be like this again unless it's some act that has to get a monumental amount of money."

Allen says he's talked to Diamond about playing again, but nothing's ready for attribution. "Everybody's happy on his side and on our side," is the way Allen gets out of that.

The excitement of Diamond's opening and his ability to attract adults as well as young people, has set a positive standard for other attractions to emulate. The problem, of course, is whether they all can or a majority can.

Tickets for Chicago's four days, Thursday through Sunday (8-11) weren't selling as fast as they were for Diamond. (You can buy tickets for the theater from Ticketron outlets around the nation.) The prices were \$10 and \$12.50. This is the same range for James Taylor Monday and Tuesday (12, 13). An r&b show Friday (16) featuring Johnny Taylor, the Sylvers and Hot Chocolate also carries a \$10 and \$12.50 ticket.

Allen isn't sure what the ticket

range will be for Dave Mason and the Cate Brothers Sunday (17), Johnny Mathis and Henry Mancini July 20, 21 or the Wolfman Jack, Rhythm Heritage, Trammps, Gloria Gaynor disco flavored package July 24, or Yes Aug. 1.

The r&b shows will start later than the 9 p.m. kickoff time for Diamond in an attempt to attract adults who work in the hotels and get off at midnight.

Inserted in all programs is a mailing list card which has the potential of giving the hotel direct data on people interested in receiving notice about show attractions.

The hotel plans a musical menu to tempt all age groups, with local residents counted on for the core support. "Locals are getting around to paying for a ticket in advance, but we still expect a tremendous walkup business," Allen says.

At the second night performance (following the opening night in which Columbia Records and the hotel threw impressive bashes afterward for their respective invited v.i.p.s), the audience acted as if it was at a celebration more than at a concert.

It reacted to Diamond's music with affection and involvement, standing in its seats, rewarding him with standing ovations, eagerly volunteering to join in a sing-along on "Song Sung Blue," loudly cheering the intros to his well-known tunes.

Feeding off this respect and adulation—for it was truly that, with one woman from Detroit seeing his show here after seeing him twice the week before in her hometown—Diamond gave of himself totally.

At the conclusion of his 22d number, "Brother Love's Traveling Salvation Show," the response was so spirited that Diamond told frontliners "bless you, bless you," adding still further to the religious feeling of the moment.

The speaker systems produced crystal clear separation of voice and instruments. Guitars, congas, timbales, bongos, regulation drums, synthesizers, bass guitar, they all projected throughout the 57,000 square foot ground floor area and easily up into the 29,000 square foot balcony.

This theater, incidentally, is three times larger than Vegas' largest hotel showroom, indicating the severity of the problem facing Allen in trying to fill it.

Another angle in this cost conscious economy: the theater is financially on its own. No help from the casino.

Diamond needed no help.

Sitting in the huge room, one feels infinitesimal, with rows and rows and rows of faces bathed by the overhead stage lights. Kids, moms, dads, a guy in a tuxedo.

In a town in which liquor flows freely throughout the hotels, there is no drinking or eating in the Aladdin's theater. But there was grass, a new smell for a hotel entertainment facility. Reports indicate it was pretty strong during the Sunday midnight show.

The show this reporter attended ran without an intermission for 115 minutes.

Diamond's repertoire was his own inner reflections of himself and the world as it has affected him. His material is so melodic and well-known that the concert was like a giant greatest hits album.

For the kind of money involved it had to be.

With his first performance Diamond created tremors which are sure to be felt in the immediate future in the offices of managers, bookers and agents who now have to look at a Vegas engagement in a new light. A Diamond light.

JULY 17, 1976, BILLBOARD

Computer Coordinates a 34-Store Chain

• Continued from page 3

so that the store is never without such important titles.

Those store orders are transmitted nightly, along with all unit sales by album number, to the Cleveland area computer.

Disc Records has just installed an automatic device at its headquarters which calls each of the 34 stores during the night. The largest store in its peak sales period never takes more than three minutes to relay its total data, Cohen says. Every store has an MSI terminal on which an employee, designated by the manager, punches out the necessary transaction data from sales slips daily. The resultant tape is then sent by direct phone call to an MSI buffer, a device which decodes the data for the computer.

In addition to the sales units by title and number per store, the tape

furnishes the markdown by unit, providing Cohen with a precise picture of the store's pricing picture. Cohen and Acevedo allow the store manager and the regional manager in the area to set the special and shelf price, which would be competitive in the city in which the store is located.

The daily sell-off report produces an immediate reorder report print-out, which is mailed back to the store immediately. At one time, Cleveland immediately relayed the reorder to the branch or independent distributor in the store area, but Disc Records has improved turnover and inventory control through having the store manager checkout and then place his own order.

Every Monday morning Cohen receives a cumulative weekly report, which includes a current on-hand quantity of individual store's inven-

tory, showing album units received from vendors during the past seven days; transfers received from other stores; transfers shipped to other stores; returns to vendors and what's sold during the week.

Cohen and Acevedo, with the assistance of David Klein, the chain's controller and computer chief, have established an average constant value per unit on LPs and tapes, so that each Monday that constant value can be multiplied by the number of LP and tape units of different suggested list prices to closely estimate the value of a store's current inventory.

Cutout albums and singles are not as yet computerized. Separate tape and record printouts are always produced.

Cohen determined that his stores must sell catalog consistently to provide the profit to cover basic store overhead. Disc Records are mall oriented stores. Mall operators demand longterm contractual obligations, which require steady profit flow.

Cohen's readouts today indicate that 65% of his unit sales are shelf stock catalog in ones, while the remainder is multiple hit product movement. The regional men, Sam Crowley, Texas; Gary Arnold, Midwest; Vince DeMaria, Midwest/East; and a soon-to-be-announced replacement for Joe Yoppolo, Salt Lake City, who went with Columbia, receive individual reports on each of their stores a day or two later than do Cohen and Acevedo.

The cumulative monthly report is the most vital the computer pro-

vides. It breaks down data into a pertinent profit and loss statement by store two days after the 25th month closing, instantly providing a comparative study with the prior year, including store sales, cost of goods, gross profit and store expense, which then nets profit by dollars and percent.

Apple Sales

• Continued from page 1

tape cartridges of the Beatles "Let It Be" package, it was learned. But, the offering of this set was later withdrawn, although its later availability is still considered a possibility.

The "Let It Be" album was distributed by United Artists.

The non-Beatle product sold to Scorpio includes titles by such artists as James Taylor, Yoko Ono, Mary Hopkin, the Modern Jazz Quartet, Badfinger, Lon & Derek Van Eaton, and Ravi Shankar, among many others.

The lengthy negotiations that led to the acquisition were delayed, in part, by the complexity of separation agreements in the Apple holdings by Beatle members. All four had to give final approval and sign the document of sale.

Beatle masters, except for Paul McCartney product, are now owned by EMI. McCartney's own MPL Communications Ltd. has title to his masters, with his Apple recordings currently licensed to EMI.

Sherman Tees New Custom Press Plant

LOS ANGELES—With the addition of four new completely automated LP presses, Al Sherman, president of Alshire International, Burbank, has started his own custom pressing plant, Alshire Custom pressing, here.

Together with the hydraulic presses already in, the automatic presses give the plant an over-all LP output daily of more than 30,000 units. The four SMT presses, made in Nashville, can be served by two employees. They have automated extrusion, biscuit and label insertion, pressing, trimming and buffing.

New Name For R R

LOS ANGELES—R R Record Distributors has changed the name of the company to California Record Distributors, Inc. The change better reflects where and what the company does and revives one of the most respected California distributor names, say owners Ray Avery and George Hocutt.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/17/76

Number of LPs reviewed this week **31** Last week **62**



JOSE FELICIANO—Angela, Private Stock 2010. Superb album strikes a perfect balance between Latin rock, strongly rhythmic numbers, beautiful pop ballads and even a reggae-tinged cut. Title song is a stunningly beautiful ballad with a symphonic sweep from the movie "Aaron Loves Angela." Album arranged, written and produced by Jose and Janna Merlyn Feliciano, with musical backup from such heavyweights as Tom Scott, Willie Bobo, Chuck Findley and David Paich.

Best cuts: "Angela," "Nirvana (Parts 1 and 2)," "Michaelangelo," "As Long As I Have You."

Dealers: Feliciano has frequent television exposure, not to mention the weekly airing of his "Chico And The Man" theme.

BACK STREET CRAWLER—2nd Street, Atco SD 36-138 (Atlantic). Second LP by progressive rock/blues group and the last studio work of late guitarist Paul Kossoff. Group has undergone personnel changes that strengthens the band's unity. Kossoff's powerful guitar picking dominates throughout yet keyboardist John "Rabbit" Bundrick's songwriting can't be overshadowed. Terry Wilson Slesser's versatile vocals work well on the fine mix of heavy rock, bluesy ballads and a disco sounding "Stop Doing What You're Doing."

Best cuts: "Selfish Lover," "Some Kind Of Happy," "On Your Life," "Leaves In The Wind."

Dealers: Expect strong FM airplay.

RICK SPRINGFIELD—Wait For Night, Chelsea, CHL 515. This first effort on Chelsea has Springfield taking on a mellow quality. His treatment of "Archangel" has him building his vocal arrangements to what appears to be a climax, but in fact, it's to make way for strong drum injections, then he charges back into vocals for a unique display of arranging. He also takes on the energy-sapping "Old Gangsters Never Die" for a generous display of versatility.

Best cuts: "Take A Hand," "Million Dollar Face," "Archangel," "Old Gangsters Never Die."

Dealers: This artist will also appeal to MOR customers.



THE EMOTIONS—Flowers, Columbia PC 34163. It's true that this album is produced by Maurice White and Charles Stepney, who produce all of Earth, Wind & Fire's studio product, and that it features most of that group's lineup as backing musicians, but the stars of this set are most definitely the Emotions. The set is split evenly between rhythmic disco numbers, mellow ballads and mid-tempo material, and on all the tunes the female trio's expressive vocals shine through. Essentially the act has a pretty, little girl pop sound that is kept from being slick, because the innocence is continually broken with more knowing, soulful outbursts. As impressive a vocal discovery, in its special way, as has come out of the soul field this year.

Best cuts: "Me For You," "We Go Through Changes," "No Plans For Tomorrow," "How Can You Stop Loving Someone," "Flowers."

Dealers: Display with E. W&F product and let the consumer know who White and Stepney are.



MERLE HAGGARD—My Love Affair With Trains, Capitol ST-11544. Songs balanced with some poignant recitation and railroad sound effects between cuts reinforce America's long-standing love affair with the train. A moody, melancholy and nostalgic concept LP has Haggard singing about—and praising—the role of the railroad in the development of the country and the saga of the human spirit. Includes Haggard's hit "Here Comes The Freedom Train"—one of the few bicentennial-flavored songs to gain any chart success. He adds one of his own train songs, "No More Trains To Ride" to a solid collection of new material by such writers as Dolly Parton, Sterling Whipple, Red Lane, and Dave Kirby. All songs were written about trains—and at least one, "Railroad Lady" by Jimmy Buffett and Jerry Jeff Walker was actually written aboard the last run of the "Pan American" from New Orleans to Nashville in 1971. Subdued instrumentation and effective production from Ken Nelson and Fuzzy Owen allow Haggard's voice to ring through bell clear.

Best cuts: "Union Station," "So Long Train Whistle," "No More Trains To Ride," "I Won't Give Up My Train," "Railroad Lady."

Dealers: Theme album by Haggard should appeal to a wide audience.

Spotlight



DAVID CROSBY/GRAHAM NASH—Whistling Down the Wire, ABC ABCD-956. An extremely strong and well balanced followup to their top 10 "Wind On The Water" LP. The duo once again shows its strength as songwriters coming up with some beautiful love ballads in the CSN&Y tradition. Crosby & Nash effectively share the singing and writing on the LP's 10 easy tempo compositions. Nash's harmonica permeates "Spotlight," a catchy tune co-written by Nash and guitarist Danny Kootch. An accomplished rhythm section complement Crosby & Nash's acoustic guitars. Each cut reflects the kind of poetic lyrics and soft melodies that has made Crosby & Nash two of pop's premier songwriting teams.

Best cuts: "Spotlight," "Mutiny," "Margarita," "Foolish Man," "Out Of The Darkness."

Dealers: Duo have proved successful and upcoming tour will help.



U.S. RADIO BAND—Don't Touch That Dial, ABC ABCD-947. Like past Hank Medress/Dave Appell efforts, this album is marked by gimmick-free, quality production and still a highly commercial approach. This five-man group's debut set is different, though, in that it is an album of mid-tempo, easy rockers aimed at the high school crowd that may not be into Tony Orlando & Dawn. Energetic pop and country-tinged tunes work best, and these comprise the bulk of the LP, which is a remarkably accurate look at where AM radio is at in the summer of '76. Eric Weissburg guests on two numbers.

Best cuts: "In No Time At All," "Let Me In Your Life," "You've Got Me Woman," "Your Irresistible Love," "Don't Want To Be Lonely Tonight."

Dealers: This is ideal for summertime listening.

STARZ—Capitol ST 11539. An impressive, self contained rock 'n' roll band. This album, in addition to offering adequate vocals, places at least as much emphasis on instrumental arrangements, often showcasing instruments over voices. The five-man group has singled out Michael Lee Smith as lead vocalist whose style is sometimes rough and at other times soft and mellow, but always driving. The lyrics of "She's Just A Fallen Angel," are particularly interesting.

Best cuts: "Detroit Girl," "Boys In Action."

Dealers: Your rock customers will like this new group.

STARBUCK—Moonlight Feels Right, Private Stock 2013. Seven-man group that has one of the most appealing pop smashes of the year in the title tune serves up a sassy pop-rock album bristling with commerciality. Though the album has a few lightweight, teenybop tracks, there are several cuts that have the sophisticated pop feel of the single. As on that tune, interesting arrangements and unique sound effects add a lot.

Best cuts: "Moonlight Feels Right," "So The Night Goes," "Lucky Man," "I Got To Know."

Dealers: Single shoots from 13 to 5 on this week's Hot 100.

LUTHER—Cotillion SD9907 (Atlantic). Intense, soulful vocals highlight this album, on both the fiercely rhythmic up-tempo numbers that predominate, and on the slower ballads. Lead singer Luther Vandross, who has done vocal arrangements for the likes of David Bowie and Bette Midler, wrote all the tunes, including one that was showcased in Broadway's "The Wiz." Brass and string arrangements by Paul Riser are well-done without being obtrusive.

Best cuts: "I'll Get Along Fine" (superb ballad duet between Luther Vandross and one of the three female singers in the quintet), "Everybody Rejoice" (from "The Wiz"), "Funky Music (Is A Part Of Me)," "Emotion Eyes."

Dealers: "It's Good For The Soul" from the album was a major soul hit.



FREDDIE HUBBARD—Echoes Of Blue, Atlantic SD 1687. This is a compilation from two previous LPs and the cuts are the hottest from these packages. With Hubbard riding high crests of popularity, Atlantic is smart to repackage the funkier of Hubbard's earlier works. Listeners to Hubbard's musical concept today will easily recognize that this material is dated in terms of where the trumpeter is today and where he is going with his wide open melodic horn attack. This is bopish jazz with a conga beat, with three of the six cuts written by Hubbard. "Backlash," a swirling Latin flavored number is contrasted by the soft trumpet-dual flute marriage. Among the sidemen working these dates are James Spaulding, Albert Dailey, Ray Barretto, Benny Maupin, Kenny Barron. This is Hubbard concerned with the organized structure of all the sounds in the band often playing a mainstream blend of charts.

Best cuts: "Backlash," "Echoes Of Blue," "A Bientot," "For B.P."

Dealers: Hubbards' Columbia LPs should generate interest in this older stuff.

Billboard's Recommended LPs

pop

TOMMY JAMES—In Touch, Fantasy F-9509. Versatile, expressive vocals highlight James' label debut, as he moves from bubblegum rockers by Gary Glitter and Chapman & Chinn to light pop melodies, fairly straightforward rock, and even an early Elvis sound-alike. Backup from the Tower of Power horns section is a plus. This is James' first LP in a couple of years and he's doing personals to support it. **Best cuts:** "Tighter, Tighter" (a somewhat slower version of the song James wrote and produced for Alive & Kicking in 1970 and the new single) "Comin' Down."

MOTT—Shouting & Pointing, Columbia PC 34236. As the title implies, another frenetic set of heavy rock from English quintet. Overall Watts and Nigel Benjamin provide the piercing vocals which penetrates the thunderous bass, Ray Major's guitar and Morgan Fisher's keyboards producing the kind of intense rock characteristic of their recent works. Good production by Mott with Eddie Kramer. **Best cuts:** "Shouting And Pointing," "Career (No Such Thing As Rock 'N' Roll)," "Hold On, You're Crazy."

DWIGHT TWILLEY BAND—Sincerely, Shelter, SRL 52001 (ABC). The harmony exhibited by Twilley and Phil Seymour is the most outstanding quality of this album. Leon Russell joins the team playing piano/bass on "Feeling In The Dark." The concept of the album is not new, but the voices are clear and distinctive. The album, containing both uptempo and ballads was written entirely by Twilley and contains his hit of last year "I'm On Fire." **Best cuts:** "I'm On Fire," "Feeling In The Dark," "Release Me," "England," "Just Like The Sun."

TROOPER—Two For The Show, MCA-2214. Co-produced by Randy Bachman of BTO, this five-man Canadian group comes up with a set of rockers, ranging from infectious, festive boogie rock to hard rock to even a glitter tune. Also, two or three highly credible ballads and mid-tempo pop tunes are thrown in for pacing, including the poignant title tune about aging and rusty circus performers. **Best cuts:** "Two For The Show," "Sanat Maria," "Ready."

PETER TOSH—Legalize It, Columbia PC 34253. First solo effort by former Wailer Tosh who was most prominent on Bob Marley's first two albums. Tosh delivers the kind of eight Jamaican reggae that popularized Marley but with some funkier lyrics. The album's title, cover and inside jacket lucidly conveys the LP's theme and should make it the most appealing reggae package on the racks. Former Wailers, including guitarist Al Anderson perform with Tosh. **Best cut:** "Legalize It," "Burial," "Brand New Second Hand," "Ketchy Shuby."

MARK ALMOND—To The Heart, ABC ABCD 945. Soft easy vocals by Jon Mark, Johnny Almond and Carmel, with an impressive jazz flavor dominate this album. The group seems to favor the jazz piano on most cuts, and guest drummer Billy Cobham gives his fans a bit of mellow spice on this one. The album is evenly distributed with ballads and uptempo tunes, but not for dancing, just listening. **Best cuts:** "One More For The Road," "Return To The City," "Tradewinds."

THE RITCHIE FAMILY—Arabian Nights, Marlin 2201 (TK). This female trio will appeal to the disco set, but should not be mistaken for funky disco. Strings are injected throughout the album playing soft identifiable classical themes, disco style. The ladies voices, although not well defined, blend well as a unit. Tambourines are also used with imagination on this LP and Norman Harris and Bobby Eli add a touch of spice with guitars. **Best cuts:** "The Best Disco In Town," "Romantic Love."

ALEX NORTH—Music From The Television Production Rich Man, Poor Man, MCA 2095. An absolutely gorgeous album from the 12-hour ABC series that drew top Nielsen ratings, rave reviews and a number of Emmy Awards, including one for North's music composition. Beautifully orchestrated album is extraordinarily soothing, and that is its primary value, though there are also sweeping, epic movements and dramatic passages. North's program notes set up each selection well.

JACK HYLTON'S ORCHESTRA—Songs By DeSylva, Brown And Henderson, Monmouth Evergreen MES 7076. A remarkable compilation of near-ancient EMI masters cut in the '20s and 1930 by England's second best dance band. Fred Christie's remastering is masterful; ticks and scratches from original 78 r.p.m. masters are magically absent. There are 18 tunes in all, most of them from smash shows like "Good News," "Hold Everything," "Follow Thru," "Sunny Side Up" and "Flying High." **Best cuts:** "Button Up Your Overcoat," "If I Had A Talking Picture" and "Thank Your Father."

THE BINGO LONG TRAVELING ALL-STARS & MOTOR KINGS—MCA MCA 2094 (Motown) As period music for a film, it is quite adequate, however, an audience for this dixieland/jazz soundtrack may be limited. Much of the LP is instrumental but Thelma Houston does a creditable job with vocals. **Best cut:** "Razzle Dazzle."

BOBBY SHORT—My Personal Property, Atlantic SD 1689. Another in the long series of recitals by Short, this time showcasing songs by Cy Coleman. Short sings and plays piano with his customary sophistication in a 1963 New York session produced by Phil Moore. **Best cuts:** "On The Other Side Of The Tracks," "Here's Hoping."

country

VERNA LEE—Constantly Amazed, Homa SV-1011. Lee's debut album for Homa is a very pleasant variety of infectious and up country and rock and should definitely have crossover appeal. Her delivery is lively as is her choice of material and seems at home with both styles. **Best cuts:** "Rockin' Robin," "Top Of The World," "Walkin' After Midnight," "Keep On Singing," "Someday Soon," "Soft & Gentle."

BILL LENDRUM—The Hapahaule Cowboy, Homa SV-1013. Can a Honolulu-bred "cowboy" with a background in jazz sax who switched to guitar to play in an Hawaiian rock group for two years sing and play good country music? The answer is an emphatic yes in Lendrum's first venture into the country field. With able production from Mickey Sherman and arranging from David Powell, Lendrum explores familiar country themes and demonstrates a versatility as both a performer and writer. At times he even marries country and Hawaiian genres as in "Tines Bubbles." **Best cuts:** "Rhinstone Cowboy," "Cajun Queen," "A Pickers Wife," "No More Looking Back."

jazz

ASMUSSEN-GRAPPELLI-NANCE—Duke Ellington's Jazz Violin Session, Atlantic 1688. Taped in 1963 in Paris, Ellington produced these 11 tracks but never lived to see them packaged. His concept was to feature three of the world's most renowned jazz fiddlers on tasty Ellington-Strayhorn classics with a small backup combo. Twelve years later it comes off as a noble but only partially successful experiment as the three soloists, difficult to separate, serve up cocktail time tidbits. Yet there are moments of moody, beautiful music. **Best cuts:** The late Ray Nance's scrapings on "Day Dream."

YUSEF LATEEF—The Doctor Is In ... And Out, Atlantic SD 1685. Reedman consistently produces entertaining music but avoids cracking through in major proportions. This LP, with its Middle Eastern flavor to several of the cuts on side one and its marked change of sound and contrast on side two where the tempos are funkier and the times shorter, shows off Lateef's writing and playing skills in made to order situations. Side two is aimed at commercial play, with a host of players all wailing mightily. **Best cuts:** "Mississippi Mud," "Mushmouth."

RAHSAAN ROLAND KIRK—Other Folks' Music, Atlantic SD 1686. Kirk never fails to turn in an eventful performance on disks. This set cut sometime before his illness and subsequent switch to Warner Bros., showcases the multi-instrumentalist in a variety of moods and with a number of associates. No spectacular surprises; only involved, eclectic music with enough of a simple emotional hook to retain listeners. **Best cuts:** "That's All," "Water For Robeson And Williams," "Donna Lee."

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.

Dose yourself.

NEW BIRTH



LOVE POTION BS 2953

Featuring "The Long and Winding Road"

On Warner Bros. Records





FRANKIE VALLI—We're All Alone (3:59); producer: Bob Gaudio; writer: Boz Scaggs; publisher: Taz Scaggs, BMI. Private Stock 45,098. He handles the tune masterfully as he changes tempos throughout the song with easy grace. This is a well-produced ballad with a large orchestral tight string section. The song builds to a strong dramatic instrumental and vocal climax.

recommended

POCO—Rose Of Cimarron (3:14); producers: Poco and Mark Harman; writer: R. Young; publisher: Fools Gold, ASCAP. ABC 12204.

DION—Hey Love Me (3:15); producers: Steve Barri & Michael Omartian; writer: Mark Radice; publisher: Famous, ASCAP. Warner Bros. 8234.

BARRY MANN—The Princess And The Punk (3:58); producers: Dennis Lambert & Brian Potter; writers: Barry Mann Cynthia Weil; publishers: Screen Gems-Columbia/Summerhill, BMI. Arista 0194.

KENNY NOLAN—I Like Dreamin' (3:29); producers: Kenny Nolan & Charles Callelo; writer: Kenny Nolan; publishers: Sound of Nolan/Chelsea, BMI. 20th Century 2287-AS-RE.

PAUL DAVIS—Superstar (3:00); producer: Paul Davis; writer: Paul Davis; publisher: Web IV, BMI. Bang 726.

LENNY LE BLANC—Ain't It Funny (3:05); producer: Pete Carr; writers: Pete Carr & Lenny Le Blanc; publisher: Carrhorn. BMI. Big Tree 16073.



UNDISPUTED TRUTH—You + Me = Love (3:30); producer: Norman Whitfield; writer: Norman Whitfield; publishers: Stone Diamond, BMI/Whitfield Records (Warner Bros.) 8231. A drum intro leads into strong gutsy vocals. The heavy drum bottom throughout the tune adds to its strength and buildup, then eases off to a mellow instrumental section moving quickly back into impressive big sound vocal arrangements. Solo effort is good, as is the group as a unit.

BOBBY BLAND & B.B. KING—Let The Good Times Roll (3:33); producer: Esmond Edwards; writers: S. Theard/F. Moore; publisher: Warock, ASCAP. ABC 31006. A live performance gives this one a feel of a good time as they swing together and separately taking on solos both vocally and on guitars. The duo maintains a blues feel through their guitars, but vocals tend to be rock 'n' roll. The orchestra gives the tune a big backup sound.

recommended

BILL COSBY—I Luv Myself Better Than I Luv Myself (4:25); producer: Stu Gardner; writers: S. Gardner & B. Cosby; publisher: Turtle Head, BMI. Capitol 4299.

GENTLE PERSUASION—Falling In Love Again (3:35); producers: Bobby Martin & Jerry Ross; writers: H. Vanda & G. Young; publisher: Edward B. Marks, BMI. Capitol 4296.

ROY AYERS UBIQUITY—The Golden Rod (3:03); producers: Roy Ayers and Maurice Green; writer: Roy Ayers; publisher: Roy Ayers Ubiquity, ASCAP. Polydor 14337.

JAKKI—Sun . . . Sun . . . Sun . . . Pt. 1 (3:29); producer: Johnnymelfi; writer: Johnnymelfi; publisher: Southern, ASCAP. Pyramid 8004.

BROTHERHOOD Featuring SALOME BEY—The Real Thing (3:12); producer: Harry Moffitt; writer: Harry Moffitt; publishers: Buddah/Moffitt, ASCAP. Buddah 532.

NANETTE WORKMAN—The Queen (3:29); producers: Nick Blagona, Angelo Finaldi, Nanette Workman & Yves Martin; writers: A. Finaldi & N. Workman; publisher: Pacha, ASCAP. Big Tree 16065.

MELBA MOORE—Lean On Me (3:16); producer: Van McCoy; writer: Van McCoy; publishers: Var McCoy/Warner-Tamberlane, BMI. Buddah 535.

RAMSEY LEWIS—Brazilica (3:57); producers: Maurice White & Charles Stepney; writers: M. White-N. Yarbrough; publisher: Saggfire, BMI. Columbia 3-10382.

THE MOB—Don't Let It Get You Down (3:00); producer: Bones Howe; writers: Lee Garrett-Robert Taylor; publisher: UFO, BMI. Private Stock 45,084.



JOE STAMPLEY—The Night Time And My Baby (2:16); producer: Norro Wilson; writers: Norro Wilson-Joe Stampley-Carmol Taylor; publishers: Al Gallico/Algee, BMI. ABC/Dot D0A-17642. Stampley is presently hot on ABC/Dot, coming off a No. 1, and this lively followup with an unusual chorus gives his former label another strong contender for the top 30.

WILLIE NELSON—If You've Got The Money I've Got The Time (2:05); producer: Willie Nelson; writers: L. Frizzell/J. Beck; publisher: Peer, BMI. Columbia 3-10383. Nelson takes the Lefty Frizzell classic and paints it with his unique style. A little too fast-paced to gain the power of delivery that Nelson gave "Blue Eyes Crying In The Rain," but, with Willie's momentum, it should go far.

DOLLY PARTON—All I Can Do (2:23); producers: Porter Wagoner-Dolly Parton; writer: Dolly Parton; publisher: Owe-par, BMI. RCA JH-10730. Uptempo offering from Parton makes for some frothy programming. Catchy tune with an infectious beat and chorus. The simple, oft-repeated lyrics ("It's all I can do to keep from falling in love with you") lend themselves to the lighthearted ditty.

JERRY LEE LEWIS—Let's Put It Back Together Again (3:16); producer: Jerry Kennedy; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP. Mercury 73822. Change of tempo for Lewis who abandons his jive piano for a slow ballad. Sweetened by strings, strengthened by some smooth voices. Lewis sings a subdued and refreshing number. The flip, "Jerry Lee's Rock & Roll Revival Show" (same credits), offers the more traditional Lewis countryrock style though he sounds much more mellow than usual.

MIKE LUNSFORD—Honey Hungry (3:15); producer: Tommy Hill; writers: James Coleman-Moe Lytle; publisher: Power Play, BMI. Starday (Gusto) SD-143. Lunsford has his best release yet in this beautifully produced, tightly written, powerfully sung song. Actually, the strongest country record reviewed this week, though Lunsford doesn't have the name value of Parton, Stampley, Nelson and Lewis. Crisp production and on the mark vocal job.

recommended

WYNN STEWART—After The Storm (2:37); producer: Eddie Kilroy; writer: Dale No; publisher: Proud Bird, BMI. Playboy P-6080-A.

BOB LUMAN—How Do You Start Over (3:09); producer: Billy Sherrill; writers: R. Orbison-B. Dees; publisher: Acuff-Rose, BMI. Epic 8-50247.

CONNIE CATO—Here Comes That Rainy Day Feeling Again (2:25); producer: Don Davis; writers: Macaulay-Cook-Greenaway; publisher: Cookaway, ASCAP. Capitol P-4303.

DAVE LOGGINS—Movin' To The Country (3:10); producer: Dave Loggins; writer: Dave Loggins; publishers: Leeds/Antique, ASCAP. Epic 8-50246.

LARRY KINGSTON—Another Perfect Night (2:52); producer: Allen Reynolds; writer: Larry Kingston; publisher: Miss Molly's, BMI. Warner Bros. WBS-8230.

R.W. BLACKWOOD AND THE BLACKWOOD SINGERS—Sunday Afternoon Boatride In The Park On The Lake (2:28); producer: Gary S. Paxton; writers: R. Hellard-T. Brown; publishers: Gary S. Paxton/Acoustic, BMI. Capitol P-4302.



ETTA CAMERON—To Die Of Love (3:06); producer: Milo Decoster; writer: C. Aznavour/H. Liebling; publisher: Chapel, ASCAP. Annuit Coepris 202. Vocalist has a deep controlled voice that gives this uptempo tune a different twist. The full orchestral string section offers easy listening with a big sound.

STRATAVARIOUS Featuring LADY—I Got Your Love—Part 1 (3:53); producer: Johnny Ustry; writer: John L. Ustry, Jr.; publishers: Adam R. Levy & Father, BMI. Roulette 7191. **I Got Your Love—Part II (4:13)**; producer: same; writer: same; publishers: same. Strings and soft piano dominate the intro. The powerful vocals mix well with the heavy strings throughout this jumping tune. Mini scattering sections are also a plus.

JEWEL BASS—Sugar Britches (3:19); producer: Over-down; writer: Sonny Adams; publisher: Sonnibuck (BMI). Malaco 1034. **Sugar Britches Instrumental (3:29)**; producer: same; writer: same; publisher: same. A powerful gutsy voice that moves well on this impressive well produced single. She holds tempo changes adequately and background singers are excellent but do not dominate at any point.

TARNEY & SPENCER—I'm Your Man Rock 'N' Roll (3:00); producer: McKay, Tarney & Spencer; writer: Tarney-Spencer; publisher: ATV Music, BMI. Private Stock 45,088. A 50s rock 'n' roll intro that moves into light vocals while maintaining the rock feel. Guitars are out front throughout tune.

DENNIS FITZGERALD & CO.—(Don't Let Them) Stop The Music, Part I (3:15); producer: Denny Randell; writers: Denny Randell-Letty Jo Randell; publishers: Atlantic/Desiderata, BMI. Polydor 14336. An energetic light tune fit for summer. Lead singer handles constant changes well. The song moves at all times through jumping arrangements.

DARREN WITH FLAVOR—I Got Magic (In My Fingers, In My Thumbs) (3:08); producer: Meco Monardo, Tony Bongiovi & Jay Ellis; writer: Lester Hodelin; publisher: Elbomo, Roulette 7189. A bouncy tune with lead singer appearing to be a combination of Al Green and Otis Redding. Females offer a full sound, and guitars seem to dominate.

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.

Close-Up

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

The group that scored a number of major pop/easy listening singles in 1967 on Warner Bros. returns here on its own label with a highly imaginative, goodtime pop album.

The quartet comes across like musical chameleons, covering songs of almost every conceivable style and from many different eras. Most impressively, despite the ambitiousness of such a project, one seldom gets the impression that the group is over-reaching.

It's true that side one does open with a short clip of movie dialog that is a bit gimmicky, but the first song, a rustic pop ode called "Cowboy," eliminates any doubts. The song has the appealing tightness and tempo changes of America's "Sister Golden Hair," and also sets the tone for the album, with the group's cool, even vocals riding atop inventive, often dynamic instrumentation.

The up-tempo, dixieland-flavored "Down At Papa Joe's," a top 10 hit for the Dixiebelles in 1963, shows another side of the group's interpretive skills, as does a rather straightforward pop-rock version of Paul McCartney's 1971 LP cut, "Every Night."

"Society Strut," though a new tune, is a whirlwind '20s-sounding

poke at the phoniness at parties. The side concludes with a supercharged version of "Lullaby Of Broadway," the 1935 Oscar-winning classic.

The opening number on side two brings the listener up several decades, as it has a classy, mellow, Brazilian-flavored arrangement reminiscent of Sergio Mendes' best work. The song is "Speak Low," from a 1940s Ava Gardner movie.

Also included is a version of "Beechwood 4-5789," the Marvellettes' hit from 1962, which has much of the same "waiting here so patiently" teen appeal of the group's "Please Mr. Postman," recently covered pop with great success by the Carpenters.

Other standards are appealing, if not remarkable, in their updated versions. A speeded-up pop treatment of "As Time Goes By" is a bit off-setting at first, but ultimately proves quite entertaining. "My Melancholy Baby" features some interesting and highly contemporary instrumental work. "Back In The Saddle Again," the Gene Autry theme song, has an inviting pop-western arrangement.

Occasionally the group's decided taste for the offbeat does prove a bit much. A strong calypso number called "Banana King Louie" is marred by some CB overdubbing, an apparent attempt at topicality.

And "That's The Way It Was," spoken word effort that uses the back-drop melody of an 1893 symphony movement, is a hopelessly folksy Americana spiel right out of Disneyland.

On the whole, though, producer Tom Pascal, arranger Ray Keller and the group are to be commended for their imaginative reach, and particularly because they connect far more often than they miss.

PAUL GREIN

Label Execs Cover U.K.

LONDON—To mark the return of Elektra/Asylum to Great Britain distribution by WEA/UK after three years with EMI, Joe Smith, E/A chairman, brought four of the label's top executives here to renew acquaintance with local executives and sales force personnel.

Nesuhi Ertegun, president of WEA International and managing director of the U.K. company, was MC of the ceremonies which included an hour-long E/A history and product presentation plus a disco party.

Accompanying Smith from Los Angeles were Mel Posner, E/A president; international vice president Jerry Sharell; executive vice president Steve Wax and international manager Robin Loggie.

Following the meeting, Posner, Loggie and Sharell went on to visit WEA offices in Paris, Amsterdam and Hamburg, concluding with a presentation to Scandinavian licensees at Metronome in Stockholm.

Ian Gurney will be label manager for E/A in the U.K.

Collegiates Cool It At Music Fests

PHILADELPHIA—While the most ambitious summer festival linked to the college campus is staged by Temple Univ. at its Ambler Campus here, other colleges throughout the area have also become festival conscious.

It's a variety that runs the gamut from comedy to jazz for the 1976 Summer Celebration Concert Series at the Univ. of Delaware in nearby Dover, Del.

The seven-concert series kicked off June 25 with the Eloo Pomare Dance Company; following with Lily Tomlin, Monday (12); the unusual chamber group, Tashi, headed

by pianist Peter Serkin, Tuesday (13); The Earl Scruggs Revue for country music, July 19; Sonny Terry and Brownie McGee joined by Mary Lou Williams for an evening of blues and jazz, July 30; concert guitarist Carlos Montoya, Aug. 5; and Benny Goodman and his sextet winding up the series Aug. 11.

Gloucester County College at Sewell, N.J., staged a "Fabulous Fourth Folk Festival" July 4. With a free admission policy, the concert running from 1 to 11 p.m., brought on Doris Abrahams, Patrick Chamberlain, Bottle Hill, Archie Fisher, Lewis London, Jack McGann and

the Swing Band, Johnny Shines, Lex Romaine and All McKenney as emcee.

Goucher College in Maryland staged a three-day (June 29-30, July 1) Arts event on the Chesapeake Summer Festival with daytime classical music sessions and evening concerts by the Baltimore Symphony Orchestra, the Fine Arts Quartet and Morris Carnovsky for "An Evening with Shakespeare."

Brookdale Community College near Red Bank, N.J., launched its concert season with Melba Moore June 17 at the Monmouth Arts Center in Red Bank.

In the beginning, they were called, Smoke. Then we discovered there's more than one kind of Smoke. We did some research and found that when a fire burns bright, the Smoke is...Black! When the fire goes out, the Smoke is white. Since our Smoke is burning like a wildfire, we thought we'd add a little something to the name. Now we call them...

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WE'RE ALL ALONE—Frankie Valli (Private Stock 45098) SEE TOP SINGLE PICKS REVIEWS, page 58

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

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 Belts; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymound Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing songs and their publishers/licenses in alphabetical order.

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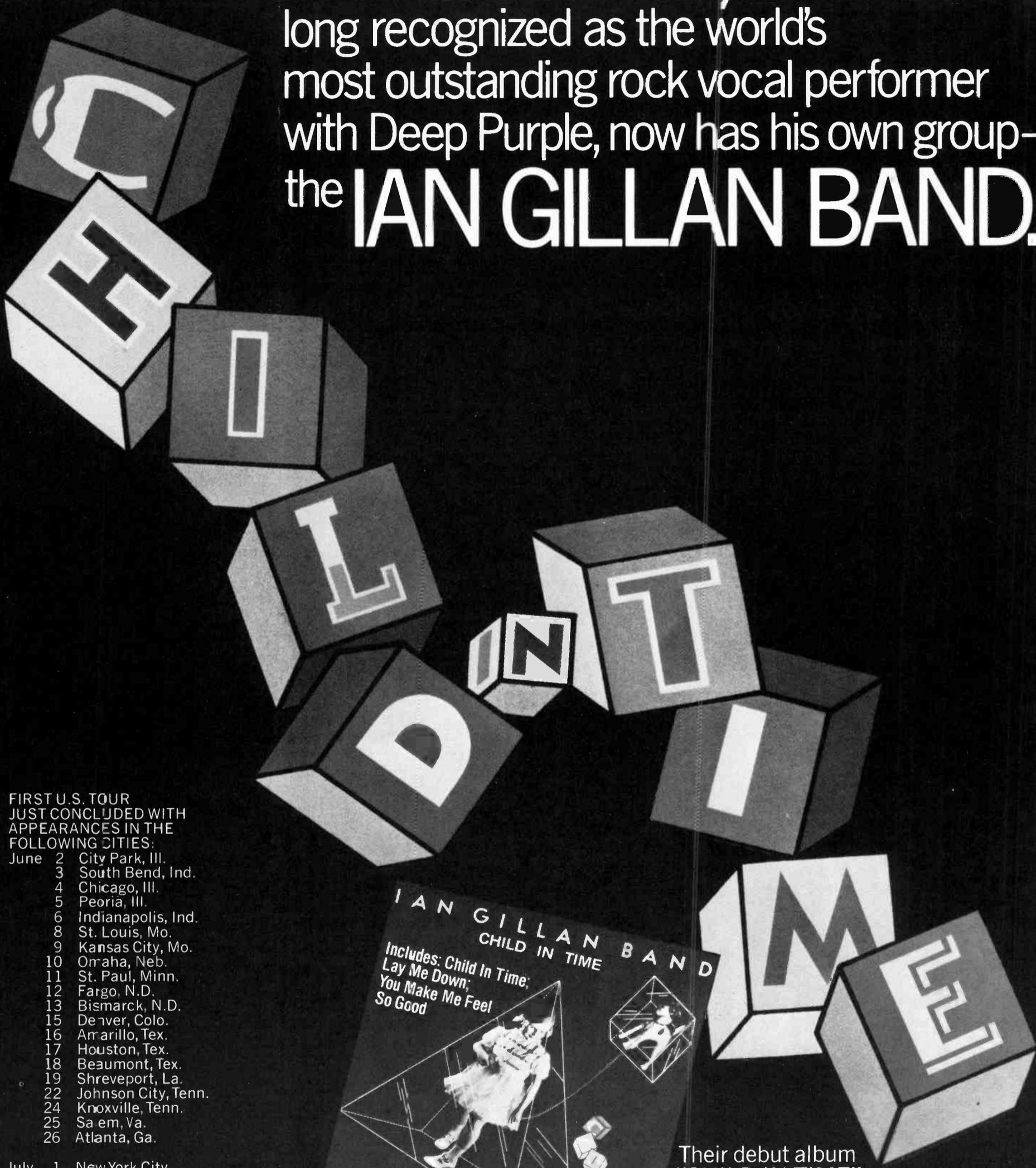
ON
MOTOWN RECORDS
&
TAPES



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IAN GILLAN,

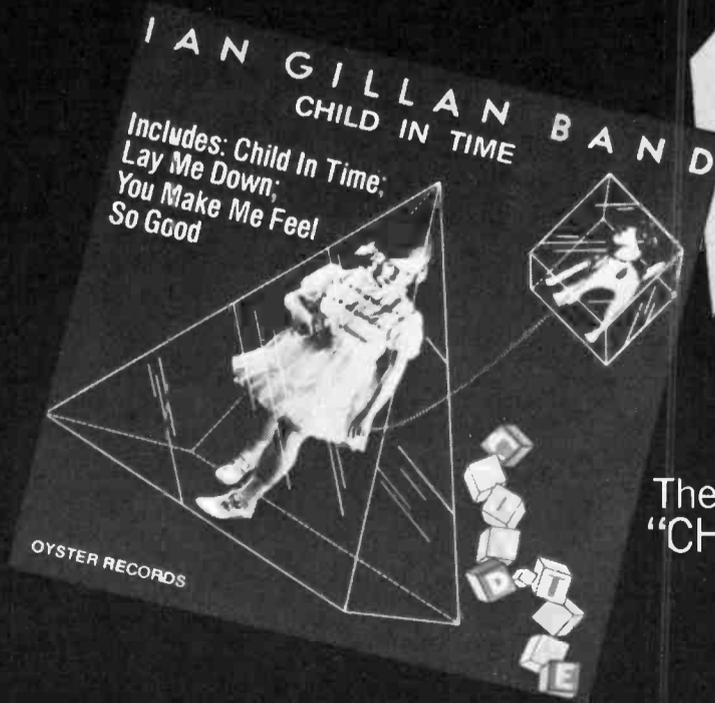
long recognized as the world's most outstanding rock vocal performer with Deep Purple, now has his own group—the **IAN GILLAN BAND.**



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- June 2 City Park, Ill.
- 3 South Bend, Ind.
- 4 Chicago, Ill.
- 5 Peoria, Ill.
- 6 Indianapolis, Ind.
- 8 St. Louis, Mo.
- 9 Kansas City, Mo.
- 10 Omaha, Neb.
- 11 St. Paul, Minn.
- 12 Fargo, N.D.
- 13 Bismarck, N.D.
- 15 Denver, Colo.
- 16 Amarillo, Tex.
- 17 Houston, Tex.
- 18 Beaumont, Tex.
- 19 Shreveport, La.
- 22 Johnson City, Tenn.
- 24 Knoxville, Tenn.
- 25 Salem, Va.
- 26 Atlanta, Ga.

- July 1 New York City
- 2 Lexington, Ky.



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8T-1-1602
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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					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL															
106	87	11	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	6.98		7.98		7.98			137	117	5	STYLISTICS Fabulous H&L HL 69013	6.98		7.98		7.98			169	139	14	NILS LOFGREN Cry Tough A&M SP 4573	6.98		7.98		7.98				
107	101	47	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98			138	128	8	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95			170	168	23	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97				
108	67	10	STEPHEN STILLS Illegal Stills Columbia PC 34148	6.98		7.98		7.98			★	160	4	CANDI STATON Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97			★	181	2	HARRY NILSSON That's The Way It Is RCA APL1-1119	6.98		7.95		7.95				
109	107	23	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98			140	140	36	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97			★	182	2	BARRY MANILOW II Arista AL 4016	6.98	7.98	7.98	7.98	7.98				
110	113	2	ANDY PRATT Resolution Nemperor NE 438 (Atlantic)	6.98		7.97		7.97			★	151	7	THE RAMONES Sire SASD 7520 (ABC)	6.98							173	173	6	BLACK OAK ARKANSAS Balls Of Fire MCA 2199	6.98		7.98		7.98				
111	111	34	THE SALSOU ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98			142	142	18	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98			174	124	10	JOHN SEBASTIAN Welcome Back Reprise MS 2249 (Warner Bros.)	6.98		7.97		7.97				
112	93	37	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98			143	138	8	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95			★	175	177	2	BOZ SCAGGS Atlantic SD 8239	6.98		7.97		7.97			
★	123	3	BOB JAMES THREE CTI 6063	6.98		7.98		7.98			144	145	4	KINKS' GREATEST-CELLULOID HEROES RCA APL1-1743	6.98		7.95		7.95			★	186	7	ATLANTA RHYTHM SECTION Red Tape Polydor PD-1-6060	6.98		7.98		7.98				
114	99	26	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97			145	147	56	BEE GEES Main Course RSO SD 4807 (Atlantic)	6.98		7.97		7.97			★	188	2	SOUTHSIDE JOHNNY & THE ASBURY JUKES I Don't Want To Go Home Epic PE 34180 (Columbia)	6.98		7.98		7.98				
115	94	41	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97			146	114	18	GENESIS A Trick Of The Tail Atco SD 36-129	6.98		7.97		7.97			178	178	3	AMERICA IS 200 YEARS OLD... AND THERE'S STILL HOPE! Bob Hope Capitol ST 11538	6.98		7.98		7.98				
116	116	6	STANLEY TURRENTINE Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95			147	133	35	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98			179	179	3	CURTIS MAYFIELD Give, Get, Take And Have Curfem CU 5007 (Warner Bros.)	6.98		7.97		7.97				
★	127	2	MFSB Summertime Philadelphia International PZ34238 (Columbia/Epic)	6.98		7.98		7.98			★	158	34	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98			180	183	53	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95				
★	130	7	SONS OF CHAMPLIN A Circle Filled With Love Ariola America ST 50007 (Capitol)	6.98		7.98		7.98			149	155	6	NEW RIDERS OF THE PURPLE SAGE New Riders MCA 2196	6.98		7.98		7.98			181	148	11	JOHN DAVID SOUTHER Black Rose Asylum 7E-1059	6.98		7.97		7.97				
119	98	35	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98			150	154	11	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97			182	126	13	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95				
120	100	7	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98		7.98			★	163	4	KEITH CARRADINE I'm Easy Asylum 7E-1066	6.98		7.97		7.97			183	184	2	KEITH JARRETT Arbour Zena ECM 1070 (Polydor)	6.98		7.98		7.98				
★	131	7	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95			152	152	5	CHRIS HILLMAN Slippin' Away Asylum 7E-1062	6.98		7.97		7.97			184	180	56	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97				
122	125	33	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98			153	132	10	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW" Warner Bros. BS 2941	6.98		7.97		7.97			185	185	2	AL WILSON I've Got A Feeling Playboy PB 410	6.98		7.98		7.98				
123	115	26	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98			154	144	8	MAXINE NIGHTINGALE Right Back Where We Started From United Artists UA 1A526-G	6.98		7.98		7.98			★	NEW ENTRY	186	176	34	O'JAYS Family Reunion Phila. Int. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98		
124	121	33	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98			★	165	3	CHARLIE RICH Greatest Hits Epic PE 34240 (Columbia)	6.98		7.98		7.98			★	NEW ENTRY	187	187	1	TOOTS & THE MAYTALS Reggae Got Soul Island ILPS 9374	6.98		7.98		7.98		
★	NEW ENTRY		THE JACKSON 5 ANTHOLOGY Motown M7-868 R3	7.98		8.98		8.98			156	137	9	J. GEILS BAND Blow Your Face Off Atlantic SD 2-507	7.98		8.97		8.97			★	NEW ENTRY	188	188	1	JOHNNY CASH & THE TENNESSEE THREE One Piece At A Time Columbia KC 34193	6.98		7.98		7.98		
126	118	9	CAMEL Moonmadness Janus JXS 7024	6.94		7.95		7.95			157	129	9	RAMSEY LEWIS Salongo Columbia PC 34173	6.98		7.98		7.98			★	NEW ENTRY	189	189	1	KEITH JARRETT Mysteries ABC/Impulse ASD 9318	6.98		7.95		7.95		
127	112	137	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			158	141	9	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97			190	190	2	PRATT & McCLAIN FEATURING "Happy Days" Reprise MS 2250 (Warner Bros.)	6.98		7.97		7.97				
★	NEW ENTRY		B.B. KING & BOBBY BLAND Together Again... Live ABC/Impulse ASD 9317	6.98		7.95		7.95			159	162	5	ANGEL Heliuva Band Casablanca NBLP 7028	6.98		7.98		7.98			191	193	87	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				
129	119	24	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95			160	156	83	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98			192	146	10	JOE COCKER Stingray A&M SP 4574	6.98		7.98		7.98				
★	143	2	EARL KLUGH Blue Note BN-1A596-G (United Artists)	6.98		7.95		7.95			★	171	4	SYNERGY Sequencer Passport PPSO 98014 (ABC)	6.98		7.95		7.95			193	151	14	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98				
131	136	6	MCCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95			★	172	3	MUSCLE SHOALS HORNS Born To Get Down Bang BLP 403 (Web IV)	6.98							194	195	41	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98				
132	122	7	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98			163	164	6	MORRIS ALBERT RCA APL1-1496	6.98		7.95		7.95			195	159	5	R.E.O. Epic PE 34143 (Columbia)	6.98		7.98		7.98				
133	135	24	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95			★	175	4	D.C. LARUE Ca-The-Drals Pyramid PY 9003 (Routeite)	6.98							196	196	23	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98				
134	134	58	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98			165	166	18	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98			197	157	7	AMAZING RHYTHM ACES Too Stuffed To Jump ABC ABCD 940	6.98		7.95		7.95				
135	95	10	BEST OF ROD STEWART Mercury SRM-2-7507	7.98		8.95		8.95			166	153	10	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95			198	192	30	JOHN KLEMMER Touch ABC ABCO 922	6.98		7.95		7.95				
136	106	15	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	6.98		7.95		7.95			167	167	17	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97			199	189	276	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98				
											168	149	12	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98			200	191	39	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98				

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith..... 6, 80, 81, 160	Johnny Cash..... 188	J. Geils Band..... 156	Gordon Lightfoot..... 39	Queen..... 43	Starland Vocal Band..... 32
Morris Albert..... 163	Cheech & Chong..... 35	Genesis..... 146	Ramsey Lewis..... 157	Lou Rawls..... 68	Steely Dan..... 15
Amazing Rhythm Aces..... 197	Eric Carmen..... 104	Grateful Dead..... 71	Nils Lofgren..... 169	Rod Stewart..... 84, 135	Rod Stewart..... 84, 135
America..... 64, 78	Keith Carradine..... 151	Graham Central Station..... 72	Barry Manilow..... 112, 172	Helen Reddy..... 122	Steven Stills..... 108
Angel..... 159	Harry Chapin..... 102	Henry Gross..... 109	Manhattans..... 22	Renaissance..... 62	Stylistics..... 137
Atlanta Rhythm Section..... 176	Chicago..... 4, 148	Daryl Hall & John Oates..... 31, 158	Johnny Mathis..... 87	R.E.O..... 195	Donna Summer..... 91
AWB..... 82	Joe Cocker..... 192	John Handy..... 121	Bob Marley..... 17	Charlie Rich..... 155	Supremes..... 85
Bad Co..... 170	Natalie Cole..... 13, 107	Heart..... 54	Marshall Tucker Band..... 42	Vicki Sue Robinson..... 60	Sylvers..... 196
B.B. King/Bobby Bland..... 128	John Denver..... 127	Chris Hillman..... 152	Curtis Mayfield..... 179	Rolling Stones..... 19	Synergy..... 161
Beatles..... 2, 53, 56, 70	Commodores..... 77	Bob Hope..... 178	Van McCoy..... 150	Diana Ross..... 18	Tavarez..... 48
Beach Boys..... 76, 94	Alice Cooper..... 86	Isley Brothers..... 12	Harold Melvin..... 65	David Ruffin.....	

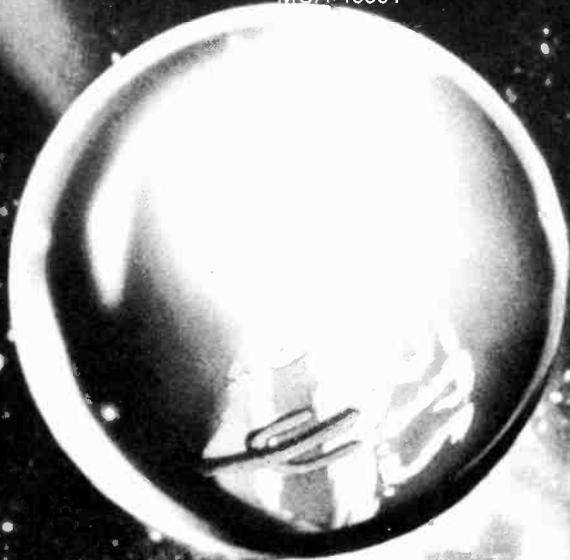
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MCA-40591



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MCA RECORDS

FINANCING SOURCE

L.A. Bank Lends \$ To Record Acts

By JEAN WILLIAMS

LOS ANGELES—New record acts signed to labels may find themselves with a new source of revenue, according to Michael Seemann, vice president/director of the entertainment industries division of 11-year-old American City Bank here.

Money will be loaned to new acts provided they are signed to a record label or are affiliated with BMI. "We are going into lending new acts money against their recording contracts and BMI. This is as good a collateral as anything else," he says.

The bank is going with BMI because it allows acts to borrow against contracts; ASCAP does not.

Seemann points out that he is interested in hearing product by the acts. Although loans will not be granted on this evaluation alone, he feels that he will get a feel of the acts' earning potential.

The bank will move its newly formed entertainment division outside its Beverly Hills facility in September. The new offices in the same area will be completely furnished with a screening room and equipment to listen to product on recording acts.

He asserts that in some cases an act in his opinion may have a tremendous record but no financial statement. His bank will not lend the act money, but if he believes in the product, he will send the act to someone who will provide financing.

"If we can't do it, it does not mean that it cannot be done. It may just mean that it's not bankable. But we know other people who will put up the money to help," Seemann declares.

The bank, which has five branches in the Los Angeles area, will launch a fall word-of-mouth campaign by hosting parties to "congratulate" people in the entertainment field who use the bank. At the same time, the bank will ask this entertainment group, as satisfied customers, to recommend other clients.

For this new division, Seemann is employing new personnel. He has hired two persons including his as-

sistant Diane Dickey. Dickey has no banking experience; her only affiliation has been with the entertainment world. Formerly with the William Morris Agency, she is producing a play, "The Cocktail Party."

"Everyone who I hire will have entertainment experience. We can always hire what I call mechanics who can do the paper work. I need people who can identify with artists and who understand the entertainment business. I also encourage my people to keep their outside entertainment involvements," he says.

The bank, which specializes in real estate and entertainment, has financed three motion pictures and will by the end of the year finance five films.

"I consider myself an executive producer because I represent money and end up putting things together. I put people together with record companies, business managers and attorneys and I do the same with the motion picture business. People bring me scripts and I help to put their package together. We feel this is a different approach for a bank," he notes.

The bank's clients include the Beach Boys, the Blackbyrds, Quincy Jones, Jeff and Helen (Reddy) Wald and others.

Other banks on the West Coast that are doing big business with the entertainment world are Wells Fargo and the First Los Angeles Bank, both in Los Angeles.

Lieberman Buys 2 Musical Isles

MINNEAPOLIS—The Musical Isle of America Inc. one-stop and rack outlets in St. Louis and Kansas City, have been acquired by Lieberman Enterprises here for an undisclosed sum (Billboard, June 21). Lieberman took over the Chicago Musical Isle rack operation in 1975.

In St. Louis and Kansas City Musical Isle racks the Venture stores, the discount division of the May Co., and in Kansas City, the Burnstein-Applby chain of electronics outlets in covered mall shopping centers.

Domestic Latin Labels

• Continued from page 52

Ramirez reports that CBS and ABC depend on the Latin market in this country for 40 to 60% of their total Latin sales. Similarly, Velasco says that Musart does 50% of its total sales in California and Arizona alone.

The problem for the Latin artist here, however, is posed by the stiff competition from the Latin countries which in itself spawns a further complication: a built-in prejudice of Latin company executives against U.S. artists.

Executives in Mexico City, for example, mobbed by hundreds of native artists desperate for an opportunity, are rarely receptive to outside talent which they believe does not measure up to that which is waiting in their own backyard. Representatives at the branch offices here of Musart, Caytronics, Orfeon and Discos GAS all report similar difficulties in impressing their home offices with local material.

Any exceptional artist that has come out of Los Angeles—mariachi singers Ruben and Lalo Rodriguz, for example—are forced to travel to

Mexico to build their careers. They are hampered here, according to several Latin company spokesmen, by the lack of well-developed Spanish media (radio, television and print) that is essential for their promotion. Also, the limited nightclub scene here provides little opportunity for artists to work on a regular basis.

Edmundo Perez, owner of E&G Productions, a small company here, believes the local Latin music industry is also afflicted by a lack of systemized operation along the pattern of American companies. He believes the industry here needs to develop more specialization of functions. "It's a madhouse now," complains Perez. "Each person is trying to do everything himself."

"In the next few years," Perez announces optimistically, "the productions done by Latins in the U.S. are going to be very important worldwide, just as U.S. productions of pop music influence the world."

Loggins and Messina cite differences in musical direction as the reason for their split, which ends a six-year association. They conclude their stint with a 34-city concert trek winding up Sept. 25. . . . Trade rumors persist that the **New York Times Music Publishing** is entertaining bids from prospective purchasers. . . . **Chick Corea** reformed his **Return To Forever**, augmented by eight brass and a gal vocalist. First LP and gigging expected by fall. . . . The **Chocolate City Records** group, **Smoke**, changed its name to "**Black Smoke**." Male group now on a concert junket.

Dave Phillips, executive director of the National Entertainment Conference since its 1960 inception, has resigned because of ill health. **Earl Blackmon** moves up to replace him. Phillips take a year's leave and returns to NEC as a consultant. . . . Lincoln Univ. feted **The Fifth Dimension** Saturday (10) in Washington at a testimonial dinner. . . . The fourth annual luncheon of the **RCA Record Alumni Club** drew a large crowd, including **Hugo and Luigi**, **Buzz Willis**, **Harry Jenkins**, **Ben Rosner** and **Dick Broderick** among others. . . . The **Kinks'** first Arista album release coincides with its proposed fall U.S. itinerary. . . . **Lifesong Records**, **Korvettes** and **Sam Goody** stores cooperating to plug **Henry Gross'** first Gotham appearance July 20-21 at the Bottom Line. . . . **Norm Weiser**, Chappell president, got a gold record from producer/writer team of **Chuck Jackson** and **Marvin Yancy** for Natalie Cole's "Inseparable." . . . Salsa came to Woodstock during the July 4 weekend when **Bobby Rodriguez** y **La Comania** cut a live album at the Joyous Lake Restaurant. . . . **Deadly Nightshade** have recorded the "Mary Hartman, Mary Hartman" theme theme.

Barbra Streisand will marry **Jon Peters**, her producer, in the fall, tis rumored. Insiders hint that **Kris Kristofferson's** star will really zoom when the remake of "Star Is Born," starring Streisand, is released. . . . **Eddie Rabbit**, the torrid country act, has been signed by BNB.

Disneyland/Buena Vista Records has bought the Little Golden series. . . . "**Silly Love Songs**" by **Wings** becomes the first single to hover 11 weeks in Billboard's Top 10 singles since "**Let's Get It On**" by **Marvin Gaye**. . . . Programs that help liven album business this summer: **Motown** salutes **Diana Ross** the month of July, which includes re-release of her first two flicks nationally, along with special store poster: Elektra/Asylum's "**Summer Hurricane**," highlighting **Keith Carradine**, **Harry Chapin**, **Chris Hillman** and **John David Souther** and the Warner Bros. campaign behind **Rod Stewart's** "A Night On The Town."

Janus distributing **Happy Fox** label, operated by **Ron Carson**, who produced the "Whispers" decks for Chess/Janus. . . . The **V.I.P. retail chain** in Los Angeles ran spots locally, announcing a storewide inventory clearance to make way for the new **Stevie Wonder** packet and announced they had the LP cover on hand. Store ops had the full-color page ad on the LP placarded in each outlet. . . . **David "The Reverend" Banks**, long active as a comedy writer and comedy album producer, doing his own album, cut live at a recent Los Angeles bus drivers' party. . . . **Irwin Zucker**, one-time label promo man now in publicity, has issued a paperback, "**Ronnie Runs Wild**," which uses old Reagan movie stills with comedy captions.

Who'll be named chief of **Tattoo Records**, the new BNB-owned label, to be distributed by RCA? . . . **Jockey Sandy Hawley** cut two sides for Dore Records. . . . **Metromedia** bought Hansen Outdoor advertising, Milwaukee, for a reported \$3.8 million. . . . Aren't **Russ Regan** of 20th Century Records and **Mel Brooks** at loggerheads over the filmtrack of "Silent Movie"? . . . **Peter Klein** finishing a lengthy radio documentary about **Nat King Cole**, in which 50 of the balladeer's associates were taped. . . . **Florence Greenberg**, a legend in her own time, completing an autobiography, certain to zero in heavily on Scepter and Apollo Records.

Sam Lutz and **Lawrence Welk** feted each other at Lake Tahoe last week where they celebrated their 30th anniversary as a team. **Decca Joe Perry** should have been there. . . . **George Martin**, famed for his Beatle producing, has rented a Los Angeles home for the year and uses local desk space at Chrysalis Records. . . . **Chinga Chauvin**, creator and lead performer of the "Country Porn Revue," formed a label of the same name.

Tom Jones, Arista West Coast regional manager, married **Selena Whitfield** last week. . . . **Viacom Enterprises**, which does "**Don Kirshner's Rock Concert**" shows, are starting a syndicated tv musical show, "**Nashville Now**," which tapes soon in Music City. It's aim is crossover country. . . . **Steve Cody**, air personality at WEXY, Fort Lauderdale, Fla., laughed himself into the Guinness Book of Records when he convulsed for 4.5 hours last week in the local Peaches Record Store. . . . Two new Broadway musicals on the planning board are a rock musical based on Iphigenia in Aulis, called "**Masquerade**," and "**A Broadway Musical**," about the experiences of two white producers packaging a black musical organization. . . . Is a long-time indie label founder/boss angling with a major foreign company to leave his longtime nest with another indie?

InsideTrack

Motown will do the movie, "**The Whiz**," from the musical, in which **Jobete** has the publishing plum from inception. . . . **Captain & Tennille** entertained at the English royalty soiree at the White House last week.

Mercury Records left its long-time Hollywood Blvd. digs to move into the UCB 6255 Sunset Building. . . . **Linda York**, media executive at Warner Bros. Records, back on the job after a flu bout. . . . **MS Distributing, Chicago**, finalizing its takeover of the Transamerica distribution holdings in California and Denver. The new Los Angeles warehouse, where inventory will be centralized from the present Emeryville Eric-Mainland warehouse, is to be located in North Hollywood, adjacent to the WEA, Phonodisc, Heilicher and Music Plus quarters. . . . **Ben Scotti** of Scotti Promotions is father of a son, **Anthony**, born last week.

A Los Angeles florist has named deep-red rose the "**Engelbert Humperdinck**." . . . The American Academy of Achievement, a nonprofit organization in San Diego, which honors outstanding people annually, named **Donny and Marie Osmond** to its Gold Plate award. . . . **David Allen Coe** married **Deborah Lynn Cole** July 2 in Dallas. . . . Former **Monkee Mickey Dolenz** broke his arm hang-gliding. . . . The Atlanta Peaches store plaster cast **Smokey Robinson**, the **J. Geils Band** and **James Brown**. . . . **The Pointer Sisters** currently in Japan for a month. . . . **Frankie Avalon** doing a CBS tv summer series, "Easy Does It," under the aegis of **Dick Clark**.

Patti Page kicks off her 30th anniversary in the business at the Fairmont, San Francisco, July 8. **Jack Rael**, who met her as a sideman and road manager for **Jimmy Joy**, while Patti was a chirp, still manages her. Story is that **Jerry Wexler**, then a Billboard New York reporter, went to the Mercury session, where Rael needed a fourth song. Wexler suggested "Tennessee Waltz," which **Erskine Hawkins** had just recorded on Coral. . . . **Snuff Garrett** is producing **Larry Mahan**, the U.S. rodeo champ, in a forthcoming session.

Tommy Mottola is moving into management, production and publishing through offices at 105 W. 55th St. in Manhattan. . . . The **Bay City Rollers** played Atlantic City's Steel Pier June 26 and then returned to Toronto to finish recording its next Arista LP. Group begins a national tour Aug. 16. . . . A benefit for the Jazzline in New York will present **Larry Coryell**, **Tony Williams**, **Joe Farrell**, **Joe Beck**, **Art Blakey Jr.**, **Eddie Gomez**, **Jeremy Steig**, and others at the Village Gate, Monday (12). . . . **Alan Cartwright** has left Procol Harum as bassist, with **Chris Copping**, the original bassist returning to that post after handling piano, which is now played by newcomer **Peter Solley**.

Motown's tv saturation campaign with **Smokey Robinson** announcing 60-second spots in New York, Chicago, Atlanta and Los Angeles to push the current releases by **Diana Ross**, **Marvin Gaye**, the **Temptations** and **Smokey** has been found an "overwhelming success" by the label. Motown now plans similar tv blitzes for forthcoming releases.

Moses Taylor's second annual High School Talent Search International brought off its finals contest at the L.A. Scottish Rite Auditorium with a celebrity panel of judges. . . . **Neil Young** and **Lynyrd Skynyrd**, who were supposedly feuding last year over Young's anti-redneck "Southern Man" and the Skynyrd hit single answer "Sweet Home Alabama," will actually be co-billed on three dates this summer.

Frank Sinatra wrote a personal letter to Billboard Nashville editor **Gerry Wood** in thanks for Wood's perceptive review of the Sinatra Grand Ole Opry concert. . . . **Gordon Lightfoot** played a benefit for the Canadian Olympic athletes before 10,000 at Toronto's Maple Leaf Gardens, raising \$200,000. . . . **Donny Osmond** did a 90-minute guest disk jockey shot on KHJ in L.A. with Dr. John. . . . The **Ian Gillan Band** was a smash on a big St. Louis bill, according to local music fan K.S. James. . . . **Dick Clark** co-wrote a book about his music career, "Rock, Roll & Remember."

Status Quo was briefly busted in Vienna after a fracas during an Austrian border search. . . . **Ian Whitcomb**, rocker and musicologist, producing a BBC-TV documentary on the English expatriate colony in L.A. . . . The **Fifth Dimension** played a UJA telethon in New York.

Peter Matz scores X-rated "Alice In Wonderland," he did "Funny Lady." . . . Oscar-winners **Al Kasha** and **Joel Hirschorn** scoring Disney's "Pete's Dragon" starring **Helen Reddy**. . . . **Henry Mancini** scoring "Bailbondsman" for 20th. . . . **Robert Ragland** scoring "Pony Express Rider." **Carpenters** and **Chicago** both touring heavy this summer to support new albums.

The **Steve Metz** (president of Music America International and co-operator of the Beacon Theater, New York) welcomed a son, **Phillip**, June 15. . . . In the record review section recently, **Jeremy Krondes'** name was misspelled. His label's co-owner is **Jimmy Krondes**. . . . **Roddy Shashoua** of Musexpo '76 received the keys to New Orleans, where the trade show holds forth Sept. 7-12. . . . "For Love of Her" by **Roy Smith** on Green Menu Records will be distributed by Vanguard.

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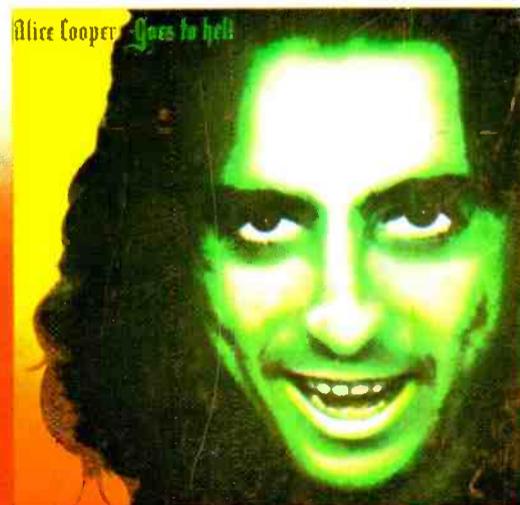
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