

# Billboard

82<sup>nd</sup>  
YEAR

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## Mech. Fees Dispute Entering New Phase

NEW YORK—As copyright revision heads into the home stretch, music publishers and record companies are rallying to contest the issue of mechanical royalties on a new battleground.

Already, legal opinion in both camps is in sharp dispute over the continued applicability of current licenses at the 2-cent rate for records that maintain their sales life into the new copyright era.

## Col's James To Pop Some Jazz Surprises

By ELIOT TIEGEL

NEW YORK—There are some surprises in store for fans of "progressive music" or more correctly instrumental jazz as it is heard on Columbia.

Bob James, director of progressive a&r since last September, is fusing new elements into the music from two standpoints: as a producer and as a musician sideman on the recording sessions.

And with the hybrid form of jazz crossing into the pop idiom because

(Continued on page 55)

Revision is expected to win Congressional passage by the end of the year with an increase in the statutory rate to become effective in January.

While agreement must still be reached between the Senate and House on the new rate, it's a foregone conclusion that the final rate

(Continued on page 12)

## Germany's GEMA Income Up 7% Over Previous Year

By WOLFGANG SPAHR

BERLIN—GEMA income for 1975 rose by more than 7% from 1974 figures, it was reported at the annual society meeting here.

From a total \$112 million income in 1974, the total climbed to \$120 million last year. There were increases in all but one revenue section—a drop in music on television income of \$55,000.

A breakdown of the figures shows: performing rights, \$42 million; mechanical rights, \$65 million; Radio Luxembourg, \$800,000; Radio Europe 1, \$1.7 million.

## ASCAP Woos Writers Via Current Performance Logs

By IS HOROWITZ

NEW YORK—ASCAP has moved to re-enforce its appeal to new writers by placing them initially on a "current performance" basis, and adjusting its distribution formula to beef up early performance royalty payouts.

The society has petitioned the U.S. District Court here to amend its consent decree to permit these and other distribution changes for writers, with a hearing on the proposal scheduled for July 30.

The new plan would remove the option of new members to elect the traditional "four-fund" distribution method which is designed to average out payments over a period of years, flattening out valleys and peaks. For new writers this method provides less performance income in the first years of membership.

However, a companion proposal would also make it easier for writers, both newly elected and long-time society members, to move back and forth between current performance and four-fund formulas.

A letter will be sent to all ASCAP members by president Stanley Adams outlining the projected amendments in time for them to register reactions at the court hearing if they desire to do so.

In an affidavit to the court, Adams states that the change affecting new

writers will enable them to "receive the full value of their performances on a current basis as early as possible."

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## Memorex Vs. Taxes In Infringement Suit

By JOHN SIPPTEL

LOS ANGELES — Memorex Corp. is charging Rick and Ron Taxe, convicted pre-recorded tape pirates, and two other defendants with blank tape trademark infringement and packaging counterfeiting in a Federal District Court here.

The suit by the major blank tape manufacturer seeks a temporary injunction to halt the Taxes and co-defendants Tom Klinck and Peter Kratz from continuing to market their Sound/Pro blank cassette line. Plaintiff claims the defendants, along with their firms, Sound/Pro, Sound/Pro Marketing, Omni Sound Merchants, Custom Tape, Macho Leasing doing business as

(Continued on page 45)



Black Oak Arkansas charge across the airways with their latest MCA album "Balls Of Fire," filled with the contagious fever-like rock and roll that has become BOA's trademark in today's music world. The album contains the group's latest single "Fistful of Love." With the exception of "Ramblin' Gamblin' Man" (by Bob Seger) and "GREAT BALLS OF FIRE" (by Hammer-Blackwell) all of the cuts were written by the group. Black Oak Arkansas produced the entire album (MCA-2199). (Advertisement)

## Home Videodisk, Cassette Mart Video Vision's Goal

By STEPHEN TRAIMAN

NEW YORK—Personalized disco video software integrating graphic visuals with the audio from top artists' hits is the newest wrinkle in the industry. But Video Vision is looking down the road to the home videodisk/cassette mart as well. Helping labels "market" their acts is an immediate by-product.

Agreeing that the big hang-up to date on any really worthwhile disco software has been the high price of full video performance rights from artists and/or their labels and management, Peter Frank and Joe Zamore with their partners have gone to only audio sync rights—and their own visuals.

"Video as a closed circuit medium is a very personal kind of entertain-

(Continued on page 34)

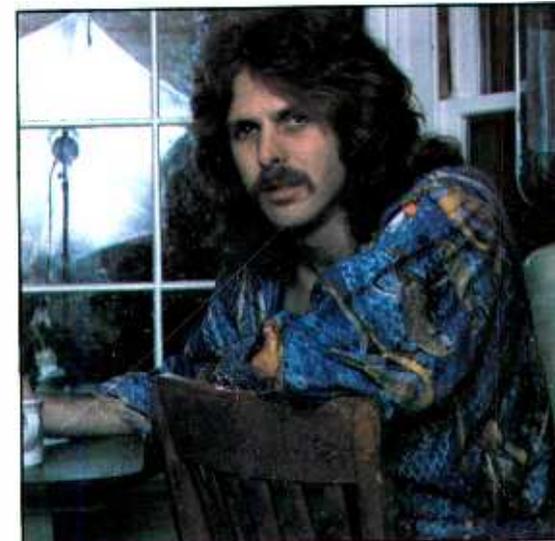
## Italy's Private Radio And TV Judged Legal

ROME—A ruling of the Italian Constitutional Court here has effectively legalized Italy's estimated 600 private radio stations and 50 private television companies.

The ruling says that parts of law which made them illegal were unconstitutional, providing that the stations operate locally and not nationwide and that they do not interfere with RAI, the State broadcasting system.

Growth of the radio stations, all operating on the FM band, and the tv companies, which offer limited transmissions in northern Italy, came after an earlier court decision

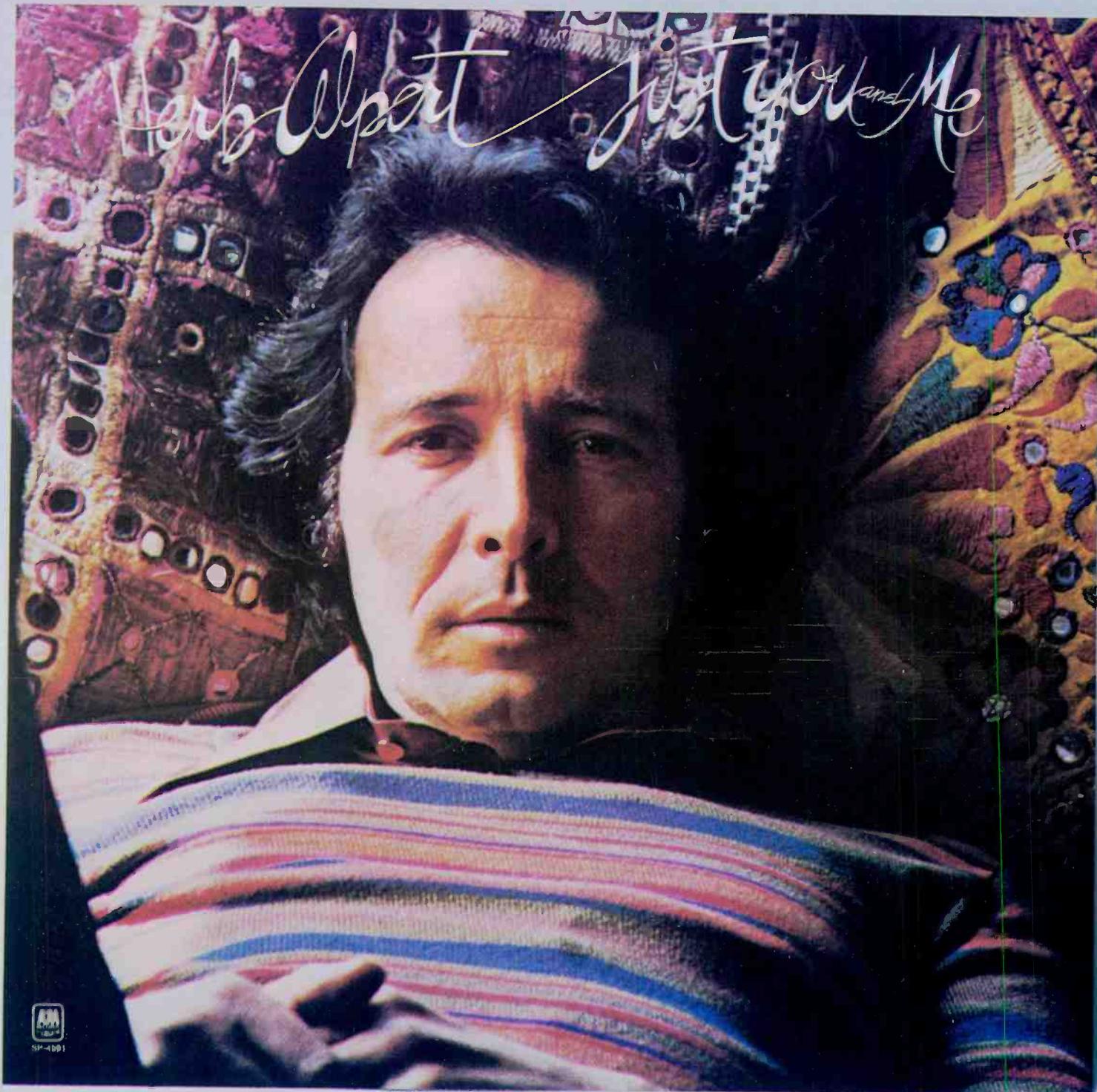
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From the kaleidoscopic body music of Spirit to the flat-out rock 'n' roll that proved Jo Jo Gunne's main suit, JAY FERGUSON has made his mark: Ebullient vocals, romping piano, atmospheric synthesizer, all anchored by his wry, raucous songwriting. Now JAY'S on his own, fronting a cooking band assembled for the occasion with the blessings of producer Bill Szymczyk to breathe fire into nine new FERGUSON originals. ALL ALONE IN THE END ZONE (7E-1063) on ASYLUM RECORDS. (Advertisement)

(Advertisement)

The first solo album from Herb Alpert...new songs written, arranged, performed, and produced by Herb featuring him on trumpet, piano, and voice.



HERB ALPERT "JUST YOU AND ME" ON A&M RECORDS & TAPES  
SP 4591

## Labels Back Cable TV Concerts Upcoming Acts Vie For New Exposure In Manhattan

NEW YORK—The advent of a weekly in-concert music series on cable television here, funded by various record companies, has resulted in another form of exposure for upcoming label acts with good live potential.

Although there have been cable

concerts in the past, there has never been a series under the economic auspices of manufacturers.

The series—"Clubhouse: The Home Of FM-TV"—kicks off in early August with part one of a one-hour set by John Miles, British rocker inked to London Records.

This company is underwriting the costs of the program planned for taping July 13.

The program will be filmed at CI Recording Studios here, where London will change the atmosphere by adding a set design. According to Arnie Rosenthal, the show's co-producer (with Marcy Abramson, formerly of Mercury Records), Clubhouse will be recorded on 16 tracks with the actual filming being done on 3/4-inch color videocassettes.

"This is really the second concert show we've done for Manhattan Cable, the first being a jazz program—live at Boomers (a New York-based jazz club)," he says. "That show was a 13-week program supported by A&M-Horizon Records and Arista Records, through commercials they bought which aired at the start and end of the airing."

Already in the can for the Clubhouse series is a set of 30-minute shows featuring jazz organist Charles Earland, funded by his label, Mercury Records.

Rosenthal says his cable production company has sent proposals to all of the major record labels and has had interest from Columbia, Capricorn and Atlantic, in addition to the above mentioned.

"The reason we call the program 'The Home Of FM-TV' is because it

(Continued on page 10)

## U.K. Sales In \$\$ Decline Despite High Price Index

By PETER JONES

LONDON—Statistics just out reveal a dramatic drop in manufacturers' sales in the first three months of 1976.

The figures, from British Phonographic Industry, in fact confirm

the worst fears of industry chiefs—a drop of some 4% on sales totals for the same period in 1975.

BPI members delivered \$65.7 million worth of records and tapes to the trade during the first quarter. And, the seriousness of this percentage drop is put into greater perspective when viewed in relation to an increase of 21% in the retail price index during the same period.

Unit sales in all categories were down significantly, with the exception of singles which remained about the same, at 14.2 million. This

(Continued on page 51)

## McCartneys Buy Morris Music Firm

NEW YORK—Edwin H. Morris Music has been sold to the Paul and Linda McCartney firm. MPL Communications, for a sum that may total more than \$9 million by the time final payments become due.

The acquisition is another facet in MPL's expansion strategy that has the firm increasing conventional publisher holdings while using its growing pool of copyrights as a springboard for a complete production complex.

Latter phase of MPL's master plan will gain new impetus next month when Wings member Denny Laine goes into the studio to record an album tentatively titled "Denny Laine Sings Buddy Holly." The firm owns the Holly tune catalog. The master will be leased to an outside label, still to be named.

Sale of the Morris firm will not upset its current operation, it is stressed. Top management will be retained and the firm will continue to be administered by Chappell Music.

In a deal with Chappell last year, the Polygram subsidiary won administration rights, later supplemented by subpublishing rights to the catalog in Europe. The foreign arrangements will also remain in force under the new Morris ownership.

Buddy Morris will stay on as head of the MPL Morris division under a five-year employment contract, as will Agnes Kelleher, general manager.

Morris expects to devote much of his time, as he has in the past, to developing theatrical music properties. The firm is currently represented on Broadway with "A Chorus Line," "Shenandoah" and "Grease."

Morris says final closing of the catalog sale is due in September, with payments to him staggered over a period of years. "With interest on unpaid balances, the total price should be between \$9-\$10 million," he says, although it might come to a bit less once liabilities are finally calculated. The Morris catalog consists of more than 12,000 titles.

Morris says he had been offered a number of deals by "conglomerates" in past years, but resisted these advances to continue the firm's identity as an independent.

## Jukebox Fees On C'rights Hanging Fire

By M.LDRED HALL

WASHINGTON—The Kastenmeier House subcommittee was unable to finish its copyright revision markup last week. The subcommittee will resume and probably finish markup the week of July 19 in its race to report the bill out to the full Judiciary Committee.

Hanging fire is an amendment to exempt jukebox royalty rate in the bill from any further review.

The main drive of last week's markup session was to perfect and approve the subcommittee's blueprint for a permanent, presidentially appointed three-man Copyright Royalty Commission to review statutory rates under compulsory licensing in future years. It would replace the Senate bill's corresponding Copyright Royalty Tribunal.

The new commission's dramatic, last-minute entry on the scene distressed Rep. George Danielson (D-Calif.). He warned that the drastic change from the Senate's copyright tribunal concept "could be the death-knell of the copyright revision."

But subcommittee chairman Rep.

(Continued on page 74)

## N.Y. Belasco Could Be a Venue For Popular Talent

NEW YORK—Negotiations are underway to bring pop music to Broadway on a regular basis beginning this fall at the Belasco Theatre with Neil Sedaka slated as the opening artist.

This will be the first time pop music is featured year-round in a theatre on the Great White Way, after several years of experimenting at the Palace, Minskoff and Uris houses.

## DISCO WARE A BIG ITEM AT NAMM

By ALAN PENCHANSKY

CHICAGO—The sound of disco could be heard amid the din of electronic and acoustical instruments being demonstrated at the NAMM International Expo here June 26-29, as U.S. music retailers increasingly are being sought as outlets for discotheque hardware.

European manufacturers of discotheque equipment particularly were evident at the McCormick Place gathering, pointing up a long history of sales through music retailers in their countries.

Stressing the tie-in between disco-

(Continued on page 34)

## Bankruptcy Issue: Stax, Memphis Bank Launch Battle In Court

By ELTON WHISENHUNT

MEMPHIS—Stax Records Inc. and Union Planters National Bank finally got to their showdown in Bankruptcy Court in a protracted hearing lasting several days with Stax contending it should be allowed to open and operate and UP charging it should stay closed.

The bank presented evidence that Stax owed it \$8.8 million, owes CBS, Inc., \$11 million, has total debts of \$30.8 million and could never be a viable entity.

Stax, on the other hand, contended it could operate and pay off its debts.

The hearing continues this week with more testimony before Bankruptcy Judge William B. Leffler with a decision expected next week.

Here is a summary of the evidence and testimony presented over many hours before Judge Leffler.

The Stax case:

Stax filed a voluntary bankruptcy reorganization petition last week seeking to reopen.

UP National Bank immediately announced it would fight the petition. Judge Leffler set a hearing date.

In the petition, Stax board chair-

(Continued on page 8)

## Newport Festival Opens Stages To Today's Jazzmen

By JIM FISHEL and  
ARNOLD JAY SMITH

NEW YORK—When the Newport Jazz Festival moved here five years ago, many observers complained that the concerts leaned too heavily on the traditional sound of jazz and ignored the contemporary and progressive scene. Based on the boxoffice success and artistic bills at this year's event, it's safe to say that the Newport Jazz Festival-New York has finally arrived.

Part of the success may be due to the fact that concert facilities for the shows were cutback with the loss of Avery Fisher Hall in Lincoln Center (due to construction). Because of this, promoter George Wein was forced to go out and find new facilities.

Through a stroke of genius, he de-

(Continued on page 30)

## Higher Postal Rates On July 6

WASHINGTON—Still another "temporary" rate raise goes into effect for mailing books and records Tuesday (6) at midnight. The new rate will go to 25 cents the first pound, 10 cents each additional, through 7 pounds, and 8 cents a pound thereafter. Presorting can partially offset the raise (Billboard July 4).

This is the fifth level of the annual phased-in rate raises planned by the Postal Service in its dream of making all classes of mail self-supporting. The ultimate record and book and film rates has tentatively been estimated by the Postal Service at 40 cents the first pound, 14 cents each of the next seven pounds, and 8 cents thereafter.

Temporary rates become "permanent" when approved by the Postal Rate Commission, and upheld by

(Continued on page 8)

### TV SOUND: A PROBLEM

## Engineers See Better Future

This is the fourth in a series of suggestions for improving mono sound on television. In this installment, recording studio engineers who work on tv projects offer their comments.

LOS ANGELES—"Nobody at the networks really cares about sound on tv, that's why it will never really be any good."

"The tv people are interested, they really do want to make sound better."

These are just two of the divergent opinions of those most actively involved in the problem of how to get the best sound on tv, a problem that has grown somewhat over the past few years with the advent of more musical shows aimed at a contemporary audience. There are some who feel the problem has also lessened somewhat, primarily because more care is being taken in offering decent sound on television.

The feelings of optimism come generally from recording studio engineers who work on mixing the sound in their facilities. Their expertise adds greatly to the sound which is captured on audio tape. But once this sound goes out over the airwaves and is received on terribly inadequate speakers built into the tv set, all their efforts seem lost. "I think things are getting better."

(Continued on page 74)

# CBS Pushing Its Reissues

## New Returns Policy Approved For Collector Line

By JIM MELANSON

NEW YORK—A new returns policy, a month-long free goods program and debut of a \$4.98 suggested list product line signal stepped up efforts to market "collector" reissues by Columbia's special products division.

The just-unveiled returns privilege allows dealers for the first time credit up to 15% of their net invoiced dollar billing for each six-month period ending June 30 and Dec. 31.

Previously, all sales involving product in the company's Collector Series (\$6.98 list) were final, a condition which has existed since the label switched from direct mail on this type of product to selling retailers some three years ago.

The line, comprised mostly of Broadway/Hollywood jazz and classical material, dates back eight or nine years ago when first instituted by now retired CBS president Goddard Lieberson, but was directed in the ensuing years solely at college li-

braries, collectors and other institutions.

According to John Franks, general manager, special services, the move permitting returns resulted from both dealer pressures and an

in-house realization that sales were being limited because many retailers simply refused to buy on "final" terms.

Titles in the Collectors' catalog  
(Continued on page 10)

## Ready Educational Movie On How Records Are Made

By JIM McCULLAUGH

LOS ANGELES—A film which gets down to the nitty gritty of the studio recording process for application to music education has been co-developed by People Entertainment, Inc., an independent production and publishing company in suburban Malibu, and James B. Lansing Sound (JBL), speaker manufacturers.

Entitled "Enjoy Yourself" and running about 20 minutes, the film

explores the entire scope of cutting a track in a typical studio, what roles the producer, engineer and musicians play, what type of equipment is used and the technical jargon relating to it, and it even takes a look at the mastering and stamping of a record process in the final segment.

The concept is spearheaded by People Entertainment's co-principals Meade Brown and Dick Halli-

(Continued on page 35)

## POPULAR LYRICIST-SINGER DIES AT 66

# Mercer Goes Home To Georgia

LOS ANGELES—Private services for Johnny Mercer, who died at his home here Friday (25) after struggling nine months following brain surgery, were held last week near his 1909 birthplace in Savannah, Ga.

Acknowledged as the nation's most celebrated lyricist, the 66-year-old Georgian also enjoyed a brilliant career as a singer and as one of the three founders of Capitol Records.

It was Mercer who, in 1942, launched the label with George "Buddy" DeSylva and Glenn E. Wallichs. DeSylva died in 1950, Wallichs in 1971.

A member of ASCAP since 1933 and an ASCAP director in 1940-41, Mercer's ambition to become an actor led him into writing songs for a Garrick "Gaieties" revue in New York in 1930 out of which came "Out Of Breath And Scared To Death Of you," his first hit.

Later he joined Paul Whiteman's Orchestra as vocalist and recorded with it and with Jack Teagarden. Whiteman's singing trombonist.

His songs attracted more attention than his singing through the '30s. "Lazy Bones," "Pardon My Southern Accent," "Moon Country," "When A Woman Loves A Man," "P.S. I Love You," "If You Were Mine," "I'm Building Up To An Awful Letdown" and "Eeny Meeny

Miny Mo" followed atop one another.

Then came "Jamboree Jones," "Goody Goody," "I'm An Old Cowhand," "Lost," "Too Marvelous For Words," "Bob White," "Sentimental And Melancholy," "Hooray For Hollywood," "The Weekend Of A Private Secretary," "Jeepers Creepers," "You Must Have Been A Beautiful Baby" and "Day In, Day Out," most of them conceived for motion pictures and all of them enormous hits.

Also among his credits are "And The Angels Sing," "The Rumba Jumps," "Fools Rush In," "Blues In The Night," "This Time The Dream's On Me," "Arthur Murray Taught Me Dancing In A Hurry," "Tangerine," "I Remember You," "Skylark," "Dearly Beloved," "You Were Never Lovelier," "That Old Black Magic," "I'm Old Fashioned," "Hit The Road To Dreamland," "My Shining Hour," "One For My Baby And One For The Road," "G.I. Jive," "Travelin' Light," "Dream," "How Little We Know," "Ac-Cent-Tschu-Ate The Positive," "On The A-1 Highway, Topeka & Santa Fe" and "Laura."

Still other Mercer successes include "Out Of This World," "Come Rain Or Come Shine," "Midnight Sun," "Autumn Leaves," "In The Cool, Cool Cool Of The Evening," "When

The World Was Young," "Early Autumn," "Something's Gotta Give," "Satin Doll," "Love In A Home," "Moon River," "Moment To Moment," "I Wanna Be Around" and "Days Of Wine And Roses."

In all, he composed about 1,500 lyrics. "In The Cool, Cool Cool Of The Evening," "On The A-1 Highway, Topeka & Santa Fe," "Moon River" and "Days Of Wine And Roses" all brought Mercer Oscars from the Motion Picture Academy.

In the 1940s, shortly after he helped launch Capitol, he topped the charts with a series of vocal disks.

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## Executive Turntable

**Brown Meggs**, vice president and assistant to the president of Capitol Industries and member of the board of directors of Capitol Records, has resigned. After 18 years with the label, Meggs leaves to pursue a career as a professional writer. While with Capitol, he worked up from merchandising assistant to executive vice president & chief operating officer.



Holtze

**Eric Holtze** joins the CBS Records group in New York as assistant to president Walter Yetnikoff. He will be responsible for handling special projects assigned him by Yetnikoff. Holtze was formerly in the ad jingles business in New York.

**Teo Macero** has left Columbia after 19½ years as an executive producer to go into independent production. CBS will be his first client, working with two of his current artists, Miles Davis and Andre Kostelanetz. **Mark Meyerson** joins ABC Records in New York as director of ABC Records' East Coast operations. Prior to joining ABC he was director of a&r for Atlantic Records. In his new post, he will supervise and coordinate all activities of the East Coast office and also will be responsible for East Coast a&r.



Meyerson

**Cal Styles** joins Roulette/Pyramid in New York as national r&b promotion director. He was Fantasy's East Coast promotion director 2½ years and before that held a similar post with Capitol. He will be building a regional staff to exploit soul product. **Ed Hall** and **Don Mupo** join CTI. Hall as regional marketing director for the Southern area, Mupo as coordinator for the label's newly opened L.A. office. Hall, who works out of Nashville, has operated a retail shop and worked for Starday/King and Seventy 7 Records in addition to disk jockey posts with WVOL in Nashville and KGFI, L.A. Mupo has worked for ASCAP, Stan Kenton's Creative World label and done disk jockey stints in California.



Styles

**Bernard Kant** to Silo/Audio World in Philadelphia as president of the sound chain. He was formerly head of Gimble Bros. department store in Philadelphia. **Alfred M. Zuckerman** named chief engineer for Radio Shack, overseeing new product design and handling technical evaluation. He operates out of Fort Worth, Tex. He was formerly with Benjamin Electronic Sound as engineering vice president. **David Everett**, **Charles Bocan** and **Stephen Martin** join JVC



Devirian

Industries as district managers to handle video equipment. **David S. Newman** elected vice president, secretary and treasurer of Music Fair Enterprises, which operates theaters-in-the-round. **Jon Devirian** promoted at Chappell Music to general professional manager of Intersong USA from West Coast professional manager for the parent firm. Headquartering in Los Angeles, he will direct the creative activities of U.S. participation for the international Intersong operation. He has been in his previous post since 1971 and before that was with William Morris and Fender Musical Instruments. **Raymond J. Schaaf** joins Electro Sound, Inc., as vice president and general manager.



Emmer

**Alan Penchansky** joins Billboard's Chicago office as editorial bureau chief. He has been doing freelance articles for the publication and was managing editor and features editor of Zoo World Magazine. **Jim Melanson** named interim international editor in New York replacing Rudy Garcia, who has resigned. Melanson has been a member of Billboard's staff four years. **Radcliffe Joe** named disco editor, a new post. He has been with the magazine in New York 7½ years, the last two as associate tape/audio/video editor.

**Bob Emmer**, former West Coast director of publicity for Atlantic Records named vice president, music division of Steinberg, Lipsman and Associates, public relations firm in Los Angeles. **Elroy Kahanek** joins Jack D. Johnson Talent as vice president. **Judy Gregory** promoted to director of writer/publisher administration in ASCAP's Nashville office. **Sean LaRoche** joins Maze Ltd., a Boston-based management firm, as exclusive in-house agent for the rock group Maze.

**Peter Turnbull** named market development manager of Audio Magnetics Corp. of Canada Ltd. He was formerly in sales at BASF in the Toronto region. In his new post he will be responsible for all major accounts and private brands. **Dave Kaplan** has been upped to vice president of MCA, music and investment division from director of the real estate and development division in Los Angeles. **Larry Tinkler** promoted to national service director of the Craig Corp. in Compton, Calif. He will be responsible for management of the six Craig branch service centers and other authorized service centers across country. At the same time, **Brooks Van Dyke** has been upped to manager, product planning. He will be responsible for intermediate and long range evaluation and programming of the firm's entire consumer product line. Craig will continue to coordinate the company's product design.

Commercial Music in St. Louis has changed its name to Heilicher Bros. **Eric Paulson**, former branch manager of Detroit, has been transferred to St. Louis and has assumed responsibility as branch manager of the Heilicher Bros. and J.L. Marsh operations. **Al Chofin**, former branch manager, has assumed additional duties as national distribution coordinator for Heilicher distribution and also is a representative for Keel Manufacturing. **Timothy D. Kehr**, who departed Motown as Midwest regional promo man last week, joins 20th Century Records as Midwest regional promo manager, working out of Minneapolis. He is a two-time Billboard promo award winner.

## Piracy the Subject

### IFPI Vienna Session Attended By 120

VIENNA—The fight against record piracy was the main topic of debate at the annual council meeting and ordinary general meeting of the International Federation of Producers of Phonograms and Videograms, held here and attended by 120 record company executives from all over the world.

The meetings were under the patronage of Dr. Rudolf Kirchschlager, Federal President of the Republic of Austria.

One decision was that a special bureau for documentation and information should be opened in London and there all cases of piracy should be registered as well as the

names and methods of bootlegging and counterfeiting.

Again, a list of legal possibilities in the fight against piracy should be set up for each country involved. It is felt that in this way every member company of IFPI can find out from London as each new record bootlegger gets into the market, and what steps can be taken, particularly in cooperation with customs and excise officials.

At the convention, the Austrian national group of IFPI companies invited all guests to a reunion party at an original Austrian "Heuriger," followed by a party for all Polygram executives attending the meeting.

# ACCENT ON FIRE.

**“Getaway” has the burning sound  
that originally made Earth, Wind & Fire...**

**“Getaway” is red hot...quarter million  
sold on the basis of the first few  
days' airplay...already Top 40 in Detroit...**

**“Getaway” is the new Earth,  
Wind & Fire single...unavailable on  
any album...rush released  
because it sounds to us like the  
summer record of '76.**

**On Columbia Records.**



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Vol. 88 No. 28

# Chappell Music Professional Gathering



Chappell Music photos

**CHAPPELL PROS MEET**—At recent Chappell Music professional confab in New York, above from left, are Frank Millitary, vice president/creative; Dick Anderson, vice president/finance; Roland Rennie, Chappell Ltd. (U.K.) creative director; Steve Gottlieb, Chappell Ltd. vice chairman; Norman Weiser, Chappell president; Heinz Voigt, Polygram publishing division chief, and Dr. Werner Vogelsang, Polygram president. At lunch for 150 Chappell artists/writers, below left, are writers Betty Comden, Jule Styne and Adolph Green; manager Sid Bernstein and Weiser, right.



## NASHVILLE POWER

# Elektra Expands Country Action

NASHVILLE—Elektra-Asylum's Nashville operation, recently on the verge of extinction or merger with another company, has taken a distinct and aggressive turn toward success with board chairman Joe Smith's assertion that the roster will be doubled, the staff expanded, ad and marketing budgets increased and that Nashville's role in the company will grow even greater in both the country and pop areas.

"We're looking to Nashville for major expansion over the next two years to represent a considerable piece of our billing and our profits," commented Smith. The Elektra-Asylum board chairman journeyed to Nashville with Steve Wax, executive vice president, and Jerry Sharrel, vice president of a&r, for intensive meetings with the local staff. Their two-day visit was climaxed by a June 30 cocktail-buffet party for Nashville music industry leaders.

Smith will support his plans with dollars. "Whatever it's going to require in terms of our own investment and capital and more people, we're ready to do that."

Noting that the label's Nashville plans had been somewhat cloudy, Smith admits. "When I came to Elektra-Asylum, there was some indecision as to whether to continue here or merge with Warners or something like that. About the first decision I made was that we were not only going to continue, but we're going to enlarge."

Smith cites the addition of Paul Lovelace as national promotion and sales manager and Jim Malloy as a&r director—joining Mike Suttle, marketing director—as an important

part in the new Elektra thrust. "We've given them a mandate that they're here with their own advertising and marketing budgets that they can spend—and from the talent

standpoint, they're free to take off." Some of the marketing decisions are now being made out of Nashville.

The Nashville budget is twice as

(Continued on page 14)

## BENNY GOODMAN AT \$25

# Fewer Music Books, And Prices Are Up

By DAVE DEXTER JR.

LOS ANGELES—There won't be as many books on music published this fall. And the few that are offered will cost more.

A canvass of hardcover publishers indicates a drop of about 30% in quantity. Only one house, Putnam's, is aggressively catering to the music-records industry.

"Benny Goodman: A Pictorial Album Of His Life" is plainly Putnam's major exploitation entry in the autumn literary sweepstakes. San Francisco Chronicle columnist Herb Caen, a Goodman filbert for almost 40 years, has contributed

30,000 words on the enviable BG career and 350 photos are scheduled. The sumptuous 9 by 12-inch volume will retail at \$25.

For readers whose interests revolve around the contemporary scene, the Rolling Stone Press in November will offer "The Rolling Stone Illustrated History Of Rock 'N' Roll" for \$19.95. To be distributed by Random House, the book will combine 850 photographs with 70 chapters devoted to the rock subject.

(Continued on page 14)

# Freed New President Of Music Publishers' Assn.

NEW YORK—Election of a new president and four new directors capped the 81st annual meeting of the Music Publishers' Assn. of the U.S. here. Also announced at the meeting were winners of the Paul Revere Awards for graphic excellence in music publishing.

Elected to a two-year term as president was Ronald Freed of Southern Music Publishing. New directors, elected to four-year terms are Bonnie Bourne of Bourne Co., Bernard Kalban of Edward B. Marks Music, David Sengstack of Sammy-Birchard Co., and Dan Gendason of Belwin-Mills Publishing.

Paul Revere Awards recipients were broken down into six categories: orchestration, popular folios, standard folios, sheet music, choral music and a special bicentennial award.

Winning in the orchestration division were: "Theme And Variants," Shawnee Press; "Overture And March 1776," Theodore Presser; and "Songs And Estrangement," Arsis Press.

Award winners for popular folios were: The Eagles' "One Of These Nights," Warner Bros.; Janis Ian's "Aftertones," Big 3 Music; and Quincy Jones' "Body Heat," Hansen Publications.

Standard folio awards went to: "Christmas Pageant," Galaxy Music; "Antipodes I," Joseph Boonin; "Singin' A Song Of Joy," Abingdon Press.

Picking up awards in the sheet music division were: "Mirrored Love," Arsis Press; "Night Sounds," Theodore Presser; and "Three German Dances," Myklas Press.

# OLIAS of SUNHILLOW

JON ANDERSON



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

SD 18180



© 1976 Atlantic Recording Corp. A Warner Communications Co.

# XANADU PAYOFF Acts On Schlitten's Label Share In the Firm's Profits

NEW YORK—Xanadu Records anticipates handing out its first artist profit participation check (rather than a royalty) in September.

The Don Schlitten-owned label, in business since March 1975, instituted the profit participation plan rather than going with a straight royalty contract to allow its acts to see some earnings sooner than if they were under a standard royalty agreement, Schlitten explains.

This setup works better for his kind of straight ahead, hard blowing authentic jazz, where the realistic sale of an LP does not compare to the five and six figure unit amounts some heavy sounding jazz/rock bands can reach.

The way the agreement works is that the label (which means storehouse of art) pays all recording, pressing and musician costs, and once these costs have been recouped, artists receive 25% of all monies coming in after that point.

Schlitten says the first participation checks "won't be for very much, but at least we'll turn the corner." The catch is that a record has to sell very big in order for the artist to earn some respectable sums.

Although he chooses not to be specific about how many copies his artists do sell, the indication is in the 5,000 and up range. "The average jazz buy will get to 5,000 copies and

if he's lucky to 10,000 and 15,000."

Working on a small scale, Schlitten points to careful dollar awareness in terms of recording costs, advertising and album graphics. These keep the internal costs down, he says.

His wife Nina, an attorney who patterned the contract after the kind of participation plan which is often found in motion picture agreements, points out that all artists signed to the label are offered this arrangement and they all accept it.

Presently there are five under exclusive contract: pianist Barry Harris, alto saxophonist Charles McPherson, guitarist Jimmy Rainey, trumpeter Sam Noto and alto saxophonist Al Cohn.

In September the label will issue four LPs bringing its catalog total up to 25. The new titles will be by Barry

Harris (done in Tokyo on a recent label-sponsored tour), Sam Noto, a teaming of Sam Most with Tal Farlow and another in the Jerry Newman Archives reissue series featuring Harry "Sweets" Edison, Hot Lips Page and Roy Eldridge.

Schlitten, noting the improving picture for jazz, indicates that his sales patterns are improving, but realizes that the kind of non-crossover music he records does not get the same kind of promotion, airplay and exploitation as the music which a major label with "muscle" can throw behind a more contemporary sounding product.

He works exclusively with Artistic Music Distributors of North Bergen, N.J., which uses its own sales force to sell Xanadu product.

Schlitten a&rs all projects.

## Handleman Sales Up But Income Is Less

DETROIT—Sales for the Handleman Co. were up nearly 20% for the fiscal year ended May 1, to \$125 million from \$104.6 million a year ago. At the same time, net income before the effect of an inventory accounting change was \$2.3 million or 53 cents

per share, compared to \$3.85 million or 88 cents per share in fiscal 1975, a dip of approximately 40%.

As noted earlier, both chairman David Handleman and president Louis Kwiker cited the massive investment in the new RIMS system as the major factor in the lower net income figure, with significant gains expected in fiscal 1977 from the new retail inventory system.

Net income for fiscal 1976 was reduced further by the effect of a change in accounting to record a provision for future sales returns at the time merchandise is shipped to customers, rather than the prior practice of recording such returns when actually received.

In making the change, Handleman management notes that several events in the last quarter occurred relating to a provision for future sales returns. Most important was a statement of position draft by the American Institute of CPAs calling for recognizing at the time of sale a provision for expected sales and income impact resulting from anticipated merchandise returns.

The one-time cumulative effect on income of this accounting change for Handleman, net of deferred income taxes, was \$1.516 million or 35 cents a share, reducing net income for fiscal 1976 to \$784,000, or 18 cents per share.

Results of operations of Sieberts, Inc., St. Louis-based subsidiary acquired last year, have been consolidated with Handleman figures from July 1, 1975, or approximately 10 months of the fiscal year.

Sieberts' results since that date have been net sales of \$25.5 million, or approximately 25% of the Handleman total, and income before the accounting change of \$668,000, about 29% of the corporate total. Sieberts' figures are not included in the results for prior years.

## Higher Postage

• Continued from page 3

the board of governors, which so far has agreed to all rate raises.

The rate commission recently okayed its present first class 13-cent rate as permanent and the board is expected to give its blessing. This permits the Postal Service to ask for another "temporary" raise, which could predictively come for first class mail by the end of this year.

## Market Quotations

As of closing, Thursday, July 1, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
35%	19%	ABC	32	15	36%	36	36%	+ 1/2
8 1/2	4 1/4	Ampex	14	77	8%	8 1/2	8 1/2	- 1/4
9%	2 1/4	Automatic Radio	8	18	6 1/2	6 1/2	6 1/2	- 1/8
20 1/2	10%	Avnet	8	29	18%	18 1/2	18 1/2	- 1/8
25 1/2	15	Bell & Howell	—	22	20%	20	20	- 3/8
59 1/4	46 1/4	CBS	13	55	58%	58 1/2	58 1/2	- 1/4
7 1/4	4 1/2	Columbia Pic	6	39	6%	6 1/2	6 1/2	+ 1/4
14 1/4	8 1/4	Craig Corp.	8	9	13 1/2	13 1/2	13 1/2	Unch.
63	50	Disney, Walt	25	20	56%	55 1/2	56 1/2	- 1/2
5%	3 1/4	EMI	13	40	4 1/4	4 1/4	4 1/4	+ 1/8
26 1/2	21	Gulf + Western	5	206	25 1/4	25	25	- 1/4
7%	5	Handleman	10	85	5%	5 1/2	5 1/2	+ 1/4
27	14%	Harman Ind.	5	24	21 1/4	20%	21	- 1/4
11 1/4	7	Lafayette Radio	7	51	8%	8 1/2	8 1/2	Unch.
25 1/4	19 1/4	Matsushita Elec.	19	109	23%	23 1/2	23 1/2	- 1/4
36	29 1/4	MCA	6	165	33%	33 1/2	33 1/2	- 3/8
15 1/4	12%	MGM	7	16	13 1/2	13 1/2	13 1/2	+ 1/8
65 1/4	52 1/4	3M	23	250	56 1/4	55 1/2	55 1/2	+ 1/4
4%	2 1/2	Morse Elec. Prod.	—	15	2%	2 1/4	2 1/4	+ 1/8
59	41 1/4	Motorola	32	120	57%	56 1/4	57	+ 1/4
33	19%	No. Amer. Philips	9	140	30%	29	29 1/4	+ 1/8
23 1/4	14 1/4	Pickwick Internl.	9	7	18 1/4	18	18	- 1/4
5	2%	Playboy	24	10	3%	3%	3%	Unch.
29	18%	RCA	18	407	29 1/4	28%	28%	- 1/8
10%	8%	Sony	31	108	9%	9 1/4	9 1/4	- 1/8
40%	16	Superscope	6	11	17%	17 1/2	17 1/2	- 1/8
47%	26 1/2	Tandy	11	428	35%	35 1/2	35 1/2	+ 1/4
10%	5%	Telecor	8	5	8%	8 1/4	8 1/4	Unch.
4%	1%	Telex	12	73	3%	3%	3%	- 1/8
7%	2 1/2	Tenna	15	14	4%	4%	4%	Unch.
12 1/4	8 1/4	Transamerica	10	63	11%	11	11 1/2	+ 1/8
15	8%	20th Century	6	69	10%	10%	10%	- 1/8
25 1/4	17 1/2	Warner Commun	30	22	21%	21 1/2	21 1/2	Unch.
40%	23%	Zenith	24	200	33%	32%	33%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	75	8	2 1/2	3	Recoton	—	21	3 1/2	4
Gates Learjet	4.2	21	11 1/2	12	Schwartz Bros.	—	—	1 1/4	2 1/4
GRT	—	—	5 1/4	6	Wallich's M. C.	—	—	1/8	3/8
Goody Sam	4.6	—	2	2 1/2	Kustom Elec.	8.5	—	2 1/4	3 1/4
Integrity Ent	3.3	—	1/8	1 1/8	Orox Corp.	—	—	3/4	1
Koss Corp.	10.7	8	6 1/2	7 3/4	Memorex	—	13	29 1/2	30
M Josephson	16.5	13	7	7 1/2					

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.

## Bankruptcy Issue

• Continued from page 3

man Al Bell contended Stax is still solvent and that its assets exceed its liabilities.

The previous court appointed receiver for Stax in his report to the court listed these debts that had been incurred since Stax was closed down last January:

- \$61,637 to Guardsmark for security.
- \$6,148, for an audit.
- \$4,133, for moving and storing Stax master tapes.
- \$3,348, for rent and utilities for the studio on McLemore.
- \$1,595, for rent at its Union Ave. offices.
- \$582, for miscellaneous expenses.
- Attorney's fees to March 14, \$2,970.
- Receiver's fees, attorney's fees and expenses, \$38,500.

When the testimony began, Stax presented as a witness George Schiffer of Los Angeles, a consultant to Motown Records. Schiffer testified that Stax should be allowed to reopen.

Schiffer testified: "I believe that Stax should be put back into operation, not torn up into little pieces. There's no doubt that the company can be put back into business again."

Schiffer presented a plan for Stax's reopening which involved 27 album masters. He testified that in the first year Stax could produce \$5 million before overhead. Schiffer testified that the tapes are worth in the range of "\$21 million not discounted."

The case of Union Planters National Bank:

UP contends that any effort by Stax to reopen is futile.

Stax owes the bank \$8.8 million, CBS, Inc., \$11 million and has total debts of \$30.8 million.

Roger Shellebarger, a business consultant from Atlanta, hired by Stax, testified that according to Stax's federal income tax returns it had \$30.8 million in liabilities at the end of 1974 compared to \$9.7 million in assets.

William Dick, executive vice president of UP, testified that bank records show that Stax owes UP \$8.8 million and the loans are secured by the master tapes and other Stax assets.

Dick testified that the "bank was lured" into making the loans to Stax. Many of the loans, he testified, had been approved by Joseph Harwell, former assistant vice president at UP, now in federal prison after his conviction of charges involved fraudulent loan making. His conviction is not related to Stax. He and Al Bell, Stax chairman, are under indictment awaiting trial on charges of conspiracy to make fraudulent loans.

Randy Wood, founder of Dot Records and Ranwood Records, testified as a witness for the bank. He testified that the value of Stax's master tapes would be between "\$4 and \$5 million" in revenue for the first year if Stax were allowed to reopen.

Schiffer, Stax's witness, had testified the tapes would be worth "in the range of \$21 million not discounted."

Judge Leffler recessed the hearing after seven hours of testimony. It will resume this week.

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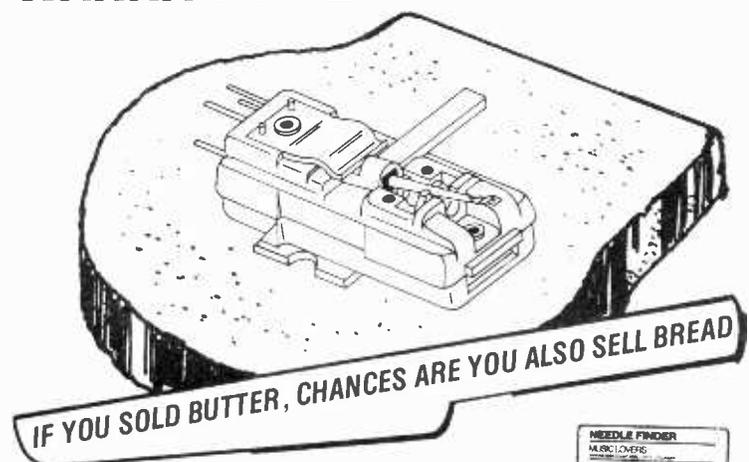
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**Cash Box**

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**Sounds**

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**Los Angeles Times**

"Extraordinary... besides having a great voice, there are few instruments he cannot imitate. Look out world because Al Jarreau is coming through."

**New York Amsterdam News**

# Glow

MS 2248



Includes songs by Elton John, Leon Russell, James Taylor, Sly Stone and Al Jarreau.

Produced by Al Schmitt and Tommy LiPuma

on Warner/Reprise records and tapes

# AFM FRICTION

## L.A. Local 47 Barks Criticism At 'Big Brother' In Manhattan

By JOE X. PRICE

LOS ANGELES—In an unprecedented move, AFM Local 47 has filed suit against the American Federation of Musicians through the National Labor Relations Board, alleging that the AFM has failed "to enforce the national contracts negotiated on behalf of the Local 47 members and other AFM musicians."

The Los Angeles local's board of directors has instructed its counsel Susan Salisbury to file NLRB charges against "certain motion picture, tv film and video tape producers for unfair practices in that they bargained in bad faith re working conditions in reference to contracts negotiated with the American Federation of Musicians," according to a membership report penned by Local 47 secretary Marl Young.

Timing of the move has significance in that it came on the eve of Local 47 president Max Herman's departure for the 79th annual AFM convention in Miami, where he was seeking a seat on the Federation

board. While the outspoken Herman put up a valiant fight to become the nine-man board's sole West Coast representative, he lost for the second year running.

"It's ridiculous that there isn't anyone from the Coast on that board," Herman told Billboard prior to the convention. "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." He has been unavailable for comment since his return from Miami last week.

Television shows named in the NLRB action are: Carol Burnett, Andy Williams, Flip Wilson, Hollywood Palace and Sonny & Cher.

Basic bone of contention on the part of the L.A. local, according to the Young report, is that the local has been "beseeching" the Federation for the past two years to give stricter enforcement to the national contracts, particularly in the fields of recording, motion pictures, video-

tape, tv and commercials, but to no avail.

Because of this alleged inaction, the Young report goes on, "in April of 1974 we established the National Contracts Division here at Local 47 so that we could get on the spot enforcement of our contracts in the recording fields. We took over the administration of all these contracts because we were thoroughly dissatisfied with the weak enforcement policies of the Federation."

Young charges that while the NCD operation is funded by Local 47 members, "the Federation has kept its hand at the end of its 3,000 mile arm in the pie, and now the pie does not taste too good. In fact it's damn right sickening."

The strongly worded Young report goes on to allege that the Federation is doing nothing about a certain unnamed producer who makes a practice of using foreign tracks on his tv shows; another who does not pay residuals and yet another pro-

(Continued on page 14)

## LOS ANGELES HASSLE

# 2 Smoke Groups In Court Dispute Over Ownership

LOS ANGELES—A Federal District Court will decide who owns the group name, Smoke, after a Kansas City label, J-Bridge Productions, and group hearing that name filed suit here against Casablanca Records, Chocolate City, its r&b wing, and seven members of a group called Smoke which bases here.

Ernest and Arthur Malone and Larry Brown and Melvin Mannings claim they have prior right to the name, in that they formed their Missouri group in September 1972.

They put out a record, "I'm So Lonely" on the plaintiff label in April 1974. The record made some noise in the Midwest. They alleged they contacted Neil Bogart of the defendant labels, in mid-1975, he turned them down.

Plaintiffs allege that when the defendants released a record, "Where There's Smoke There's Fire," in May 1976, the trade was confused because two different groups with

the same name was releasing records. The defendants counter by offering to change the name of the Chocolate City group to "Black Smoke" in the future. Brothers Michael and Tony Fisher state they registered the name, "Smoke," here as a Fictitious Business Name in December 1971. They signed a five-year binder with Maverick Flats, a management firm, under that name in February 1973, defendants argue.

John E. Meier of Variety Intl. Artists, Minneapolis, which books the Kansas City group; Wayne Olson of J.L. Marsh, Kansas City, and Chris King of KPRS-KPRT, Kansas City, support the plaintiff's claim over confusion about the name duplication. Barry Friedman of Eric-Mainland Dist., Los Angeles, Charley Shaw, Tower Records, Los Angeles, and Hillery Johnson, r&b topper at Playboy Records, counter for the defense that all would be well if the defendant group switches to the "Black Smoke" monicker.

# CBS Pushing Collector Series

• Continued from page 4

number some 250, with direct-to-dealer cost \$3.49 and sub-distributor cost \$3.14.

Those dealers who qualify for returns privileges must have purchased at least \$1,000 of Collectors Series or Encore (the new line) product in the six-month period.

The Encore Series, which debuts with 12 titles, has a dealer price of \$2.49 and a sub-distributor cost of \$2.24. The line also features 8-tracks, which carry a suggested list of \$5.98. Dealer cost there is \$3.20, while sub-distributors pay \$2.88.

Franks explains that plans are to add another 12 titles to the Encore line by year's end, and eventually have it grow to 24, or so, titles by the close of 1977.

Projections on the Collectors' Series call for the total number of titles to stay under 300.

Deletions in the Collectors' Series call for the total number of titles to stay under 300.

Deletions in the Collectors' Series are made occasionally, Franks continues, but not necessarily because of lagging sales. "We don't want to lose the quality and character of the series, so we don't cut out titles on a sales basis only," he says.

He adds that when cutouts are offered up they usually go to certain dealers, and at a price of around \$1.25.

A solid seller in the line (first year out) is in the 5,000 units range. "Big hits" for the line can move into five figures.

Franks says that there have been cases where titles reissued in the line have proven such solid sellers that they're pulled and re-introduced to the regular catalog.

As for the new \$4.98 Encore Series, Franks states that the label is optimistic, since the lower list creates a variable pricing situation for the first time on such goods.

Product making up the debut include LPs from such artists as Sarah Vaughan, Frankie Yankovic (a familiar name to polka buffs), Johnny Mathis, Mel Torme, the Hollies, Gary Puckett & the Union Gap, Les Elgart, Rosemary Clooney and Harry James, among others.

The free goods program, to run through July 31, offers one free on every 10 ordered. The program also extends to the Collectors' Series, but only to 12 titles. The Collectors' disks include works by Helen Mor-

gan, Judy Garland, Sarah Vaughan, Duke Ellington, Thelonious Monk, Dave Brubeck, Mahalia Jackson and the show albums "Brigadoon," "Boys From Syracuse," "Pal Joey" and "Bye Bye Birdie." The latter two are original-casters.

Shipping, continues Franks, usually takes one week from receipt of order. Fulfillment is out of the division's redemption center in Terra Haute.

At present, CBS branches are not involved in either selling or shipping the lines, but Franks says that thought is being given bringing them in the picture.

Sales for both lines are handled by

Dave Backer, who headquarters in the home office here.

Franks is also hopeful that both lines, while aimed primarily at collectors of vintage materials, will also attract their share of adult record buyers who, while not necessarily in the connoisseur grouping, would be drawn by the popular nature of many of the disks in the catalog.

He sees both lines as appropriate to help satisfy recent industry rumblings that more should be done to win back the over-30 age group.

The move to introduce a returns policy is generally viewed as a lure for greater rack participation as well.

# Labels Back Cable Shows

• Continued from page 3

has the same looseness and is not overproduced like many of the commercial television concert shows," he states. "The continuity of this series will never be broken, because the only commercials are aired at the start and finish of the show."

Rosenthal, of the New York-based Shamus Productions, says the tapes will be aired twice weekly, before giving way to another live act.

Don Wardell, London's director of creative services and the man behind the cable deal, says his company believes in the future of cable television.

"New artists like John Miles can

find the complete freedom of artistic expression that they need in this new video medium," he asserts.

Although many labels are anxiously awaiting the results of the Miles and Earland tapings, before committing themselves, London has already decided to showcase another act on cable. April Wine, four-piece Canadian rock group recently signed to the label.

After completion of the assorted concerts, Shamus' plans to service video tapes of the broadcasts to 150 U.S. colleges.

Promotion and publicity for the Miles concert will be done in a variety of ways: print ads in local media and cable magazines.

# New Outlook For N.Y. Times Music

NEW YORK—Further stress will be placed on signing and co-publishing deals with writers and independent producers by New York Times Music Publishing Corp. as a means of beefing up mechanical royalty income.

At the same time, the firm will relax its efforts to secure records on catalog material via the conventional song-plugging efforts of a professional staff.

Murray Deutch, Times publishing president, says that "after taking a hard look at the current situation, we felt we had to readjust our priorities." The firm has let go its professional manager Irv Lichtman here and is considering a change of assignment for his West Coast counterpart, Eddie Mathews.

"We feel our resources will be used more efficiently in making deals directly with producers and artists," he says. "They are the ones who control what songs go on most records."

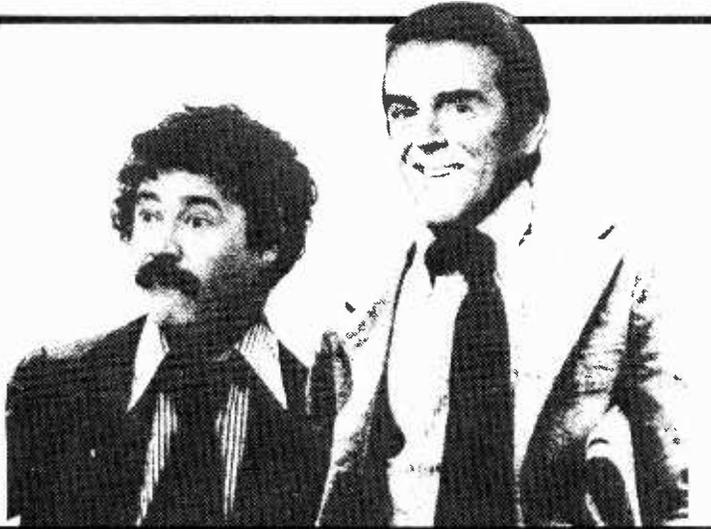
Deutch spiked trade gossip that his staff cutback represents a retrenchment move. "What we are doing is taking money from one place and putting it in another, where it can do us more good."

Mathews will continue to be associated with New York Times Music, says Deutch, but he may take on the role of producer/writer, rather than professional man.

The publishing chief states that his West Coast office will be retained and that promotional activities to stimulate copyright performances will be stepped up.

JULY 10, 1976, BILLBOARD

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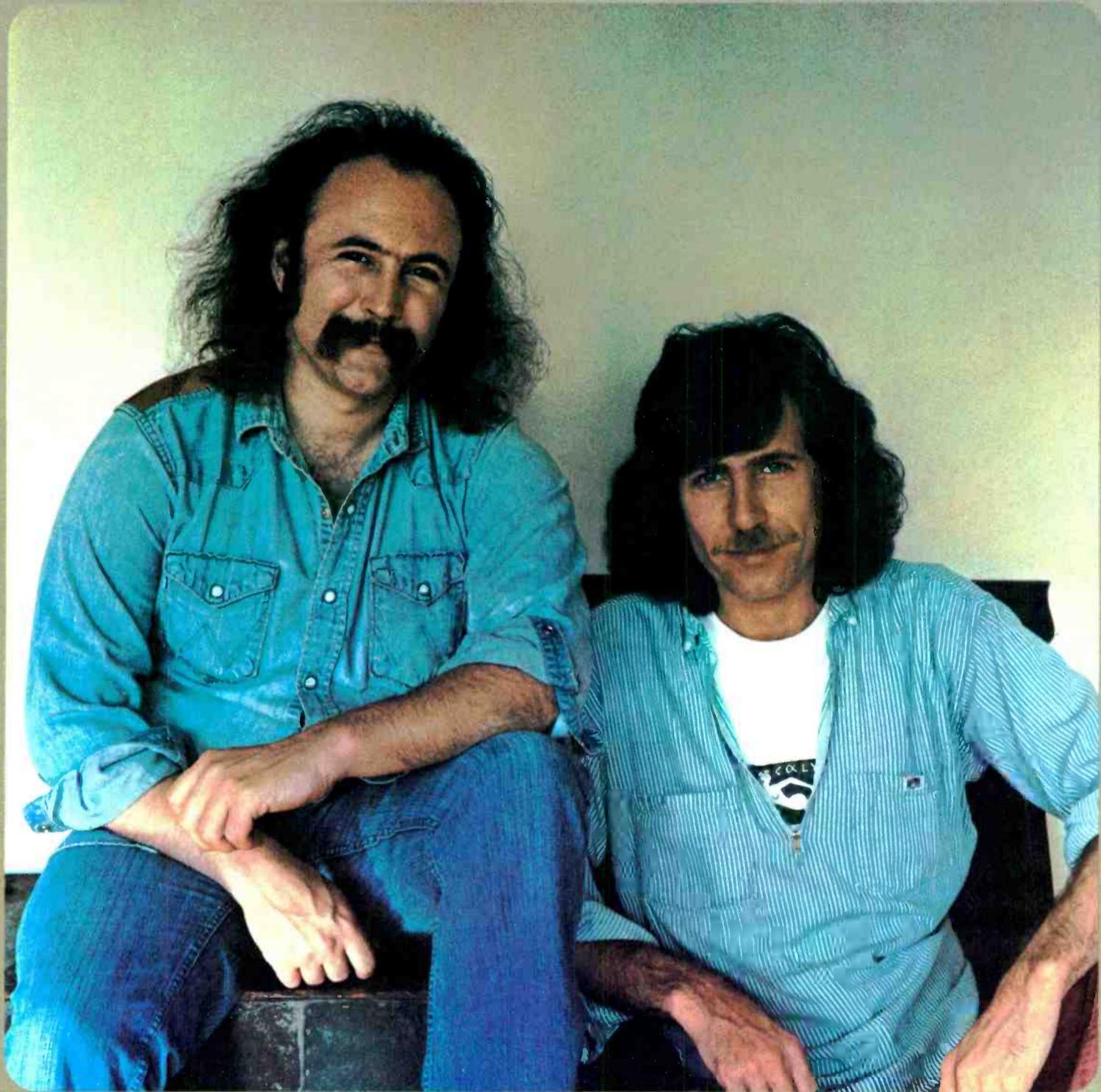
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# Publishers, Labels Dispute Fees

• Continued from page 1

will exceed the traditional 2 cents a side. The Senate bill, already passed, stipulates 2½ cents; the House bill, as marked up in subcommittee, asks 2¾ cents.

For the most part, record company position is firm that the 2-cent rate will hold for the life of the record on pre-revision licenses.

But many publishers are taking the opposing view, that all disks manufactured and sold after revision are liable for the new rate, regardless of when the mechanical license was issued.

In some cases publishers have already begun to modify license language, or add new codicils, to strengthen their claim for the new rate on older records. And in at least two significant instances manufacturers have responded by seeking explicit extensions of the old rate for a period of years that would overlap the anticipated revision date.

In general, publishers are laying more stress on license wordage that

emphasizes "statutory rate" rather than the 2-cent figure. This is particularly true of copyright owners clearing through the Harry Fox Agency.

Some get even more specific (the SESAC license is a prime example) and provide for a rate change when the copyright law is amended. Going a step further, such licenses often provide for revocation, at the licensor's option, upon adoption of revision.

Both CBS and Arista Records are resisting license language that places emphasis on the effective statutory rate by seeking waivers on rate increases for a specified time period.

In such cases, CBS has been asking for a freeze on the old rate for up to three years, and Arista for as much as five. But both have been known to trim time spans if the tune is important and the publisher recalcitrant.

Record companies are still reported to be signing a fair proportion of mechanical licensee (about 20% in the case of Arista) with the

figure of 2 cents or less called for, and no language implying a boost following revision.

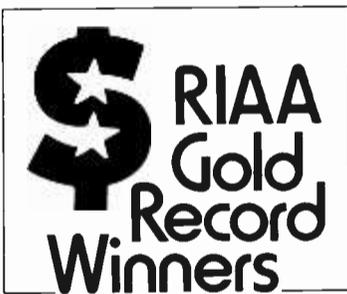
Another area where little current concern is expressed by labels over a rate increase on older records is that involving acts that record their own material. In many such cases artist contracts and mechanical licenses are interrelated. The artist pact will often state that publisher royalties higher than a predetermined figure are to come out of artist royalties. Here, for the manufacturer, a mechanical increase would leave it in a status quo situation.

Enough ambiguities remain in the application of mechanical royalty language in the new law, as well as in the wording of many existent licenses, to keep attorneys in both camps busy once revision is effective. It is no surprise that their view of the pending controversy is conditioned by their affiliation—publisher or manufacturer.

One key attorney on the publisher side feels that the "ultimate" weapon brought to bear against record companies—if the going gets tough—will be the threat of license revocation.

"Revoke, and you throw them into compulsory licensing," he says. "And then they're subject to all the fine-print conditions of the copyright law." These include, he points out, monthly statements and remissions of royalties, all certified by a CPA, as well as the new statutory rate. These are accounting burdens no label will welcome, he maintains.

Another observer, who echoes opinion on both sides, says "we can be sure of one thing. Come revision, the first money will be going to the legal profession."



## Singles

Manhattans' "Kiss And Say Good-bye" on Columbia; disk is their first gold single.

Elvin Bishop's "Fooled Around And Fell In Love" on Capricorn; disk is the artist's first gold single.

Henry Gross' "Shannon" on Life-song; disk is his first gold single.

Daryl Hall & John Oates' "Sara Smile" on RCA; disk is the duo's first gold single.

## Albums

Rolling Stones' "Black And Blue" on Rolling Stones is platinum.

Jefferson Starship's "Spitfire" on Grunt; disk is their third gold album.

"Chicago X" on Columbia; disk is the group's tenth gold album.

Neil Diamond's "Beautiful Noise" on Columbia; disk is his ninth gold album.

Electric Light Orchestra's "Ole ELO" on United Artists; disk is the group's third gold album.

Natalie Cole's "Natalie" on Capitol; disk is her second gold album.

Spirit's "Twelve Dreams Of Dr. Sardonicus" on Epic; disk is their first gold album.

## PRINT MUSIC BOOMS

# Song Folios Make A Dent At NAMM

CHICAGO—The dominance of personality matching folios in print music sales was evident at the NAMM International Expo here June 26-29.

The new print division of A&M Records, Almo Publications, making its industry debut at the McCormick Place trade show, front-lined personality folios keyed to A&M albums by the Carpenters, Captain & Tennille, Peter Frampton and Nils Lofgren, and by Kiss and Silver Convention, licensed from outside the A&M group.

"We'll be aggressively licensing from outside," explains Joe Carlton, director of Almo. "We obtained print rights for these albums on an exclusive basis."

According to Carlton, album-match personality folios now sell four times more in volume than any other type of publication. However, Carlton intends for Almo to have a full line of instructional books. Nine "rapid play" folios debuted at NAMM, with nine more to appear shortly. Almo also offers a group of its matching folios in editions for "easy guitar."

Columbia Pictures Publications showed its "AlbuMusic" books for the first time. These 12-inch-square folios with exact reproduction of the record album cover represent the ul-

## Distributor Set

LOS ANGELES—Jamie/Guyden Record Distributing Group will be national distributor for UR Records, a new label formed by the Crystal Mansion.

Their new single, "Garden Of Love," shipped last week.

## Mercer Home To Georgia

• Continued from page 4

His heavy southern accent gave his rough baritone a certain earthy distinction; Mercer's phrasing was jazz oriented with heavy emphasis on the beat.

Capitol was still a comparatively young label in 1949 when Mercer sold his interests and walked out.

"It wasn't fun any more," he said. "The company was too big."

There were periods when Mercer headed up his own radio shows, and he recorded prolifically with Paul Weston's Orchestra, Jo Stafford, Bing Crosby, Margaret Whiting, Nat King Cole, Benny Goodman and other stars of the '40s.

Mercer got the idea for a World War II hit song, "G.I. Jive," while he was stopped at a traffic light. He parked his car, entered his small office and wrote words and music in 10 minutes.

And when Marilyn Hammond, a Capitol secretary, repeatedly played David Raksin's theme from the 20th Century-Fox drama, "Laura," Mercer took the scratchy soundtrack disk from Hammond to his home and almost overnight fashioned ingenious lyrics to the film's music—now one of the most performed standards in the world.

Former Capitol employes remember Mercer as a benevolent executive, always accessible, ever gracious and quick to accept an invite from a crony to walk up Vine street and

timely expression to date in matching folios. The latest AlbuMusic books mirror disks by Glen Campbell, Diana Ross, Fleetwood Mac, Bachman-Turner Overdrive and Morris Albert. The first mixed folio in the AlbuMusic format, "Theme from Mahogany and Twelve Academy Award Winners," also was displayed.

Bill Radies of Columbia Pictures Publications reports that the AlbuMusic folios are selling both through music retailers and record stores, and being displayed in record bins, in instances. The firm offers retailers a custom self-standing rack for the folios.

Columbia also introduced a new piano method by Richard Bradley, that uses popular songs as well as public domain material.

Big Three Music, celebrating director Herman Steiger's 50th year in the business, unveiled new 9- by 15-inch folios matching Queen, Electric Light Orchestra, Bruce Springsteen and Janis Ian albums.

Biggest news from Warner Bros. Publications was release of its 500-page "Beatles Complete," to coincide with Capitol Records' mammoth Beatles push. The book contains almost 200 Lennon/McCartney songs licensed from the ATV Music Group. It retails for \$12.95 and is provided to dealers with a free counter-top display. "We knew the Beatles would come back," exclaims Steve Spooner, the firm's sales, advertising and media director.

Warner plans release of a number of matching album folios in upcoming weeks. Among the musicians to be featured are America, the Eagles, Dan Fogelberg and the Doobie Brothers.

hoist a potable or two while talking music.

He recorded two LPs for Pye in London in 1974, at the time he was cleffing the score with Andre Previn, for the musical show "The Good Companions." But while the two disks are said to have been successful with U.K. buyers, neither LP was released in the U.S.

Mercer's surgery in a Pasadena hospital last October was necessitated by a brain tumor. He returned to his Bel Air residence in March and was reported as "slowly" recovering.

KNBC-TV's Paul Dandridge was directed to singer Jo Stafford and her husband, veteran arranger-conductor Paul Weston, at their Beverly Hills residence at the insistence of this newsman a few hours after Mercer's death. They paid tribute on camera to their friend and colleague for some 35 years.

"We have spent all our adult lifetimes working with superior talents," said Stafford, "but Mercer was different. His gifts were pure genius."

Mercer's survivors include his widow, Ginger, who was wed to the artist in 1931; a daughter, Amanda, to whom Mercer in 1942 dedicated his "Mandy Is Two" ballad, and a son, Jeff, who operates a Western Ave. recording studio. They accompanied the body to Savannah.

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## AFM's Local 47 Battles Hq.

• Continued from page 10

ducer, also unidentified, who makes tv specials in violation of the videotape contract, "with AFM approval."

"We have parking problems at various studios," the Young report goes on. "You have to train for a walkathon competition in order to make some of the dates. This in spite of a commitment by the Motion Picture Producers Assn. (verbal though it was) to provide free parking a reasonable distance from the various scoring stages. The local complains—the studios do nothing. The local informs the studios that we will withhold services—the Federation pulls the rug out from under the members. The Federation says if we withhold services, they will consider it a 'wildcat strike,'" states Young.

The report also cites the AFM's international executive board's recent decision to do nothing about collecting several million dollars in reported unpaid residuals for work done on the aforementioned tv shows.

Young points to certain unscrupulous musicians who "play cash phonograph recording dates without reporting them," and goes on to bemoan the fact that "we can take no action against unprincipled employers. We have to file a charge with our Federation big brother who is still ensconced in his comfortable quarters in New York and wait, and wait, and wait, for a decision."

With the 79th annual convention now history, it appears as if the L.A. local (second in size in the U.S. with a membership of approximately 16,000) is in for another year of frustration.

"We are disillusioned, frustrated and desperate because of the Feder-

ation 'do nothing' tactics," Young avers.

Had Herman captured the AFM seat he sought, it would have been the first time the West Coast had a rep since erstwhile Local 47 president John V. Tranchitella relinquished that post in 1969.

## Fewer Music Books, And Prices Are Up

• Continued from page 6

Lawrence Welk, hailed by Prentice-Hall as its biggest-selling author, again has collaborated with Bernice McGeehan on a third Prentice-Hall tome. Due in September, "My America, Your America" will list at \$6.95, comprise 204 pages and 16 halftones and feature a generous exposition of the long-time North Dakota bandleader's personal philosophies. Including a Welk bi-centennial prayer.

Tagged at \$20 a copy on the fall list is a new edition of "The New Kobbe's Complete Opera Book" due in September from Putnam's. More than 300 operas are covered within its 1,663 pages. The same publisher also will bring out, at \$20, Alan Jefferson's "The Glory Of Opera" which also offers 170 photos, 20 in full color.

On a more mundane level, long-time writer Nat Hentoff's, "Jazz Is" will go into the stores in September. Hentoff delves into the careers of 11 celebrated jazzmen and how their music has been shaped by their lifestyles. Random House will publish, at \$10.

Putnam's also is readying "Rodgers And Hart," a dual biography of the composer and lyricist, respectively, by Samuel Marx and Jan Clayton. It will cost \$10.

Dutton announces September availability of "Seeds Of Man: An Experience Lived And Dreamed" by the late Woody Guthrie, said to

be a "search for the silver and gold mines that had been discovered years earlier by Woody's pioneer grandfather." It carries an \$11.95 tag.

The book and record-tape industries come closer every year as similar graphic arts, exploitation and marketing methodologies are practiced.

Clarinetist Goodman and his old friend Caen, for example, appeared last month on the nationally syndicated Merv Griffin tv series to plug their forthcoming tome although it will not be in the stores until next October. Cab Calloway has been appearing on the tube and at bookshops throughout the East publicizing his recent book. Grabby graphics not unlike those on LPs also are being emphasized by publishers, and various discounts are now the rule, to retailers, precisely as practiced by scores of labels.

## Macero Leaves Col After 19 Years To Be Own Boss

NEW YORK—Teo Macero is opening his own independent production company to work initially with CBS for whom he formerly toiled 19½ years as a staff producer.

Macero also plans several other music-oriented projects involving films, television, publishing and teaching.

His first two clients are his two main Columbia artists, Miles Davis and Andre Kostelanetz, both of whom he recorded for 17 years.

Macero estimates he's recorded 2,000 LPs in his tenure with Columbia, the longest running producer-label relationship which now brings to an end the days of Columbia staff jazz producers.

John Hammond, Columbia's other jazz flavored producer, of long standing, continues to work for the company, but as an outside talent scout after his retirement at the end of last year.

Macero is presently working on a new series of LPs with Davis, whose "Bitches Brew" LP, released in 1971 and heralding the marriage of jazz rock, has just gone gold.

That, plus LPs by Kostelanetz, Ramsey Lewis, Dave Brubeck and the Simon & Garfunkel soundtrack for "The Graduate" are Macero's five gold record efforts.

He's just finished a work by flutist Paul Horn with charts by Brazilian Egberto Diamonti and produced

Shirley MacLaine's recent Palace Theater live LP.

Macero says there is a contrast in the freedom one can find as an independent as opposed to being part of a big corporation, although that didn't stop him from cutting such diverse projects as a spoken word series with Goddard Lieberson, the jazz stable including Thelonious Monk, Duke Ellington, Lambert-Hendricks-Ross, Charlie Mingus, plus the Brothers Four, Leonard Bernstein and several Broadway shows.

## Former Hendrix Musician Suing

LOS ANGELES—Noel Redding has filed another suit locally based upon his work as one of the Jimi Hendrix Experience threesome. This time he seeks \$3 million from Brian Chandler of Jeffrey & Chandler, management firm, and Warner Bros. Records in Federal District Court. He has filed previous suits over the past three years in Federal and Superior Court.

Redding claims that at the persuasion of the management firm, he agreed to formation of Yameta Co. Ltd., a Bahama firm into which all income from the Hendrix group was placed for tax benefits. He seeks an accounting and damages.

## Elektra Expands Country Action

• Continued from page 6

much as last year's figure, and it will probably continue growing, Smith noted. He also joined CBS's Bruce Lundvall and UA's Artie Mogull in granting almost total autonomy to the Nashville operation of the label, including decisions on signing new artists—either country or pop. "There are some limitations if we're

after a major artist and talking hundreds of thousands of dollars. From a business standpoint, I'll then be involved."

The current country roster includes Eddie Rabbitt, Sammi Smith, Carmol Taylor, Even Stevens, Dick Feller and Archie Campbell. They join 36 pop acts on the label, including the Eagles, Linda Ronstadt and Joni Mitchell who have enjoyed country activity.

Smith has his eye on new Nashville acts and established stars. "We'll develop a couple of people and, if possible, sign some established artists who may be shopping around after their contracts are up. Our trend at this point seems to be with newer writer kind of artists rather than some of the traditional people. We're now very definitely set up to expand our operation, sign more people and develop more talent."

"The six artists we have on the roster represent a very good nucleus—and I'd like to see double that number this time next year," Smith, making his first visit to Nashville since switching from Warner Bros. to Elektra-Asylum, insists he will strive for a more steady flow of singles and LPs coming out of Nashville." He plans to make "two to three" Nashville trips a year, and is quick to praise the promotional efforts of Lovelace and Suttle: "They dumbfounded me in their ability to get play. I'm now looking to feed more material into that machine."

Citing a "personal strong feeling" for the music and atmosphere of Nashville, Smith would like to see the Nashville operation equal the success of the pop side. "It takes a long time. The companies that have made it in Nashville have been here many years.

"We can shortcut some of that by continuing to dedicate some very personalized promotion and doing some imaginative marketing. Unlike

some of the more established majors who do things by rote almost, we don't have any restrictions on our Nashville operation. And we're wide open for some innovative marketing ideas."

GERRY WOOD

## ASCAP Woos

• Continued from page 1

sible." They can then shift to the four-fund method and still retain credits achieved in their earliest performances.

Adams points out that "under the existing rules, some new members elected to be paid initially on a four-fund basis and later regretted the choice." Since all new members do better at the beginning under current performance, he adds that "there is no reason to offer them a choice" upon joining the society.

Under the proposed amendment, new writers will also benefit by being given parity with older members in credits for early quarterly calculations. ASCAP figures its payments to members on a quarterly basis.

The new rules are also said to remove incentives for established writers to delay membership until quarterly credits they will earn will give them the best edge.

"The present rules place a premium on timing election to membership so that it occurs three quarters after a quarter with many performances—for example, a quarter in which the writer may have had a song on the charts," Adams asserts in the affidavit.

The only other substantive change asks that lists of the recipients of special cash awards no longer be mailed routinely to all members of the society. There have been complaints, the affidavit notes, from writers who are publicly ranked in this manner by the awards panel.

Under the proposed amendment, lists of awards recipients will be furnished to members only on request.

### PLAYING L.A. ROXY

## Harrison Band a Breakout For Factory Productions

BERKELEY—Factory Productions here, formerly known as DSR, has its first breakout act with the Don Harrison Band.

Two of the players in the Harrison Band, Stu Cook (bass) and Doug Clifford (drums) formerly played with Creedence Clearwater and are two of the three principals in Factory. The third is Bruce Young, who handles the business and of the company while Cook and Clifford are more concerned with production and creative work with the talent.

The first major engagement for the Harrison band, which also includes Russell DaShiell on lead guitar, was at the Roxy in Los Angeles Tuesday and Wednesday (29-30).

Group will also, around the same time, be doing a live radio broadcast from The Factory (the 10,000 square-foot building in Berkeley which houses the operation plus a 24 x 24 foot rehearsal space) over the Rock Around the World Network.

The Harrison Band is handled by Barry Krost Management. Besides the Harrison group, Factory has four other artists under contract: is very active in doing location recordings with its mobile unit; and has two publishing companies under its umbrella.

The other acts are DaShiell (lead guitar on the old hit "Spirits In The Sky") whose solo LP should appear at the beginning of next year, after the second Harrison package: Valley, a smooth country-rock quartet who will have an album's worth of material in final shape by the fall; the Wilcoats Brothers, an r&b vocal group whose LP is in the mixing stages; and Bill Carmack, a country-pop songwriter whose material is being promoted for other singers as well as himself.

"We hope to have to have the careers of all of them on the way before the Harrison band hits the road," says Cook.

The main intention with the mobile unit, says Cook, "is to make the truck available on a custom basis for artists who have their own place setup and don't want to go elsewhere. We can camp out with a band and turn their place into a professional studio." Mike MacKenzie is Factory's chief engineer.

The Factory truck recorded three nights (May 20-22) of the Concerts For The Hungry at Grace Cathedral in San Francisco with Flora Purim, Cal Tjader and Bola Sete featured, and it recorded all of Jesse Colin Young's current chart album.



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# ANCIENT OLDIES Billings Up As KGRB Spins Bands That Go Back To '20s

By DAVE DEXTER JR.

LOS ANGELES—The sun is beginning to burst from behind the clouds for Robert and Gloria Burdette, owners of suburban KGRB-AM-FM in West Covina.

The husband and wife team report billings are on a surging upbeat after eight difficult years when their unique KGRB operation was touch and go.

The Burdettes, you see, play only music recorded before 1960. No rock is heard. No r&b. No country.

"The old dance bands are our bag," says Burdette, a nationally prominent audio engineer who monitored Gene Austin's 1936 broadcasts from KMTR and who, with Mrs. Burdette, has run KGRB since 1963.

More and more Southern Californians are dialing 90 and 98.3 to savor the rarely heard, antiquated disks favored by the Burdettes. It's not unusual to run across Benny Goodman, Duke Ellington or Artie Shaw on the dial these days but the Burdettes take nostalgia a step further by spinning classics of the 1920s by Paul Whiteman, Isham Jones, Coon-Sanders, Don Bestor, and George Olsen, titans of that era.

And where but on KGRB can one today hear Ruth Etting, Morton Downey, and the swingin' Boswell Sisters of New Orleans?

Burdette constructed the station himself.

"When we went on the air in '63," he recalls, "business was good and

remained good until the aerospace industry died in the late 1960s. Sponsors dropped out. Time became a hard sell. But this year it's all bouncing back and, for reasons we're not entirely sure of, listeners to KGRB are increasing. Maybe a lot of folk are fed up with Top 40."

Burdette now is 63 but he says he is more enthused with radio than when he was 20.

"We have a staff of four first-rate announcers," he notes. "Rex Moore, Rahn Harris, George Dvorak and Don Milbury are all seasoned pros. Dvorak once was nationally celebrated, in fact. Today he's a part-time banker but he remains as skilled at the mike as he was 30 years ago.

"Bob Stone and Bill Ford are others who come in and spin records part-time. All these men know music and they know radio and that's why our audience is rapidly improving."

Mrs. Burdette doubles as program director and bookkeeper. She's as fanatical about the old music as her husband and the staff.

David Steel Sr. is in charge of KGRB's engineering.

The AM wing, now at a modest 250 watts, is being doubled and the signal should be enhanced by the end of the year, Burdette says. The FM arm is 810 watts ERP and covers the San Gabriel Valley solidly.

The stations air on a sunrise to sunset basis. "That's fine in the summertime," says Burdette, "but it's a handicap late in the year. But we long ago adapted to it."

The stations receive hardly any singles and LPs from record companies, but the snub doesn't bother the Burdettes. "I have about 6,000 records in my personal collection and we have about 4,000 singles at the station," he declares. "And then we have a good-sized collection of LP reissues with quality older music by Goodman, Shaw, Miller, Ellington and so many other giants of the old days. We are not a jazz station. We play a lot of Welk, Freddy Martin and singers like Como, Sinatra, Haymes, Eberly, Shore, Stafford.

(Continued on page 26)



Wolf & Rissmiller photo

**PAPPALARDI DEBUT**—Scott Muni, program director of WNEW-FM in New York, welcomes Felix Pappalardi to the studios to unveil his new A&M Records album "Felix Pappalardi & Creation." Pappalardi launched his professional career in Greenwich Village, working as a sideman on some of the early Elektra Records material along with John Sebastian. He later produced the Cream, then formed and produced Mountain as well as worked as bass man. From left: A&M's East Coast regional promotion executive Ron Farber, Pappalardi, Muni, A&M national promotion executive Rich Totoian, A&M local promotion executive Pete Mollica. Muni's radio career, too, dates several years in New York and through several Pappalardi epics.

## RELATIVELY PROGRESSIVE, SAYS KING ZBORNIK

# Salt Lake's KWHO On the Rise

SALT LAKE CITY—KWHO is "relatively progressive, I guess ... we're as progressive as the average person wants to go," believes King Zbornik.

But the station, under Zbornik, is known throughout the city as K-93 and operations manager Zbornik, who bills himself in letters as Chief Flunky, says "I'm happy and proud to say that after six months the station is really doing things. I feel I've hit on a very successful formula."

Zbornik had left radio a few years back and operated a promotion firm in Nashville. Then, "after a year and a half vacation at my home in Iowa, I decided to return to radio. I went back to Milwaukee, but ended up in Salt Lake City."

He was program director for Top 40-formatted KNAK (it's now KWMS) in Salt Lake City until new owners switched the station to all-news.

"In the years I've been in radio, I've seen guys come and go and not much regard given to a lot of air people. I remember back in 1964 when I was in Cincinnati at the old WCPO, I'd have a new program director every 90 days. We'd just get going and management would go bananas and change things around. Before going there, I was with Bill Stewart in Lansing at WJIM. Although Bill took the station from nothing to No. 1 in about four

months, he was badgered by the management until he left. I try to give my people every consideration possible.

"I was asked by one of my men, Scott Stone, if I'd be interested in going to another station in the market and taking them with me. So, here we are."

K-93 is basically album cut oriented. "We utilize singles, but we

don't concentrate on the hit record ... we play hit music instead. We're not going for the teeny bopper at all. Our target age is 18-35 years."

He says he moved to Salt Lake City about a year and a half ago. "Having joined the Mormon Church 8½ years ago, I thought it might be interesting to see how it feels to be in a majority for a change.

(Continued on page 18)

## BMI Layout



BMI photos

**KGER**—Bernard Krivda, BMI representative, presents a 50th anniversary plaque to the Long Beach radio station; accepting the award is program director Ruth Talbot.



**KGFJ**—Accepting an award on behalf of the Los Angeles soul music station for its 50th year on the air is Alvin John Waples, left; presenting is John L. Apollo of BMI.



**KWIZ**—Pat Michaels, right, station manager of KWIZ in Santa Ana, Calif., accepts a plaque for 50th anniversary of the station from Bill Milliken, BMI.



**KRAK**—Manning Slater, president of Sacramento, Calif.'s powerhouse country music station, accepts plaque for station's 50 years on air from Henry M. Katzman, right, of BMI.

## Curtis Buys Ark. KALO

LITTLE ROCK, Ark.—Ron Curtis Communications of Chicago has purchased its second radio station, KALO, having purchased KLAZ-FM about a year ago and is reformatting both stations.

KALO, a 1,000 watt, 24-hour station, has changed its format from an r&b to a "disco-radio" format and is under the management of Selton Spurlock with Barry Mayo as program director and Donnie Dean, formerly with WVOL in Nashville, as music director.

The 100,000-watt class C, KLAZ-FM station has changed its format from hard rock to Top 40 and contemporary music. Both stations are being renovated, including new studios and equipment. Bob Henabery & Assoc. are program consultants.

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## New Companies

Recording artist Leon Haywood has formed Leon Haywood Productions in Los Angeles. He is scouting for new acts to produce.

Affiliated Record Producers, a production management firm, has been formed in Los Angeles by Chris Stone and Gary Kellgren to represent record producers and engineers. The organization will provide its clients with business and personal management, musicians' contracting studio brokerage, publicity, and administrative followup.

P.K.S. Publishing, Inc. has been formed in New York by Peter Siegel, who was formerly president of ATV/Pye Records.

George Mihaly has formed Youth Market & Opinion Research in New York to provide young people with general research and marketing counsel through various information development techniques. Mihaly formerly held the post of president of Gilbert Youth Research for nine years.

MR Productions has been formed in Parkersburg, W.Va., offering Sweet-song-record label, studio facilities plus promotion, distribution, record pressing and 8-track and cassette duplication. Roger Hoover is president, Morris L. Bower, vice president.

How Te Productions formed in Philadelphia by singer Howard Tate who will record on his own label, H.T. Records. Initial single release will be "Sexy Mama" by Tate.

One-time manager of artist development at United Artists Records, Linda Rogoff has formed Linda Rogoff Management Inc., Beverly Hills. Her first client is Marlena Shaw.

La Viola Song (BMI), Emil Music

### Herb Newman, 51, Dies Of Coronary

LOS ANGELES—Herb Newman, 51, founder of Era Records, a successful independent label of the late fifties and sixties, died at his home here Sunday (20). He was the victim of a heart attack.

Newman acted as producer for his label introducing acts like Gogie Grant, Jan and Dean and others. He started in the industry in 1950 as a salesman for the Mercury Records branch here. He is survived by a son.

### \$1.5 Mil Asked Of ABC By Act

LOS ANGELES—Daniel Hamilton, Joe Carollo and Tom Reynolds doing business as Hamilton, Joe Frank and Reynolds are suing ABC Records and Wingate Music for an aggregate \$1.5 million in Superior Court here.

The pleading charges that the plaintiffs signed contracts between June 1970 and June 11, 1972 with ABC Records, which terminated on the latter date by mutual agreement. ABC Records has not lived up to the terms of the termination paper, it's alleged, with the trio asking \$500,000 for unpaid royalties, \$500,000 for fraud and \$500,000 for punitive damages.

Publishing (ASCAP) and Vola Music (SESAC) have been formed in New York by Emil La Viola. All of the publishing companies will be operating under the Sidney A. Seidenberg banner. Managing these companies will be Emil La Viola, former vice president with Screen Gems-Columbia Music, Shapiro-Bernstein and Nevins-Kirshner.

Rameses II Record Corp. has been formed in New York by Ersel Hickey and Ruth Lieberman. Besides serving as a recording company, geared to pop, country and MOR, Rameses II will also function in the areas of production and publishing.

Grimes Creek Music has been formed in North Farrisburg, Vt., to handle the publishing of Rosalie Sorrels, Philo recording artist. Overseeing the catalog will be Dennis Rosenberg.

Dan Cleary, one of the industry's leading talent executives, has resigned as senior vice president of International Creative Management (ICM) to join Katz-Gatlin, Ltd. as a partner. The new company has been renamed Katz-Gatlin-Cleary Enterprises.

ARI, a new recording label, has been formed in Los Angeles by John Sakajian, under consultation by MCI. First product will be "Oh, California," by Persian singer Andre Vallian.

Erastus Records has been formed in Macon, Ga., by Razy Bailey. First act signed is Jim Wilkes, whose "Rather Be A Fool Loving You" was just released. Erastus will be distributed nationally by Nationwide Sound Distributors in Nashville. Bailey's songs are to be published through Razan Publishing, Macon, Ga.

Contemporary Telecommunications a new tv-radio firm, has been formed in Hollywood. The production company is headed by Bob Barnett, formerly with Dick Clark Productions. The firm will provide complete production and taping facilities for commercial accounts. First project is a 90-minute syndicated special, tentatively titled "Disco Machine."

Music Matters has been formed in Hollywood by Dina Rader and Marty Morgan to assist jazz artists in developing their careers. Objectives include coordinating the artists with jazz educators in the area of high school and college concerts and clinics.

Bill Thompson, personal manager of Cecilio & Kapono, has formed Bill Thompson Un-Limited, an artist development and concert production firm based in Honolulu. The new company is geared to guide the national breakthrough of new, contemporary music groups out of Hawaii.

### New Truckers LP

NEW YORK—Radio Shack's Realistic record label has come out with a collection of tunes about truckers, LP titled "Put The Hammer Down," sells at Radio Shack stores for \$2.99 (\$3.39 for 8-track and cassette). Material is by Merle Haggard, C. W. McCall, Cledus Maggard, Red Sovine, Red Simpson, Dick Curless and Glen Campbell.

## General News

### 1-Man Promo By Composer Of 'Laura'

LOS ANGELES—Long-time motion picture composer David Raksin is doing his own promotion of an RCA Red Seal album which he recorded with the New Philharmonia Orchestra in London.

The LP comprises original Raksin music for the motion pictures "Laura," "Forever Amber" and "The Bad And The Beautiful."

With the help of some of his students at the Univ. of Southern California, Raksin has taken over the Vagabond Theater here for a mini-festival which will see "Laura" being shown from June 30 to July 6.

"Few young people," says the composer, "are to be expected to know anything of old films, but I believe that unless the record companies find some way of reaching the '35 and older' buyer, who is now almost lost to them, they are in big trouble."

RCA in Los Angeles is assisting Raksin and his students with the event.

### CBS EMPLOYS COLLEGIATES

NEW YORK—For the second summer in a row, CBS Records is employing a number of college students through a minority internship program.

The program, which runs for 10 weeks, will involve 11 students in the workings of a number of departments, including a&r, merchandising, marketing and press and publicity.

Selection of students is based on both financial need and academic achievement.

### Insurance Co. Paying Wilson

CAMDEN, N.J.—Jackie Wilson, who suffered a heart attack while performing with Dick Clark's Rock 'n Roll Revival last Sept. 29 at the nearby Latin Casino in Cherry Hill, N.J., has been granted an insurance settlement that will pay all his mounting doctor and hospital bills. Camden County Probate Judge Vincent DeMartino approved the settlement with Insurance Company of North America.

Wilson, who was in a coma for nearly four months, suffered brain damage as a result of the attack. He reportedly is now able to eat baby foods and communicates by blinking. The Dick Clark show was insured by the Insurance Company, which will also pay Wilson a \$119 weekly disability income allowance in addition to taking care of the bills for more than \$120,000 for medical care at the Cherry Hill Medical Center.

It is expected that Wilson will be moved in a few weeks to a rehabilitation center for physical therapy.

### Island Demands \$

LOS ANGELES—Island Records has filed suit in Superior Court here seeking payment of \$28,000, allegedly due from Allwest Record Distributors. Allwest was an independent label distributorship, headed by Buck Stapleton. Stapleton closed the operation two months ago.

The filing indicates that notice of the suit was served on Larry Welk of Ranwood Records here.



B'nai B'rith photo

**B'NAI B'RITH HONORS**—Young ASCAP writers Stevie Wonder and Marvin Hamlisch are cited by the Performing Arts Lodge of B'nai B'rith June 12 in New York, with the Creative Achievement award to Hamlisch and the Humanitarian Award to Wonder. From left are RCA's Tony Pieniek, Lodge president; Hamlisch; Ken Rosenblum, dinner co-chairman; Wonder, and emceed Geraldo Rivera of WABC-TV, the 1974 Humanitarian Award winner.

### BRAINS UNLIMITED, INC.

## Fem Duo Kicks Off Novel Consultancy Service Firm

By JIM FISHEL

NEW YORK—Artists looking for someone to plan their tour, record companies trying to locate hard-to-find sidemen for a session, or even publicists attempting to find a company to organize a special party needn't fret any longer.

Two Los Angeles women, Chris O'Dell and Tina Firestone, have formed Brains Unlimited, Inc. to accomplish these tasks.

This company will provide a consultancy service designed for musicians, record companies, booking agents, record producers, personal managers, concert promoters, publicists, secretaries, tour personnel, recording engineers, publishers, photographers, recording and rehearsal studios and associated others.

According to O'Dell and Firestone, Brains Unlimited was formed on the advice of industry executives who felt the needs that one full-range company could provide.

Although the company is less than one month old, the reputations of O'Dell and Firestone have helped them score some "instant business." Besides coordinating the new Ringo Starr LP on Atlantic Records, firm is also planning the summer tours by Donovan and the Band.

Both O'Dell and Firestone have established themselves in different areas of the business in the past decade.

Most recently O'Dell served as

road manager for Bob Dylan's Rolling Thunder Revue, while Firestone booked talent for Don Kirshner's "Rock Concert" tv series.

Before this O'Dell had served as road manager for Linda Ronstadt, tour coordinator for Bill Graham's FM Productions (the 1974 Crosby, Stills, Nash & Young tour, the 1974-75 George Harrison tour), general organizer on the 1972 U.S. Rolling Stones tour, assistant to Peter Asher and staff member for 2½ years at Apple Records (working in promotion, a&r and as assistant to George Harrison).

Firestone began in New York designing album covers and advertisements for various labels, before joining Richard Perry as his assistant and album coordinator (for artists like Nilsson, Ringo Starr, Barbra Streisand, Carly Simon, Andy Williams, Fanny and Martha Reeves). In 1974, she worked with producer Joe Boyd, before moving over to become video production assistant on the 1975 Rolling Stones Los Angeles show, "The Rock Music Awards" on TV and then "Rock Concert."

"We know what it's like to spend four hours on the phone trying to locate a musician who has changed his phone number 14 times in the past four months, as well as what it's like to set up a tour and not be able to find a road manager or guitar tuner," says O'Dell.

## 'Soul At Shea' Concerts Cancelled As 'Precaution'

NEW YORK—Fear of disorderly conduct, triggered by unruly crowd behavior at a Shea Stadium concert two weeks ago, has forced cancellation by the city of a well-publicized series of "Soul At Shea" concerts, scheduled for July 9 and 10.

In revoking the license granted to show promoter George Wein, Parks Commissioner Martin Lang cited police fears of disorders and assaults. Lang said police assessment of the potential hazard was based in part on an incident during a soul concert at the stadium two weeks ago, and in part on heavy demands that are expected to be made on the police during the influx of visitors to the city for the bicentennial celebrations, and the Democratic National Convention.

The incident that sparked the city's decision to ban the three concerts occurred at Shea June 6 when a

melee erupted during a concert by Rufus, Harold Melvin & the Blue Notes and K.C. & the Sunshine Band. It is alleged that the disturbance, which resulted in fights, robberies and vandalism, erupted at the concert and spilled out into the street and nearby subways.

Among the acts that had been scheduled for the "Soul At Shea" series were the Temptations, Marvin Gaye, Ray Charles, James Brown, Smokey Robinson, the Spinners and the Staple Singers.

### 'Guys & Dolls' Back

NEW YORK—"Guys And Dolls" with an all-black cast bows on Broadway Saturday (10). The original version bowed on Broadway Nov. 20, 1950 and ran for 1,200 performances. The new stars include Norma Donaldson, Robert Guillaume, Ernestine Jackson and James Randolph.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—I didn't believe the postcard—and then the letter—but **Ron Jacobs** of Boss Radio fame is back at work. His note says: "Well, it's back to work six months after the Rams-Steelers game. I'll be programming KKUA and doing the morning show. Never had as much fun as the Ayem gig in Honolulu. We'll be 19 air minutes from weekends on Maui. Hell of a lot closer than before. Can't keep an old morning man off the air forever." Program director of the station is **Dave Shaw**, previously with KQFM in Honolulu. **Jacobs** does the 6-10 a.m. show. **Lane Robinson**, from nights on KKUA, does the 10 a.m.-2 p.m.. **Michael W. Perry** still does the 2-7 p.m. show (he has promised to give the "W" back to Morgan when Morgan gets a full-time shift), **Bob Zix** from KORL in Honolulu 7-midnight, **Mark Morgan** from KORL in the all-night slot, and **Sweet Charlie** and **Ed Kanoi** on weekends. **Jacobs**

went on the air July 5. Thus, Honolulu begins to shape up as a battleground as **Pat O'Day**, a Seattle legend, takes over ownership of KORL and **James Gabbert** takes over KIKI. In the morning slot, you'll have **Aku Head** against **Tom (Electric Weenie) Adams** against **Lan Roberts** against **Ron Jacobs**. **Jacobs** once beat **Kau** in 1946 when **Jacobs** was with KPOI. **Adams** took a strong nip out of **Aku's ARB** this past book. I think if I was in morning radio in Honolulu right now, I'd pack my old duffle bag and head for the local Primo dispensary; the scene is gonna get rather torrid.

I've never been to Honolulu—or anywhere in Hawaii—though I'd like to go over there someday and see what radio is like. Meanwhile, would someone with a cassette deck do me airchecks of **Adams-Aku-Jacobs-Roberts**? I'd like to print a critique of each.

**BOB PAIVA**, 804-266-8959, writes that he has resigned as program director of WLEE in Richmond, Va. "I resigned, giving a month's notice, effective June 18. My replacement here is **Dave Parks**, who was mid-day personality on WFIL for about nine years and for the past two years has been doing weekends and disco stuff at WIBG in Philadelphia. **Dave** asked me to stay on a week or so to help him get organized, so my last official day at the station was June 28. At the moment, I don't have any definite plans. I have been talking to some record companies about doing work for them, but the situation hasn't been right yet. If I'm to change businesses, I want to be sure that it's in a capacity to really do some good and to make a difference for somebody. In terms of radio, I have resumes out in a bunch of places, but nothing firm has come up there either."

Lineup at KMEN in San Bernardino, Calif., has program director **Doug Collins** 6-10 a.m., **Pete Parsons** 10 a.m.-2 p.m., music director **Bob Griffin** 2-6 p.m., **A.J. Martin** from KCKC in the same locale in the 6-midnight slot, **Gary Shannon** midnight-6 a.m., with weekend people such as **Bruce Bennett**, **Bill Tanner**, **Marshall Phillips**, **Norm Corley**, and **Bob Carroll**. Only station I ever heard of with a weekend staff as large as the regular staff. . . . **Bob Clayton**, formerly program director of KBOX in Dallas, has joined KYAL in Plano, Tex., to do the 9-noon show. KYAL program director **Michael O'Day** says that Clayton "is currently affiliated with Toby Arnold Associates in Dallas and will be joining our staff in conjunction with his Toby Arnold duties."

**Troy Wayne**, 913-628-1949, is looking for new employment; he's currently at KJLS in Hays, Kans. "I've had experience in country and

Top 40; have been director here for two years. I'm looking for Top 40 work as disk jockey, music director, or program director." Say he's on vacation until July 18. . . . **Dennis Lyle**, sales manager and air personality at WCIL in Carbondale, Ill., says: "There is, and will always be, but one superjock. That's **Larry Lujack**, who inspired me since boyhood in the burbs of Chicago back in the 1960s when he rose to kingdom at WLS. He still resides at WCFL, pulling in bucks he certainly deserves." Lyle works on WCIL-FM, which will split from its current daytime simulcast from WCIL-AM around September. WCIL has been very big on Chickenman, Tooth Fairy, Minuteman, and "You Had To Be There" which is, according to Lyle, "a super programming plus for this time of year since it's a bicentennial satire which relieves those with the bicentennial radio feature blahs." All, of course, are out of the incredible mind of **Dick Orkin**, Chicago Radio Syndicate, Siberia.

**Richard Swanson** of the research and promotions firm of TAC, Los Angeles, called up to say **Jack Arm-**

**strong** was music director and 6-10 p.m. air personality now at WIFE in Indianapolis. . . . **James P. Brownold**, production director of WPLJ in New York, won a Clio Award for best commercial produced at a radio station in 1975. It was called "Pith And Fluff" and about 51 News-magazine. Brownold is an old WALL, Middletown, N.Y., disk jockey.

**Reg Johns**, CKRC, Winnipeg, Canada, is looking for an afternoon newscaster. . . . **Larry Lujack**, the announcer now with WCFL in Chicago, writes: "If anybody out there is interested in improving his air sound, **Jim Loupas**, formerly the chief engineer with WCFL, is doing audio consulting and engineering management work on his own. He can be reached at RR No. 2, Box 526, Chesterton, Ind. 46304, or by phone at 219-762-9117. The guy is an absolute electronic genius!" I had the pleasure to meet Loupas during the last NAB convention in Chicago. I believe Lujack is right. If your station needs some consulting in any phase of engineering, I suggest you phone Loupas and talk to him.

(Continued on page 26)

## KONARD AIDS JOB SEEKERS

## Hobby Paying Off: Airchecks For DJs

FRANKLIN PARK, Ill.—What started as a hobby—he has several hundred airchecks ranging from Alan Freed at WJW in Cleveland in 1954 and Scotty Brink at WCFL in Chicago in 1970 to several dozen by Dick Biondi at various radio stations—has turned into a profitable business venture for Tom Konard.

Konard has launched The Aircheck Factory, Box 38, Bensenville, Ill. 60106.

The new firm does editing and telescoping, equalization and compression, and duplication of airchecks for disk jockeys.

"I'll even write resumes and mail the tapes and resumes out," says Konard.

Konard has been collecting airchecks "since I got my first recorder in grammar school and recorded Dick Biondi on WLS in 1962." Today, his list of airchecks runs 26 pages single-spaced.

"I've always been 'into' radio—production, especially. So much so that over the past five years, while working as public service director at WCFL in Chicago, I set up a small studio in my home merely to have fun in. I began putting together documentaries—one on Biondi and one on pirate radio in England—and meeting people. Some of these people were starting out . . . like Neal Nelsen, then at WVFV in Dundee, now at WGNG in Providence, R.I.; Marc Elliott at WROK, who now uses the name Jeff Elliott at KBEQ in Kansas City. As a favor, I began putting together scoped airchecks and doing copies for people.

"Jeff Elliott convinced me that there's really a demand for this sort of thing and, after WCFL went to its beautiful music format, he convinced me that I should offer this service to disk jockeys who are looking but can't cut tape at their stations, who don't want the boss to know they're looking for a better job, or who just don't have time."

All a jockey has to do is send The Aircheck Factory what he thinks is his best hour. "We'll edit it down, scope songs, sports, news, and whatever, keeping pace with the format." After the original is approved, Konard will dupe as many copies as wished.

His services are reasonable, based on what the disk jockey wants done. He claims confidentially is guaranteed.

## Salt Lake's KWHO On Rise

• Continued from page 16

In knocking around the market, I noticed that the 18-35-year-old listener was not offered anything. I decided when I got a shot, I'd go for them."

Today, he believes he has a "super staff." **Bobby Ryan** does 6-10 a.m., **Zbornik** does a shift until 2 p.m., **Scott Stone** goes 2-6 p.m., **Craig Downs** 6-11 p.m., **Keep On Trackin'** 11-midnight, and **Chris John** from midnight-6 a.m. "My weekend staff is pretty strong, so all in all we're pretty uptown."

Zbornik feels the music of K-93 is "futuristic for this market, to say the least. We average two to four weeks ahead of everyone else, and we're not getting any complaints from our listeners.

"Another big plus for us is that we really promote. I've worked in some good markets—Milwaukee, Cincinnati, Nashville—and promoting there was the key. We physically go after our audience. On a recent weekend, we did a promotion with the Bonneville drag strip. Some 6,000 people turned out to watch the drags, see our halter top competition, and dance. Our ski party that ran about three months ago drew 3,500."

Has all of this drive and radio emotion worked?

"Well, back in January, we'd go

for about three hours before we'd have a spot on the air. Now, we're often hitting our maximum of 12 minutes per hour."

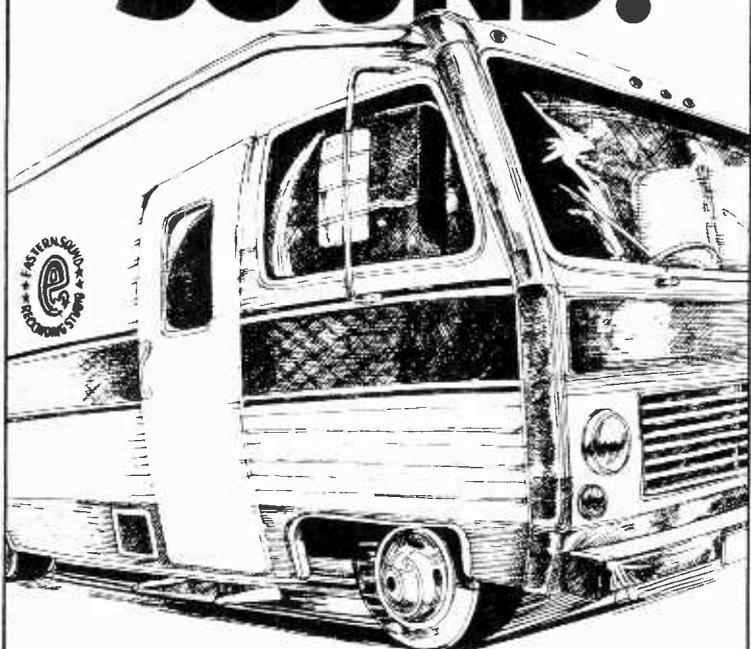
The station is owned by a prominent Salt Lake attorney named **Reese C. Anderson** who got into radio with KWHO-AM in the 1950s. "Our AM station is still classical and will stay that way. When he put the FM on the air in 1965, he felt the time would come. And we all feel that it has.

"I've got a good staff. Our approach is personality all the way. We get involved with our audience and we have a lot of fun.

"I started in radio at the age of nine and I've worked a lot in small Iowa farm towns, as well as some major markets, and I still think the personal touch has got to be there. People are people, no matter where they live, and here in Salt Lake City we're interested in reaching our people. We seem to be doing it."

Zbornik believes that K-93 is "re-writing radio for this market. It's going to take a few books to show our complete progress, but it's coming on very fast. I might add that our average contest winner is 23 years old and we have winners ranging from high school and college students to doctors, businessmen and housewives. We have centered in that \$\$\$ market . . . and they are responding."

## TRUCKIN' WITH EASTERN SOUND!



On the East Coast, the Eastern Sound Location Recording Unit can boogie on a moment's notice. If it looks strange on the outside, the inside will blow you away. As a matter of fact, the capabilities of our Eastern Sound Unit are so broad in scope that we flatly state that we can provide, state-of-the-art, on-location, recording playback and mixing of any event.

Look, the next time you're planning a live event, capture it on tape. The value, in almost every case, far outweighs the minimal cost.

EASTERN SOUND - We're going places.

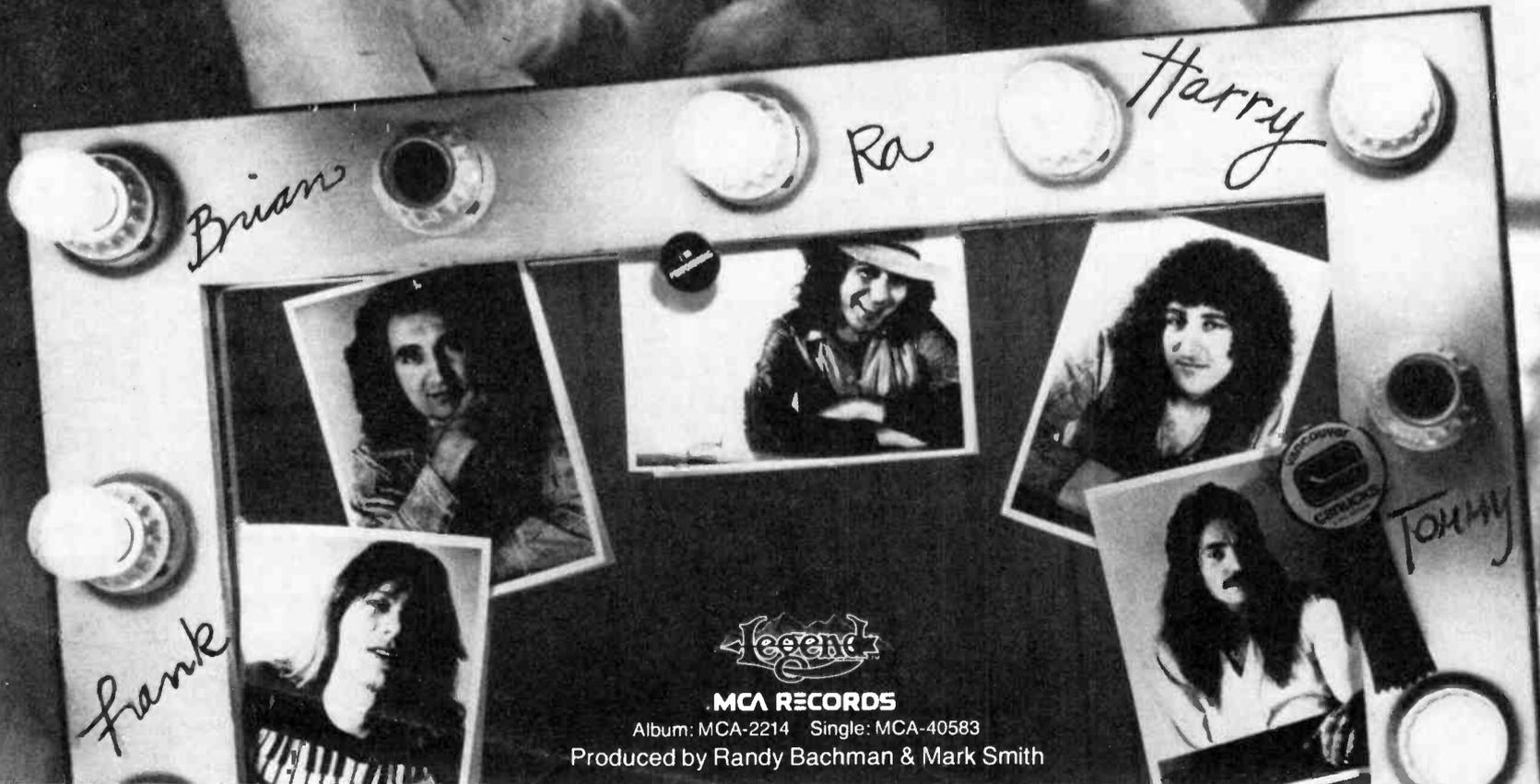
11 Messina Ave., Methuen, Mass. 01844 (617) 685-1832



# TROOPER

IS READY! GET IN QUEUE FOR AN  
EXCITING NEW ALBUM & SINGLE:

## TWO FOR THE SHOW



MCA RECORDS

Album: MCA-2214 Single: MCA-40583

Produced by Randy Bachman & Mark Smith

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/1/76)

## TOP ADD ONS - NATIONAL

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- BEE GEES—You Should Be Dancing (RSO)
- NEIL DIAMOND—If You Know What I Mean (Columbia)

## PRIME MOVERS - NATIONAL

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

## BREAKOUTS - NATIONAL

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

### D—Discoteque 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.

### KBBC—Phoenix

- KEITH CARRADINE—'I'm Easy (ABC)
- BEE GEES—You Should Be Dancing (RSO)
- ★ WINGS—Let 'Em In (Capitol) 32-11
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) HB-23

### KTKT—Tucson

- BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) HB-18
- ★ WAR—Summer (U.A.) HB-23

### KQEO—Albuquerque

- SILVER—Wham Bam Shang-A-Lang (Arista)
- BEE GEES—You Should Be Dancing (RSO)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 27-20
- ★ QUEEN—You're My Best Friend (Elektra) 18-12

### KENO—Las Vegas

- BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 16-4
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-14

## Pacific Southwest Region

### TOP ADD ONS:

- QUEEN—You're My Best Friend (Elektra)
- BEE GEES—You Should Be Dancing (RSO)
- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)

### PRIME MOVERS:

- WINGS—Let 'Em In (Capitol)
- STARBUCK—Moonlight Feels Right (Private Stock)
- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)

### BREAKOUTS:

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

### KHJ—Los Angeles

- THIN LIZZY—The Boys Are Back In Town (Mercury)
- QUEEN—You're My Best Friend (Elektra)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 27-17
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 16-9

### KIIS—Los Angeles

- CLIFF RICHARD—Devil Woman (Rocket)
- D • LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 19-13
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 12-7

### KEYZ—Anaheim

- AEROSMITH—Last Child (Columbia)
- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 33-22
- ★ WINGS—Let 'Em In (Capitol) 22-15

### KFXM—San Bernardino

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-5
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 9-4

### KCBQ—San Diego

- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- AVERAGE WHITE BAND—Going Home (Atlantic)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 29-7
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 13-2

### KAFY—Bakersfield

- ALICE COOPER—I Never Cry (W.B.)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 16-6
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 9-4

### KRIZ—Phoenix

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ SEALS & CROFTS—Get Closer (W.B.) 11-3
- ★ WINGS—Let 'Em In (Capitol) 12-7

## Pacific Northwest Region

### TOP ADD ONS:

- BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- JEFFERSON STARSHIP—With Your Love (Grunt)

### PRIME MOVERS:

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- BEATLES—Got To Get You Into My Life (Capitol)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)

### BREAKOUTS:

- BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- JEFFERSON STARSHIP—With Your Love (Grunt)

### KFRC—San Francisco

- FLEETWOOD MAC—Say You Love Me (Warner/Reprise)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ CHICAGO—If You Leave Me Now (Columbia) 26-21
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 22-17

### KYA—San Francisco

- BEE GEES—You Should Be Dancing (RSO)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 29-18
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 15-8

### KDIA—Oakland

- ELI'S SECOND COMING—Love Chant (Silver Blue)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ NONE
- ★ NONE

### KLIV—San Jose

- WINGS—Let 'Em In (Capitol)
- BEE GEES—You Should Be Dancing (RSO)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 13-7
- ★ THIN LIZZY—The Boys Are Back In Town (Mercury) 11-6

### KNDE—Sacramento

- BEE GEES—You Should Be Dancing (RSO)
- CHICAGO—Another Rainy Day In New York (Columbia) HB-22
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 14-10

### KROY—Sacramento

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 29-14
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 12-3

### KYNO—Fresno

- GEORGE BENSON—This Masquerade (W.B.)
- BEE GEES—You Should Be Dancing (RSO)
- ★ CHEECH & CHONG—Framed (Ode) 22-13
- ★ WINGS—Let 'Em In (Capitol) 30-22

### KJOY—Stockton, Calif.

- BEE GEES—You Should Be Dancing (RSO)
- D • LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-17
- ★ GALLAGHER & LYLE—I Wanna Stay With You (A&M) 28-22

### KGW—Portland

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- DR. HOOK—A Little Bit More (Capitol)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 20-5
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) HB-27

### KISW—Portland

- DOLENZ, JONES, BOYCE & HART—I Love You & I'm Glad I Said It (Capitol)
- BROADWAY—You To Me Are Everything (Granite)
- ★ BEACH BOYS—Rock And Roll Music (Warner/Reprise) 22-11
- ★ QUEEN—You're My Best Friend (Elektra) 23-13

### KING—Seattle

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BEACH BOYS—Rock And Roll Music (Warner/Reprise)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 23-15
- ★ WINGS—Let 'Em In (Capitol) HB-21

### KJRB—Spokane

- KEITH CARRADINE—'I'm Easy (ABC)
- WILD CHERRY—Play That Funky Music (Epic)
- THIN LIZZY—The Boys Are Back In Town (Mercury) 16-8
- ★ PETER FRAMPTON—Baby, I Love Your Way (A&M) 27-20

### KTAC—Tacoma

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 14-7
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 15-8

### KCPX—Salt Lake City

- PETER FRAMPTON—Baby, I Love Your Way (A&M)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 14-9
- ★ BEATLES—Got To Get You Into My Life (Capitol) 22-17

### KRSP—Salt Lake City

- CLIFF RICHARD—Devil Woman (Rocket)
- BEE GEES—You Should Be Dancing (RSO)
- ★ BEATLES—Got To Get You Into My Life (Capitol) 13-7
- ★ SILVER—Wham Bam Shank-a-Lang (Arista) 21-15

### KTLK—Denver

- BEE GEES—You Should Be Dancing (RSO)
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 20-11
- ★ WAR—Summer (U.A.) 30-22

## North Central Region

### TOP ADD ONS:

- BEE GEES—You Should Be Dancing (RSO)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- WILD CHERRY—Play That Funky Music (Epic)

### PRIME MOVERS:

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- QUEEN—You're My Best Friend (Elektra)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)

### BREAKOUTS:

- BEE GEES—You Should Be Dancing (RSO)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- WILD CHERRY—Play That Funky Music (Epic)

### CKLW—Detroit

- BEE GEES—You Should Be Dancing (RSO)
- RONNIE DYSON—The More You Do It (Columbia)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 25-19
- ★ ALICE COOPER—I Never Cry (W.B.) 29-23

### WTAC—Flint, Mich.

- D • VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- D • LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ QUEEN—You're My Best Friend (Elektra) 13-3
- ★ AEROSMITH—Last Child (Columbia) 24-22

### WGRD—Grand Rapids

- NONE
- STARLAND VOCAL BAND—Afternoon Delight (Windsong) 9-4
- ★ GARY WRIGHT—Love Is Alive (W.B.) 4-1
- ★ Z-96 (WZZM-FM)—Grand Rapids

- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
- ★ KEITH CARRADINE—'I'm Easy (ABC) 30-14
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 14-8

### WAKY—Louisville

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- WILD CHERRY—Play That Funky Music (Epic)
- D • SEALS & CROFTS—Get Closer (W.B.) 16-6
- ★ CANDI STATON—Young Hearts Run Free (W.B.) 23-18

### WBGW—Bowling Green

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- BEE GEES—You Should Be Dancing (RSO)
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) HB-21
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) HB-22

### WGCL—Cleveland

- TUBES—Don't Touch Me There (A&M)
- CARLY SIMON—It Keeps You Runnin' (Elektra)
- ★ WILD CHERRY—Play That Funky Music (Epic) 14-9
- ★ AMERICA—Today's The Day (W.B.) 18-13

### WIXY—Cleveland

- BEATLES—Got To Get You Into My Life (Capitol)
- NEIL DIAMOND—If You Know What I Mean (Columbia)
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 24-9
- ★ GEORGE BENSON—This Masquerade (W.B.) 25-15

### WSAI—Cincinnati

- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
- WILD CHERRY—Play That Funky Music (Epic)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 19-11
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 30-23

### Q-102 (WKRC-FM)—Cincinnati

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- BEE GEES—You Should Be Dancing (RSO)
- ★ SEALS & CROFTS—Get Closer (W.B.) 15-9
- D • VICKI SUE ROBINSON—Turn The Beat Around (RCA) HB-26

### WCOL—Columbus

- BEACH BOYS—Rock And Roll Music (Warner/Reprise)
- D • LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ BROTHERHOOD OF MAN—Save Your Kisses For Me (Pye) 21-14
- ★ ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket) 38-33

### WCUE—Akron, Ohio

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- HEART—Crazy On You (Mushroom)
- ★ NEIL DIAMOND—If You Know What I Mean (Columbia) 32-17
- ★ QUEEN—You're My Best Friend (Elektra) 23-12

### 13-Q (WKQT)—Pittsburgh

- STEVE MILLER BAND—Take The Money And Run (Capitol)
- DEADLY NIGHTSHADE—Mary Hartman (RCA)
- ★ GARY WRIGHT—Love Is Alive (W.B.) 10-6
- ★ FOGHAT—Fool For The City (Bearsville) 22-19

### WPEZ—Pittsburgh

- SEALS & CROFTS—Get Closer (W.B.)
- BEACH BOYS—Rock And Roll Music (Warner/Reprise)
- ★ MICHAEL FRANKS—Popsicle Toes (W.B.) 25-16
- ★ WILD CHERRY—Play That Funky Music (Epic) 20-13

### WRIE—Erie, Pa.

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WAR—Summer (U.A.)
- ★ NONE

### WJET—Erie, Pa.

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- ABBA—Mama Mia (Atlantic) 26-9
- ★ TODD RUNDGREN—Good Vibrations (Bearsville) 25-11

## Southwest Region

### TOP ADD ONS:

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WINGS—Let 'Em In (Capitol)
- PETER FRAMPTON—Baby, I Love Your Way (A&M)

### PRIME MOVERS:

- KEITH CARRADINE—'I'm Easy (ABC)
- CARPENTERS—I Need To Be In Love (A&M)
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)

### BREAKOUTS:

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WINGS—Let 'Em In (Capitol)
- AEROSMITH—Last Child (Columbia)

### KILT-FM—Houston

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- KEITH CARRADINE—'I'm Easy (ABC)
- ★ LEON & MARY RUSSELL—Rainbow In Your Eyes (Paradise) 33-24
- ★ NEIL SEDAKA—Stepping' Out (Rocket) 38-31

### KRBE—Houston

- WILD CHERRY—Play That Funky Music (Epic)
- WAR—Summer (U.A.)
- ★ SEALS & CROFTS—Get Closer (W.B.) 29-15
- ★ BEE GEES—You Should Be Dancing (RSO) 30-21

### KLIF—Dallas

- D • TAVARES—Heaven Must Be Missing An Angel (Capitol)
- SONS OF CHAMPLIN—Hold On (Ariola America)
- ★ WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 12-6
- ★ KEITH CARRADINE—'I'm Easy (ABC) 17-11

### KNUS-FM—Dallas

- SEALS & CROFTS—Get Closer (W.B.)
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ KEITH CARRADINE—'I'm Easy (ABC) 22-13
- ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 9-2

### KFJZ—Ft. Worth

- CHICAGO—Another Rainy Day In New York (Columbia)
- GEORGE BENSON—This Masquerade (W.B.)
- ★ KEITH CARRADINE—'I'm Easy (ABC) 18-10
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 20-13

### KINT—El Paso

- AEROSMITH—Last Child (Columbia)
- D • VICKI SUE ROBINSON—Turn The Beat Around (RCA)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 16-6
- ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 15-9

### WKY—Oklahoma City

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- WINGS—Let 'Em In (Capitol)
- ★ STEVE MILLER BAND—Take The Money And Run (Capitol) 10-5
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 6-3

### KOMA—Oklahoma City

- ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
- SEALS & CROFTS—Get Closer (W.B.)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) HB-12
- ★ BEATLES—Got To Get You Into My Life (Capitol) HB-14

### KAKC—Tulsa

- NEIL DIAMOND—If You Know What I Mean (Columbia)
- AEROSMITH—Last Child (Columbia)
- ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 22-11
- ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 11-3

### KELI—Tulsa

- AEROSMITH—Last Child (Columbia)
- WINGS—Let 'Em In (Capitol)
- ★ CARPENTERS—I Need To Be In Love (A&M) 29-16
- ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 10-4

###

# Johnny Mercer

was a good friend, a brilliant composer  
and one of the creators of Capitol Records.

We will all miss him enormously.

Thank you, Johnny, for leaving us with

LAURA  
AUTUMN LEAVES  
THE ATCHISON, TOPEKA AND THE SANTA FE  
IN THE COOL, COOL, COOL OF THE EVENING  
MOON RIVER  
DAYS OF WINE AND ROSES  
LAZYBONES  
P. S. I LOVE YOU  
GOODY-GOODY  
I'M AN OLD COWHAND  
TOO MARVELOUS FOR WORDS  
HOORAY FOR HOLLYWOOD  
LOVE IS WHERE YOU FIND IT  
JEEPERS CREEPERS  
YOU MUST HAVE BEEN A BEAUTIFUL BABY  
AND THE ANGELS SING  
FOOLS RUSH IN  
BLUES IN THE NIGHT  
TANGERINE  
I REMEMBER YOU  
YOU WERE NEVER LOVELIER  
I'M OLD FASHIONED  
ONE FOR MY BABY  
G. I. JIVE  
DREAM  
HOW LITTLE WE KNOW  
AC-CENT-CHU-ATE THE POSITIVE  
COME RAIN OR COME SHINE  
SOMETHING'S GOTTA GIVE  
JUBILATION T. CORNPONE  
SATIN DOLL  
I WANNA BE AROUND  
STRIP POLKA  
BOB WHITE  
THAT OLD BLACK MAGIC



# Billboard Singles Radio Action

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

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 20

- WDHF—Chicago**
- **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca)
  - **QUEEN**—You're My Best Friend (Elektra)
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 8-4
  - ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 12-8

- WVON—Chicago**
- **SYLVERS**—Cotton Candy (Capitol)
  - **WAR**—Summer (U.A.)
  - ★ **EARTH, WIND & FIRE**—Getaway (Columbia) 29-13
  - ★ **JAMES BROWN**—Get Up Offa That Thing (Polydor) 28-20

- WNDE—Indianapolis**
- **WINGS**—Let 'Em In (Capitol)
  - **STEVE MILLER BAND**—Take The Money And Run (Capitol)
  - ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 20-13
  - ★ **SEALS & CROFTS**—Get Closer (W.B.) 6-2

- WOKY—Milwaukee**
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
  - **TODD RUNGREN**—Good Vibrations (Bearsville)
  - ★ **AEROSMITH**—Last Child (Columbia) 30-23
  - ★ **NEIL SEDAKA**—Steppin' Out (Rocket) 24-19

- WZUU-FM—Milwaukee**
- **CHICAGO**—Another Rainy Day In New York (Columbia)
  - **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 20-11
  - ★ **QUEEN**—You're My Best Friend (Elektra) 8-4

- WIRL—Peoria, Ill.**
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
  - **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 21-12
  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 27-19

- KSQJ-FM—St. Louis**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **WILD CHERRY**—Play That Funky Music (Epic)
  - ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 32-25
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 13-8

- KXOK—St. Louis**
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
  - ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 8-4
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 16-12

- KIOA—Des Moines**
- **BEATLES**—Got To Get You Into My Life (Capitol)
  - **CYNOIGRECO**—Making Our Dreams Come True (Private Stock)
  - ★ **SEALS & CROFTS**—Get Closer (W.B.) 20-8
  - ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) 15-3

- KDWB—Minneapolis**
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
  - **BEE GEES**—You Should Be Dancing (RSO)
  - ★ **WINGS**—Let 'Em In (Capitol) 25-14
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) 20-13

- WDGY—Minneapolis**
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 7-2
  - ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 16-14
  - ★ **MOONLIGHT FEELS RIGHT** (Private Stock) 16-14
  - ★ **KSTP—Minneapolis**

- **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (W.B.)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 24-10
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 25-16

- WHB—Kansas City**
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 18-12
  - ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 16-14

- KOIL—Omaha**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **DAHCOTAH**—Too Easy To Love (Cognito)
  - ★ **KEITH CARRADINE**—I'm Easy (ABC) HB-17
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 24-12

- KKLS—Rapid City, S.D.**
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - **BEE GEES**—You Should Be Dancing (RSO)
  - ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 29-22
  - ★ **ABBA**—Mama Mia (Atlantic) 21-16

- KQWB—Fargo, N.D.**
- **WINGS**—Let 'Em In (Capitol)
  - **NEIL SEDAKA**—Steppin' Out (Rocket)
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 18-11
  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 10-4

- WVBF-FM—Boston**
- **CLIFF RICHARD**—Devil Woman (Rocket)
  - **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) HB-16
  - ★ **BEE GEES**—You Should Be Dancing (RSO) HB-21

- WVBF-FM—Boston**
- **NONE**
  - **BEE GEES**—You Should Be Dancing (RSO) 31-21
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) HB-22

- WORC—Worcester, Mass.**
- **HENRY GROSS**—Springtime Mama (Lifesong)
  - **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 21-13
  - ★ **TERRY JACKS**—In My Father's Footsteps (Private Stock) 13-10

- WORC—Hartford**
- **JAMES TAYLOR**—Shower The People (W.B.)
  - **HENRY GROSS**—Springtime Mama (Lifesong)
  - ★ **GARY WRIGHT**—Love Is Alive (W.B.) 18-9
  - ★ **QUEEN**—You're My Best Friend (Elektra) 24-15

- WPRO—Providence**
- **NONE**
  - **CARLY SIMON**—It Keeps You Runnin' (Elektra) 26-14
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 11-4

- WABC—New York**
- **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
  - **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
  - ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 26-14
  - ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 17-9

- WPIX—New York**
- **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
  - **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
  - ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 18-8
  - ★ **WINGS**—Let 'Em In (Capitol) 20-12

- WWRL—New York**
- **EARTH, WIND & FIRE**—Getaway (Columbia)
  - **WAR**—Summer (U.A.)
  - ★ **RIMSHOTS**—Super Disco (Stang) 13-7
  - ★ **VAN MCCOY**—Party (H&L) 16-10

- WTRY—Albany**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **WINGS**—Let 'Em In (Capitol)
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 25-8
  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 17-7

- WKBW—Buffalo**
- **WINGS**—Let 'Em In (Capitol)
  - **FRANKIE VALLI**—We're All Alone (Private Stock)
  - ★ **CYNDI GRECO**—Making Our Dreams Come True (Private Stock) 11-3
  - ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 15-12

- WYSL—Buffalo**
- **CROWN HEIGHTS AFFAIR**—Foxy Lady (Delite)
  - **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
  - ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 20-9
  - ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 27-18

- WRKO—Boston**
- **BEE GEES**—You Should Be Dancing (RSO)
  - **CANDI STATON**—Young Hearts Run Free (W.B.)
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 23-13
  - ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 27-20

- WRKO—Boston**
- **CLIFF RICHARD**—Devil Woman (Rocket)
  - **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) HB-16
  - ★ **BEE GEES**—You Should Be Dancing (RSO) HB-21

- WRKO—Boston**
- **NONE**
  - **BEE GEES**—You Should Be Dancing (RSO) 31-21
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) HB-22

- WRKO—Boston**
- **HENRY GROSS**—Springtime Mama (Lifesong)
  - **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 21-13
  - ★ **TERRY JACKS**—In My Father's Footsteps (Private Stock) 13-10

- WRKO—Boston**
- **JAMES TAYLOR**—Shower The People (W.B.)
  - **HENRY GROSS**—Springtime Mama (Lifesong)
  - ★ **GARY WRIGHT**—Love Is Alive (W.B.) 18-9
  - ★ **QUEEN**—You're My Best Friend (Elektra) 24-15

- WRKO—Boston**
- **NONE**
  - **CARLY SIMON**—It Keeps You Runnin' (Elektra) 26-14
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 11-4

- WRKO—Boston**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **WILD CHERRY**—Play That Funky Music (Epic)
  - ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 32-25
  - ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 13-8

- WRKO—Boston**
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
  - **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
  - ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 16-14
  - ★ **MOONLIGHT FEELS RIGHT** (Private Stock) 16-14
  - ★ **KSTP—Minneapolis**

- WRKO—Boston**
- **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
  - **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (W.B.)
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 24-10
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- WRKO—Boston**
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  - ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 16-14

- WOL—Washington**
- **SIDE EFFECT**—Always There (Fantasy)
  - **NORMAN CONNORS**—We Both Need Each Other (Buddah)
  - ★ **GEORGE BENSON**—This Masquerade (W.B.) 7-4
  - ★ **VAN MCCOY**—Party (H&L) 10-7

- WOL—Washington**
- **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
  - **AEROSMITH**—Last Child (Columbia)
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 18-10
  - ★ **TODD RUNGREN**—Good Vibrations (Bearsville) 25-18

- WOL—Washington**
- **NEIL SEDAKA**—Steppin' Out (Rocket)
  - **VICKI SUE ROBINSON**—Turn The Beat Around (RCA)
  - ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) 14-8
  - ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 17-14

- WOL—Washington**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **QUEEN**—You're My Best Friend (Elektra)
  - ★ **BEE GEES**—You Should Be Dancing (RSO) 30-17
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 12-7

- WOL—Washington**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **WINGS**—Let 'Em In (Capitol)
  - ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 15-7
  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 10-5

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  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 10-5

- WSGA—Savannah, Ga.**
- **WILD CHERRY**—Play That Funky Music (Epic)
  - **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
  - ★ **WINGS**—Let 'Em In (Capitol) 24-18
  - ★ **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket) 29-23

- WSGA—Savannah, Ga.**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **THIN LIZZY**—The Boys Are Back In Town (Mercury)
  - ★ **STEVE MILLER BAND**—Take The Money And Run (Capitol) 11-7
  - ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 14-10

- WSGA—Savannah, Ga.**
- **WINGS**—Let 'Em In (Capitol)
  - **STEVE MILLER BAND**—Take The Money And Run (Capitol)
  - ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 24-9
  - ★ **BOBBIE GENTRY**—Ode To Billy Joe (W.B.) 26-14

- WSGA—Savannah, Ga.**
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
  - **QUEEN**—You're My Best Friend (Elektra)
  - ★ **BEE GEES**—You Should Be Dancing (RSO) 30-17
  - ★ **BEATLES**—Got To Get You Into My Life (Capitol) 12-7

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  - ★ **JOHN TRAVOLTA**—Let Her In (Midland Int



**Four outstanding reasons why the whole country is putting on the Dog.**

## **THE CONCERT DATES**

Dothan, Ala. — July 2/Augusta, Ga. — July 3/Columbus, Ga. — July 4/Asheville, N.C. — July 8  
Charleston, N.C. — July 9/Myrtle Beach, S.C. — July 10/Washington, D.C. — July 13 & 14  
Reading, Pa. — July 15/Scranton, Pa. — July 16/Jackson, N.J. — July 17 & 18  
Concord, Ca. — July 22/Los Angeles — July 26

## **THE TELEVISION APPEARANCES**

Midnight Special/Dinah Shore/Mike Douglas

## **THE SINGLE**

"Everybody Is A Masterpiece" (ABC 12192)

## **THE ALBUM**

"American Pastime" (ABCD 928)

Produced by Bob Monaco



# **THREE DOG NIGHT**

On ABC Records & GRT Tapes



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# Billboard Album Radio Action

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

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

## Top Add Ons-National

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)

## Top Requests/Airplay-National

- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFF BECK—Wired (Epic)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- CHICAGO X—(Columbia)

## National Breakouts

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- ROD STEWART—A Night On The Town (Warner Brothers)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)

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

### KZEL-FM—Eugene

- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- GEORGE BENSON—Good King Bad (CTI)
- VARIOUS ARTISTS—Volunteer Jam (Capricorn)
- U'ROY—Dread In Babylon (Virgin)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- BOBBY BLAND & B.B. KING—Together Again... Live (ABC)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- JERRY JEFF WALKER—It's A Good Night For Singing (MCA)

### KBPI-FM—Denver

- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ROD STEWART—A Night On The Town (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- SPIRIT—Farther Along (Mercury)
- WARREN ZEVON—(Asylum)
- WINGS—At The Speed Of Sound (Capitol)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFF BECK—Wired (Epic)
- JAMES TAYLOR—In The Pocket (Warner Brothers)

### WRNO-FM—New Orleans

- JAMES TAYLOR—In The Pocket (Warner Brothers)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- BLACKMORES RAINBOW—Rainbow Rising (Oyster)
- BOB JAMES—Three (CTI)
- No new List

### WEBN-FM—Cincinnati

- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- CITY BOY—(Mercury)
- DON NIX—Gone Too Long (Cream)
- JERRY JEFF WALKER—A Good Night For Singing (MCA)
- WINGS—At The Speed Of Sound (Capitol)
- AEROSMITH—Rocks (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JAMES TAYLOR—In The Pocket (Warner Brothers)

### WRAS-FM—Atlanta

- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- CITY BOY—(Mercury)
- ESTER SATTERFIELD—The Need To Be (A&M)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- GEORGE BENSON—Good King Bad (CTI)
- THIN LIZZY—Jailbreak (Mercury)
- HEART—Dreamboat Annie (Mushroom Records)
- CHARLIE—Fantasy Girls (Columbia)
- RENAISSANCE—Live At Carnegie Hall (Sire)

### WGRQ-FM—Buffalo

- CITY BOY—(Mercury)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- ROD STEWART—A Night On The Town (Warner Brothers)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ANDY PRATT—Resolution (Atlantic)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- DAVID BOWIE—Station To Station (RCA)

### WAIV-FM—Jacksonville

- CITY BOY—(Mercury)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- DON NIX—Gone Too Long (Cream)
- STARZ—(Capitol)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- MARSHAL TUCKER BAND—Long Hard Ride (Capricorn)
- GEORGE BENSON—Breezin' (Warner Brothers)
- JEFF BECK—Wired (Epic)

### WMMR-FM—Philadelphia

- JEFFERSON STARSHIP—Spitfire (Grunt)
- JAN HAMMER GROUP—Oh Yeah (Nemperor)
- JAN ANDERSON—Ollas Of Sunhillow (Atlantic)
- AVERAGE WHITE BAND—Soul Searching (A&M)
- CITY BOY—(Mercury)
- SPIRIT—Farther Along (Mercury)
- JEFF BECK—Wired (Epic)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- CHICAGO X—(Columbia)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)

## Western Region

### TOP ADD ONS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- CHICAGO X—(Columbia)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)

### TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- HEART—Dreamboat Annie (Mushroom Records)
- JEFF BECK—Wired (Epic)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)

### BREAKOUTS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- CHICAGO X—(Columbia)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)

### KLOS-FM—Los Angeles

- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- ROD STEWART—A Night On The Town (Warner Brothers)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- CHICAGO X—(Columbia)
- WINGS—At The Speed Of Sound (Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOZ SCAGGS—Silk Degrees (Columbia)

### KOME-FM—San Jose

- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- RICK DERRINGER—Derringer (Blue Sky)
- SYNERGY—Sequencer (Passport)
- UPP—This Way Upp (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFF BECK—Wired (Epic)
- CAMEL—Moonmadness (Janus)
- JAMES TAYLOR—In The Pocket (Warner Brothers)

### KDKB-FM—Phoenix

- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- PETER TOSH—Legalize It (Columbia)
- SPIRIT—Farther Along (Mercury)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- BOB JAMES—Three (CTI)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- NILS LOFGREN—Cry Tough (A&M)

### KPRI-FM—San Diego

- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- GEORGE BENSON—Good King Bad (CTI)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- ROD STEWART—A Night On The Town (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- WINGS—At The Speed Of Sound (Capitol)
- STEELY DAN—Royal Scam (ABC)
- CHICAGO X—(Columbia)

## Southwest Region

### TOP ADD ONS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ROD STEWART—A Night On The Town (Warner Brothers)

### TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- WINGS—At The Speed Of Sound (Capitol)
- BOZ SCAGGS—Silk Degrees (Columbia)
- CHICAGO X—(Columbia)

### BREAKOUTS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Brothers)

### KSHE-FM—St. Louis

- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRINDERSWITCH—Pullin' Together (Capricorn)
- HEP TONES—Night Food (Island)
- RICK DERRINGER—Derringer (Blue Sky)
- JAMES COTTON BAND—Live And On The Move (Buddah)
- ARETHA FRANKLIN—Sparkle (Atlantic)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- THIN LIZZY—Jailbreak (Mercury)
- HEART—Dreamboat Annie (Mushroom Records)

### KLQL-FM—Houston

- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Brothers)
- HARRY NILLSON—That's The Way It Is (RCA)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- WIDOW MAKER—(United Artists)
- JETHRO TULL—Too Old To Rock'n'Roll: Too Young To Die (Chrysalis)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- JEFF BECK—Wired (Epic)
- GEORGE BENSON—Breezin' (Warner Brothers)

### KY102-FM—Kansas City

- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- CHICAGO X—(Columbia)
- JEFF BECK—Wired (Epic)
- HEART—Dreamboat Annie (Mushroom Records)
- R.E.O.—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)

## Midwest Region

### TOP ADD ONS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- WIDOW MAKERS—(United Artists)
- BEACH BOYS—15 Big Ones (Brother/Reprise)

### TOP REQUEST/AIRPLAY:

- JAY FERGUSON—All Alone In The End Zone (Asylum)
- JEFF BECK—Wired (Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- SOUTH SIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

### BREAKOUTS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- RICK DERRINGER—Derringer (Blue Sky)
- ROD STEWART—A Night On The Town (Warner Brothers)

### WWW-FM—Detroit

- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Brothers)
- JAN HAMMER GROUP—Oh Yeah (Nemperor)
- WIDOW MAKER—(United Artists)
- SPIRIT—Farther Along (Mercury)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- JEFF BECK—Wired (Epic)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

### WABX-FM—Detroit

- RICK DERRINGER—Derringer (Blue Sky)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- JON ANDERSON—Ollas Of Sunhillow (Atlantic)
- WIDOW MAKER—(United Artists)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- JEFF BECK—Wired (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- JOHNNY & EDGAR WINTER—Together (Blue Sky)

### WXRT-FM—Chicago

- SPIRIT—Farther Along (Mercury)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- HEP TONES—Night Food (Island)
- RICK DERRINGER—Derringer (Blue Sky)
- JAMES COTTON BAND—Live And On The Move (Buddah)
- ARETHA FRANKLIN—Sparkle (Atlantic)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- THIN LIZZY—Jailbreak (Mercury)
- HEART—Dreamboat Annie (Mushroom Records)

### WYDD-FM—Pittsburgh

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- PETER TOSH—Legalize It (Columbia)
- FELIX PAPPALARDI & CREATION—(A&M)
- BAREFOOT JERRY—Keys To The Country (Monument)
- JAY FERGUSON—All Alone In The End Zone (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- STEELY DAN—Royal Scam (ABC)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- U.F.O.—No Heavy Petting (Chrysalis)

## Southeast Region

### TOP ADD ONS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- CITY BOY—(Mercury)

### TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFF BECK—Wired (Epic)
- CHICAGO X—(Columbia)
- CHRIS HILLMAN—Slippin' Away (Asylum)

### BREAKOUTS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- CITY BOY—(Mercury)

### WSHE-FM—Fl. Lauderdale

- JEFFERSON STARSHIP—Spitfire (Grunt)
- JAMES TAYLOR—In The Pocket (Warner Brothers)
- LITTLE RIVER BAND—(Harvest)
- CHICAGO X—(Columbia)
- CHRIS HILLMAN—Slippin' Away (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)

### WHFS-FM—Washington

- JEFFERSON STARSHIP—Spitfire (Grunt)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- ALLEN ROBINS—Naked, Really Naked (Carrot)
- JAMES COTTON BAND—Live And On The Move (Buddah)
- WILD TCHOUPITOUAS—(Island)
- ARETHA FRANKLIN—Sparkle (Atlantic)
- PETER TOSH—Legalize It (Columbia)
- JEFF BECK—Wired (Epic)

## Northeast Region

### TOP ADD ONS:

- JON ANDERSON—Ollas Of Sunhillow (Atlantic)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)
- SPIRIT—Farther Along (Mercury)

### TOP REQUEST/AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)

### BREAKOUTS:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- JON ANDERSON—Ollas Of Sunhillow (Atlantic)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

### WNEW-FM—New York

- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- TRACY NELSON—Time Is On My Side (MCA)
- JAMES COTTON BAND—Live And On The Move (Buddah)
- BAREFOOT JERRY—Keys To The Country (Monument)
- HEP TONES—Night Food (Island)
- JON ANDERSON—Ollas Of Sunhillow (Atlantic)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- CITY BOY—(Mercury)
- SPIRIT—Farther Along (Mercury)

### WBAB-FM—Babylon

- RICK DERRINGER—Derringer (Blue Sky)
- JON ANDERSON—Ollas Of Sunhillow (Atlantic)
- AVERAGE WHITE BAND—Soul Searching (A&M)
- DUKE & THE DRIVERS—Rollin' On (ABC)
- THE MOVIES—(Arista)
- GRINDERSWITCH—Pullin' Together (Capricorn)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BEACH BOYS—15 Big Ones (Brother/Reprise)
- ROD STEWART—A Night On The Town (Warner Brothers)

### WHCN-FM—Hartford

- FELIX PAPPALARDI & CREATION—(A&M)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- DUKE & THE DRIVERS—Rollin' On (ABC)
- PETER TOSH—Legalize It (Columbia)
- GEORGE BENSON—Good King Bad (CTI)
- RICK DERRINGER—Derringer (Blue Sky)
- NRBQ—Scraps And Worship (Auniat Coepts)
- WILD TCHOUPITOUAS—(Island)
- SONS OF CHAMPLIN—A Circle Filled With Love (Ariola America)
- STEVE MILLER—Fly Like An Eagle (Capitol)

### WPLR-FM—New Haven

- STARZ—(Capitol)
- SPIRIT—Farther Along (Mercury)
- DUKE & THE DRIVERS—Rollin' On (ABC)
- CROSBY/NASH—Whistling Down The Wire (Columbia)
- AVERAGE WHITE BAND—Soul Searching (A&M)
- JAMES COTTON—Live And On The Move (Buddah)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)

### WBRU-FM—Providence

- PETER TOSH—Legalize It (Columbia)
- GRATEFUL DEAD—Steal Your Face (Grateful Dead)
- RICK DERRINGER—Derringer (Blue Sky)
- STARZ—(Capitol)
- ANGELO—(Fantasy)
- CHICAGO X—(Columbia)
- TOOTS & THE MAYTALS—Reggae Got Soul (Island)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)
- IAN MATTHEWS—Go For Broke (Columbia)

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You...me...  
little bitty babies...

"YOU NEED  
LOVE LIKE  
I DO"

(RR15312)

From the LP  
"Anybody Can Be  
A Nobody"

(RR909)

BOBBY  
WILLIAMS

gives you love  
on  
R&R records

Produced by Maria Tynes & George Kerr



NOW, NOT FUTURE

## Kuhn Pleads FCC OK AM Stereo

By MILDRED HALL

WASHINGTON — Leonard Kahn, the ever-hopeful designer of the Kahn Communications AM Stereo system, has made a personal plea to the FCC to authorize AM stereo broadcasting in the near rather than the far future.

The Freeport, N.Y., company president has chosen to make a direct appeal, rather than wait for action by the special broadcasting and electronics industry AM Stereo committee (NASRC), in the interests of speed.

Kahn believes his own test-run of the Kahn system of WFBR-AM in Baltimore proves that his system is compatible with existing radio receivers and can produce fine stereo reception on the AM service. AM broadcasters have urged him to take action on the crying need of the AM service to be able to compete with FM stereo, Kahn says.

Kahn feels that delays are built into committees like the NASRC. He has not submitted his proposal to

the industry group. The Kahn system involves an asymmetrical side-band design, which requires two AM receivers, one tuned slightly above, and one slightly below the exact frequency of the AM radio station's signal.

If the FCC will proceed with rule making, Kahn says his system could be ready to go within 60 days of commission approval. His company would be ready with AM stereo transmitters for stations, and ready to issue licenses for the making of the receiving sets. Kahn Communications will not manufacture the sets.

The NASRC committee on AM stereo began active analysis and tests in February on systems submitted by RCA (a modernized version of one submitted 15 years ago), Sansui Electric Co. and Comm Associates of Hicksville, N.Y. The industry committee expects additional systems will be proposed by other manufacturers.

## Public Radio To Benefit From KWST Album Sales

LOS ANGELES—Proceeds from the sale of a new promotional album compiled with KWST here will go to support public radio, according to general manager John Detz. The album—"L.A. Soundtrack"—consists of 13 original tunes, written and per-

formed by Southern Californians about the area. Ravenloft performs "Down In Old Town." Peter Alsop does "L.A. Freeway Song." Gary McCord does "The Swapmeet Song."

According to a spokesman for the progressive radio station, "this record contains no hits ... not one superstar artist ... and will most likely never make Billboard's top 10."

KWST received more than 300 entries for the LP. The LP jacket artwork was also contributed by a listener.

Retailing for \$1.06, 15,000 copies have been shipped to stores all over the Southland. The contest for entries was launched last Christmas Eve.

KWST is located at 106 on the FM dial.

## Rock Gets Bounced Off Illinois WIHN

NORMAL, Ill.—WIHN, FM station here, is dropping rock programming in favor of the syndicated beautiful music programming of TM Programming, originating out of Dallas. John K. Kveton, program director, says he'll remain in his present position.

The programming change "is a change some of us may be reluctant to make, but the expectation of the marketability of this format more than makes up for any reluctance."

The FM has been on the air about two-and-a-half years.

## Ancient Oldies

• Continued from page 16

Starr, Whiting, Peggy Lee, and the like. If it was the best in the 1950s or 1940s or 1930s or even the '20s it goes on our turntables."

No tape is played at KGRB. Everything aired is off a disk. Three old-style turntables spin constantly. Nor will there ever be automation. Burdette promises.

"It's good to be doing what we like, and filling a void on today's air- lanes," Burdette says. "How many others in radio are achieving that satisfaction?"

## Vox Jox

• Continued from page 18



Chuck Crane writes that he has joined "Jim Hilliard's elite staff of air personalities at WIBC in Indianapolis where I'll be doing the all-night show. I worked for the FM station here, WNAP, between 1972 and 1974 and have just rejoined the company after finishing my degree at Ball State Univ." Said he likes to hear from old friends at 317-239-1070 between 11 p.m. and 5 a.m. or 2835 N. Illinois, Indianapolis, Ind. 46208 ... Below, Paul Ward, program director of WROR in Boston, does a pitch for leukemia research during a Memorial Day weekend radiothon at the station. Among those contributing items to be auctioned off were Frank Sinatra, Del Shannon, the Duprees, the Platters, Ray Stevens, Paul McCartney, and Elton John.

\*\*\*

Tom Williams, morning personality and director of public relations for WXKE in Ft. Wayne, Ind., writes: "I saw your mention that you had never heard of a remote from a graveyard. Well, back in 1965 my station, WJOB in Hammond, Ind., did a Halloween remote from a deserted graveyard that contains many well-known ghosts known to thousands in the Hammond-Gary area. We had a staff of seven there and some 10,000 listeners showed up. It was a little hairy, but a great success. I also did a show from the top of a drive-in movie screen and a program from inside a fiberglass and steel 5,000-lb. bull. It is one of the reasons my program is called 'The World of Williams'; I have my own little twilight zone." Williams also notes: "I haven't written these past few years because I was at a rock station that didn't let its staff see the trades in fear of them getting better jobs. I am glad to say that I am now with a station with class and such a great staff that such a fear is non-existent. It's a little strange, though, being the only jock on the staff and having the rest of the day run by computer! But it seems to be working very well. We have an eight-man news team and are the only station with a 24-hour live, local news operation."

\*\*\*

Does anyone know who did the first flagpole stunt? And broadcast from it?

\*\*\*

About that WROR Leukemia Radiothon. Paul Drew, vice president of programming for RKO Radio, just happened to be listening to the station from Los Angeles via transmitter tie-line. He phoned in a bid of \$50 for an autographed Joe Namath football and got it. I can see it now, the whole KHJ staff will be taking up touch football.

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Cal J. Bader Jr., program director of WCRV in Washington, N.J., says

(Continued on page 27)

## Rock Singles Best Sellers

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As Of 6/28/76

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

- |                                                                                                 |                                                                                    |
|-------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 1 SHOP AROUND—Captain & Tennille—A&M 1817                                                       | 21 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274                                |
| 2 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588                                          | 22 I NEED TO BE IN LOVE—Carpenters—A&M 1828                                        |
| 3 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143                                                   | 23 GOOD VIBRATIONS—Todd Rundgren—Bearsville 0309                                   |
| 4 MISTY BLUE—Dorothy Moore—Malaco 1029                                                          | 24 I'M EASY—Keith Carradine—ABC 12117                                              |
| 5 GET UP AND BOOGIE—Silver Convention—Mid. Int'l. 10571                                         | 25 KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310                                |
| 6 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039                                            | 26 SARA SMILES—Daryl Hall & John Oates—RCA 10530                                   |
| 7 SHANNON—Henry Gross—Lifesong 45002                                                            | 27 LOVE HANGOVER—Diana Ross—Motown 1392                                            |
| 8 BOOGIE FEVER—Sylvers—Capitol 4179                                                             | 28 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585                   |
| 9 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista 0184                                        | 29 HAPPY DAYS (From The Paramount TV Series)—Pratt & McLain—Warner/Reprise 1351    |
| 10 GET CLOSER—Seals & Crofts—Warner Bros. 8190                                                  | 30 FOOL FOR THE CITY—Foghat—Bearsville 0307                                        |
| 11 LET HER IN—John Travolta—Midland International 10623                                         | 31 IF YOU KNOW WHAT I MEAN—Neil Diamond—Columbia 3-10366                           |
| 12 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786                                           | 32 C'MON MARIANNE—Donny Osmond—Kolob 14320                                         |
| 13 SILLY LOVE SONGS—Wings—Capitol 4256                                                          | 33 ROCK AND ROLL LOVE LETTER—Bay City Rollers—Arista 0185                          |
| 14 YOU'RE MY BEST FRIEND—Queen—Elektra 45318                                                    | 34 FRAMED—Cheech & Chong—Ode 66124                                                 |
| 15 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515                                  | 35 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 16 TODAY'S THE DAY—America—Warner Bros. 8212                                                    | 36 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA 10562                               |
| 17 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco—Private Stock 45086 | 37 STEPPIN' OUT—Neil Sedaka—Rocket 40582                                           |
| 18 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806                                                | 38 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros.                           |
| 19 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354                                     | 39 BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage—ABC 12177        |
| 20 TAKE THE MONEY AND RUN—Steve Miller Band—Capitol 4260                                        | 40 SHOW ME THE WAY—Peter Frampton—A&M 1795                                         |

## Rock LP Best Sellers

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As Of 6/28/76

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- |                                                                  |                                                                                                |
|------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                | 21 TAKIN' IT TO THE STREETS—Doobie Brothers—Warner Bros. BS 2899                               |
| 2 WINGS AT THE SPEED OF SOUND—Capitol SW 11525                   | 22 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 3 FLEETWOOD MAC—Reprise MS2225                                   | 23 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907                                              |
| 4 ROCKS—Aerosmith—Columbia PC 34165                              | 24 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516                                           |
| 5 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052            | 25 HIDEAWAY—America—Warner Bros. BS 2932                                                       |
| 6 ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537             | 26 PRESENCE—Led Zeppelin—Swan Song SS 8416                                                     |
| 7 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868                   | 27 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321     |
| 8 SONG OF JOY—Captain & Tennille—A&M SP 4570                     | 28 DESTROYER—Kiss—Casablanca NBLP 7025                                                         |
| 9 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053                     | 29 HELEN REDDY'S GREATEST HITS—Capitol ST 11467                                                |
| 10 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894  | 30 HARVEST FOR THE WORLD—Isley Brothers—T-Neck PZ 33809                                        |
| 11 HERE AND THERE—Elton John—MCA 2197                            | 31 CHANGESONEBOWIE—David Bowie—RCA APL1-1732                                                   |
| 12 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060        | 32 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                                                |
| 13 CHICAGO X—Columbia PC 34200                                   | 33 NATALIE—Natalie Cole—Capitol ST 11517                                                       |
| 14 ALIVE!—Kiss—Casablanca NBLP 7020                              | 34 CONTRADICTION—Ohio Players—Mercury SRM-1-1088                                               |
| 15 COME ON OVER—Olivia Newton-John, MCA 2186                     | 35 ANOTHER PASSENGER—Carly Simon—Elektra 7E-1064                                               |
| 16 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 36 LOOK OUT FOR #1—Brothers Johnson—A&M SP 4567                                                |
| 17 BLACK AND BLUE—Rolling Stones—Rolling Stones COC 79104        | 37 BREZIN'—George Benson—Warner Bros. BS 2919                                                  |
| 18 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965                | 38 DIANA ROSS—Motown M6-861 S1                                                                 |
| 19 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900          | 39 SEALS & CROFTS GREATEST HITS—Warner Bros. BS 2886                                           |
| 20 GREATEST HITS—Elton John—MCA 2128                             | 40 RASTAMAN VIBRATION—Bob Marley & The Wailers—Island ILPS 9383                                |

## Lenny Silver Shifts Activities

LOS ANGELES—Lenny Silver, who recently was designated as a secured creditor in the W.T. Grant debacle, is shifting his emphasis to one-stopping and manufacturing.

Silver, through his Transcontinental Record Sales, Buffalo, added his eighth one-stop in Union, N.J. He also has one-stops in Buffalo,

Syracuse, Rochester, Albany, Cincinnati, Cleveland and Dayton.

Silver, who has a number of labels including Amherst and DJM, is signing artists for a major expansion that will probably culminate by year end, he feels. Hottest album in his catalog currently is "Ain't That A Bitch" by Johnny (Guitar) Watson, breaking nationally.

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## Vox Jox

• Continued from page 26

that "Wayne Scott, who has been with me for about two years now, has left to take the music director position at WQTK in Parsippany, N.J. While at WCRV, Wayne was music director and had the talent to pick hits about a month before they reached the chart. He picked 'We Live In Two Different Worlds' by Rachel Sweet two months before it hit the country chart. It's going to be mighty tough to replace him."

★ ★ ★

The new lineup at KFI in Los Angeles features Dick St. Clair 5-6 a.m., Lohman & Barkley 6-10 a.m., Larry Van Nuys 10 a.m.-3 p.m., Dick Whittington 3-7 p.m., talkmaster Jim Simon 7-8 p.m., talkmaster Hilly Rose 8-midnight, talkmaster Ron McCoy midnight-5 a.m. So, the station is now 41.67% talk. Dropped were the team of Mitzi McCall & Charlie Brill and the team of Bob Hudson & Ron Landry. To tell the truth, Hudson and Landry had suffered from an attack of each other and Landry had been doing the show himself the past three weeks or so. Thus, one of the best radio shows bite the habitual dust. And one of the best radio disk jockey teams is no more, so you can rationalize which show I thought was pretty horrible.

★ ★ ★

Ken Edwards, 714-449-5919, is looking for progressive, rock, or contemporary MOR air work or programming position. He just spent two-and-a-half years with KDEO in San Diego. . . . Lord Tim Hudson, a legend from the days of the British Invasion (music, not redcoats) would like to get back on the air. He

once controlled a large segment of teen and young adults listeners in Los Angeles. His number is 213-874-4783. . . . Radio Arts, the Los Angeles syndication firm that produces

"The Entertainers," now has 38 radio stations broadcasting the MOR package—or set to broadcast it within the next couple of weeks, according to Chuck Southcott, program

manger. Just joining the staff are operations director Ken Ross, production director Ron Russ, and music director Scott O'Neil, who once worked at KGIL in Los Angeles

when Chuck programmed that station. Larry Vanderveen is president of Radio Arts and I think it's reasonably safe to say that the operation is in the black and getting more so.

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### Bubbling Under The HOT 100

- 101—A BUTTERFLY FOR BUCKY, Bobby Goldsboro, United Artists 793
- 102—UNIVERSAL SOUND, Kool & The Gang, De-Lite 1583 (PIP)
- 103—STROKIN' (Part II), Leon Haywood, 20th Century 2285
- 104—MARRIED, BUT NOT TO EACH OTHER, Denise LaSalle, 20th Century/Westbound 5019
- 105—ROCKY MOUNTAIN MUSIC, Eddie Rabbitt, Elektra 45316
- 106—SOLITARY MAN, T.G. Sheppard, Hitsville 6032 (Motown)
- 107—IT'S GOOD FOR THE SOUL, Part 1, Luther, Cotillion 44200 (Atlantic)
- 108—IT MUST BE LOVE, Tony Joe White, 20th Century 2276
- 109—EVERYTHING THAT 'CHA DO (Will Come Back To You), Wet Willie, Capricorn 0254 (Warner Bros.)
- 110—TELL ME WHY, Stairsteps, Darkhouse 10009 (A&M)

### Bubbling Under The Top LPs

- 201—JOHNNY CASH & THE TENNESSEE THREE, One Piece At A Time, Columbia KC 34193
- 202—ABBA, Atlantic SD 18146
- 203—MICHAEL FRANKS, The Art Of Tea, Reprise MS 2230 (Warner Bros.)
- 204—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 205—ROGER MCGUINN, Cardiff Rose, Columbia PC 34154
- 206—JAN HAMMER, Oh, Yeah?, Nemperor NE 437 (Atlantic)
- 207—GROOVE HOLMES, I'm In The Mood For Love, Flying Dutchman BLD1-1537 (RCA)
- 208—IMPACT, WMOT/Atco SD 36-135
- 209—ERC ANDERSEN, Sweet Surprise, Arista AL 4075
- 210—WET WILLIE, The Wetter The Better, Capricorn CP 0106 (Warner Bros.)



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<input type="checkbox"/> ROCK (10 LPs per month)	12 months . . . . . \$209 4 month trial . . . . . \$ 74	\$22 \$11	\$231 \$ 85
<input type="checkbox"/> CLASSICAL (10 LPs per month)	12 months . . . . . \$209 4 month trial . . . . . \$ 74	\$22 \$11	\$231 \$ 85
<input type="checkbox"/> COUNTRY (5 LPs per month)	12 months . . . . . \$105 4 month trial . . . . . \$ 37	\$12 \$ 6	\$117 \$ 43
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## Sagittarius Resuming

LOS ANGELES—Sagittarius Inc., which has been deliberately keeping a low profile, now is beginning to emerge, and announce it is ready to start a record company, and also to acquire an active catalog.

Until recently, the New York-Los Angeles firm had been headed by Ron Kass, one-time head of MGM Records, and erstwhile managing director of Warner Bros. Records in London.

Although unsuccessful in promoting a major rock festival at the Ontario (Calif.) Motor Speedway, Sagittarius hopes to utilize its expertise in staging prominent concerts in the future. The firm had been working on the show—to star Chicago, Peter Frampton and other top acts—only to have the Ontario City Council turn down the event on a belated 3-2 vote.

Sagittarius was almost virtually assured a green light for the festival until a handful of citizens—many of them from outside the City of Ontario—came to the council meeting to protest the show. This despite the fact a 1974 "California Jam" at the same site was a huge success.

The firm, working low key, co-financed a Doobie Bros. concert tour

of Australia, as well as a recent Diana Ross tour of Europe and her triumphant shows at the Palace Theater in New York. The company has plans for other similar concerts with name acts, and also has future deals involving co-financing a Stevie Wonder tour of Europe plus an upcoming Little Feat tour of Australia.

Concerts in Europe are handled by promoter-agent Danny O'Donovan in London, whose office also runs the New Victoria Theater, now the No. 1 rock hall in England, replacing the old Rainbow Theater in that respect.

Other principals in Sagittarius are Edgar Bronfman and Edgar Bronfman Jr.

Another recent Sagittarius co-venture was the production of a television jazz special starring Count Basie, Dizzy Gillespie, Lionel Hampton, Stan Getz, Gerry Mulligan and Herbie Hancock, which ran as a daytime show on CBS, but is slated to be a night special later this season.

Also on the company's agenda is the filming of the best-selling novel "Harlequin." Paul McCartney is being approached about scoring the film.

## Cherry Hill Race Track Rock Denied

CHERRY HILLS, N.J.—Plans by Hollow Moon Concerts, rock concert promoters of nearby Trenton, N.J., to use the horse racing grounds at the Garden State Park here for a rock concert later this summer were voided by the Cherry Hill Township Council. Fearful that the concert, which could attract from 60,000 to 75,000 young people, would create traffic jams and attract teenage marijuana smokers, the Township Council this week voted unanimously to ask the race track not to allow Hollow Moon Concerts in.

Deputy Mayor Francis Burnstein led the fight against the concert by reading a two-year-old police report on a rock concert attended by 40,000 at the Atlantic City Racetrack. According to the report, one person died, apparently of a drug overdose, at least eight other young people were injured by drug overdose, and about 25 persons were arrested on drug charges. The people were "drinking, smoking pot, taking pills and injecting heroin," according to the police report.

While Hollow Moon Concerts said they would provide 600 security guards for crowd control, council members felt the guards would not be able to stop drug abuse. It was also reported that the mayor of Hamilton Township nearby complained about a recent concert promoted at the state fairgrounds by Hollow Moon. The mayor said he was two miles away from the state fair "and it sounded like the music was in his bedroom."

While Garden State Park is allowed to hold rock concerts on its grounds by virtue of its amusement permit, Edward M. Spector, assistant general manager of the race track, said that the track would abide by the Township Council's wishes.

## Vegas Hotel One a Night For Presley

LAS VEGAS—Elvis Presley has been re-signed by the Las Vegas Hilton to appear in a one-show-a-night concert format this fall, an honor accorded only to Frank Sinatra.

Set for 10 days, Dec. 2-12, the Presley second annual "pre-holiday jubilee" will go for \$29 a ticket, on a first-time reserved seat basis at the Hilton. Showtimes are 9 p.m. with a second show on Friday and Saturday at 1 a.m.

According to Bruce Banke, Hilton publicity head, tickets will go on sale Sept. 6 both mail-order and at a hotel ticket booth. This will be the second time Presley has appeared in one-nighters for the hotel.

Sinatra, a Caesars Palace act, was the first major entertainer to be booked for one concert a night on the Strip in 1968 on a Tuesday-to-Thursday basis with two shows Friday and Saturday.

Presley's contract expired December 1975 after his last appearance, which was followed by some speculation Hilton execs might not re-sign him after a less than professional execution. He has played the Hilton since 1970.

"There's no truth to that report at all," says Dick Lane, entertainment director. "We've been negotiated with Tom Parker since that time."

## 2 Vegas Hotels Eye New Lounge Areas

By HANFORD SEARL

LAS VEGAS—Once-fading lounge showrooms, the training ground for up-and-coming acts, may be returning to the Strip as a result of major hotel expansion programs and entertainment demands.

Both the Stardust and Dunes Hotels recently announced plans to increase their facilities. The Dunes \$75-million effort, thanks to a Teamster loan, will include two new towers, 1,000 new rooms, a new showroom, mini-room and lounge.

The \$70-million project at the Stardust features overhauling and doubling the present casino, adding a 1,000-room high rise and a 650-seat casino two-drink-minimum lounge at a \$250,000 price tag. The lounge features 9,000-square feet of area on a revolving stage and will contain the latest in technical sound and lighting equipment.

Featuring dusk-to-dawn entertainment, the new Stardust lounge will be located on the west side of the renovated, expanded casino, opposite from the site of the legendary "Starlight Lounge."

"I see this as a definite trend in hotels which are expanding," says Paul Lowden, Argent Corp. entertainment director. "We're determined to make this new lounge more successful, bigger and better than the old one."

According to Lowden, name-only acts will be booked to appear twice-a-night from 6 p.m. to 7 a.m. The entertainment format will include a headliner with two musical groups and possibly a major production show as top billing at times.

Fats Domino and "Strut" of the Mac Davis tv show will open the

(Continued on page 31)

## A Pennsy Fiasco 'Celebration '76' Disappoints

By MAURIE ORODENKER

PHILADELPHIA—"Celebration '76," the ambitious July 4th weekend program of five major shows which bombed out here before it could get started, was brought to life again by the promoters in a different setting on a more modified scale.

Originally the promotion of AB&D Productions, Inc., of New York, for 100,000-plus seating at John F. Kennedy Stadium here, the same principals using their names instead of corporate call letters staged the "Celebration '76" at the Reading Fairgrounds in nearby Reading, Pa., some 60 miles upstate.

Linda Vicari, Mira Berman and J. Arthur Elliot, involved in the promotion that became a fiasco here, list their promotion as an "Allerton Berman & Dean" production and explain the move from Philadelphia as going "to more peaceful country surroundings."

However, real reason for the local "Celebration" falling by the wayside was the fact that some of the announced headliners, like the Beach Boys, Chicago and Lynyrd Skynyrd were not firmed up before announcement. Also hurting the local try was the announced price scale setting a \$20.75 high for three evening rock shows.

The collapse of the local promotion was announced officially by William Rafsky, executive director of the Philadelphia '76 Corp., the city's official bicentennial planning agency, which sanctioned the "Celebration" on a contract calling for a rental of the stadium at \$100,000 a day for each of the four days against 10% of the gross.

Rafsky says a check for \$108,000 as part of the rental contract "bounced" because of insufficient funds and that AB&D Productions forfeited a \$25,000 bond. Bart Hertzbach, attorney for Philadelphia '76 Corp., says "other possible legal actions against AB&D will be reviewed shortly."

AB&D had told Rafsky it could not obtain the promised talent for the concerts because "local theatrical people" had blocked its efforts. Rafsky made a last ditch effort to get some kind of show for the stadium during the holiday weekend and entered into negotiations with Larry Magid and Alan Spivak, whose

Electric Factory Concerts have four playdates this summer at the stadium.

Electric Factory, which attracted 130,000 people to the stadium for its first rock show on June 12, started lining up a show for the 4th with Bruce Springsteen for the top billing, but then dropped the plans because there was so little time left and "too much to do to pull it off."

For the Reading Fairgrounds, where two evening shows were presented Friday, Saturday and Sunday (2-3-4), admission was \$6 in advance and \$1 more at the gate. While the shows were advertised for 4 and 8 p.m., ticket coupon gives showtimes at 6 and 10 p.m. Moreover, the concerts were staged on the track at the fairgrounds with ticket purchasers advised to "bring your blankets and relax on the grass." The two daytime shows were \$10.50 for adults and \$5.25 for children.

Evening shows were a far cry from the big names originally announced here with a budget of \$1.5 million. Opener Friday (2) was the Murray The "K" rock revival with Andrea True, the Trampys, Gloria Gaynor, Gary U.S. Bonds, the Belmonts, the Shirelles and the Coasters. Saturday (3) had Joe Restivo hosting a show with Maxine Nightingale, David Ruffin, Vickie Sue Robinson, Kenny Rogers, Sun, Anthony White and First Choice. A mixed bag Sunday (4) had Ike & Tina Turner, the Fifth Dimension, Enzo Stuarti, Buddy Greco, Bobby Rydell and the Ray Block orchestra.

Daytime shows were similar to what was originally announced here, with the biggest offering in the "Country Jamboree" packaged for the promoters by Columbia Pictures Industries' WWVA, Wheeling, W. Va. Priced here first from \$6.75 to \$15.75, Reading got the lower ticket rate for the 4½ hour show starting at noon Monday (5) with Merle Haggard, Charley Pride, Charlie Rich, Tanya Tucker, Sonny James, Johnny Rodriguez and Tom T. Hall headliners with eight other groups listed. Noontime Saturday show (3) was family-oriented with Buck Owens, the King Family, Silver Birds, Anna Maria Alberghetti, the Mora Arriaga Show and others from the "Hee Haw" tv show.

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## Signings

Rick Springfield to Chelsea Records after albums on Capitol and Columbia; a new LP ships this week. . . . **Rosey Grier** to MCI Records after leaving 20th Century due to a "misunderstanding." . . . The **Addisi Brothers**, Don and Dick, to Musicways division of Filmways as writers. The pair penned "Never My Love," which sold some 8 million units in various versions.

**T.G. Sheppard** to Jack D. Johnson for personal management. . . . **Barbara Allen** and her band, Lady Luck, to Showcase Talent Agency.

**Tennessee Pullybone** to RCA with LP due in September. . . . **Colleen Peterson** to Capitol—and also due for a September LP release.

**Larry Harlow**, Fania artist, to Ralph Mercado Management in New York. . . . **CRAC**, Syracuse r&b group, **David Kent**, singer/writer and **John Abbott**, songwriter to Sanders Management, New York.

**P.F.M.**, Italian avant-garde rock group formerly on Manticore, to Elektra/Asylum for U.S. and Canada with album due this month.

**April Wine**, Canadian rock foursome, to London Records. The former Big Tree Records act just shipped its new LP platinum in Canada. It is scheduled for immediate U.S. release. . . . **Chico Novarro**, Latin American artist-writer, to Intersong USA, which is administered in the U.S. by Chappell Music.

Hawaii's **Beamer Brothers** to RPM, Ltd., L.A.-based agency for personal appearances under a three-year pact between Bob Phillips and the act's manager Kimo McVay.

**Smokey Robinson** to Michael Arciaga's Filmusic for representation in movie scoring. . . . **Tommy James** re-signed to John Apostol Management after a four-year association. The Fantasy act also signed to Sutton Artists for booking. . . . **Gary Oakes & Lou Garcia** to Edge Records.

**T.G. Sheppard** to Jack D. Johnson for personal management. . . . **Barbara Allen** and her band, Lady Luck, to Showcase Talent Agency.

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### Foley's Special

HOUSTON—Foley's, local department store, presents a Southwest Concerts Super Spectacular Aug. 28 at Jeppesen Stadium featuring Earth, Wind and Fire. Tickets are \$6.75, \$7.75 and \$8.75.

## Black Oak Arkansas Tops 11-Hour Topeka Marathon

LOS ANGELES—Black Oak Arkansas has been signed to headline an 11-hour festival Saturday (10) at Mid-America fairgrounds in Topeka, Kan. The show is being promoted by two Kansas youths, Bob Will and Tom Reiman, who have staged smaller concerts in the Kansas-Missouri area.

Besides the headlining act, the festival will have Wolfman Jack as special master of ceremonies. Others performing include comics Cheech & Chong, Quicksilver Messenger Service, McJohn with special guest star John Mayall, Mahogany Rush, Journey, Gran Max and Danny Cox.

Will and Reiman call their promotion firm Speedway Festivals Inc., and their advertising wing Liberty Promotions. They have an option for one more concert at Mid-America in August, plus four or five more in 1977.

Will expects a minimum crowd of 35,000 "and possibly up to 50,000. We're prepared for that size crowd." The show, he adds, will go on, rain or shine, "we're also set for that emergency."

A special ticket outlet for the festival has been set up at Fort Riley, where 29,000 ROTC students are now going through summer maneuvers. This marks the first time a commercial outlet has been permitted on the military base.

Prices for the event are \$8 in advance and \$10 the day of the show, with festival seating to prevail.

No similar event of this magni-

tude is planned in the Topeka area in the immediate future. Will says, "other than our August date." No acts have been set for that one as yet, pending the outcome of the July 10 show.

Because the fairground is used for various events, including rock concerts, it is well equipped with necessary sanitary facilities, fountains, parking and security.

### L.A. Awaiting 'Sky Concerts'

LOS ANGELES—Music Center Presentations launches "Concerts In The Sky" from the roof of the Arco Plaza parking facility beginning June 28.

Each Monday, Wednesday and Friday during lunchtime hours, a free concert series of music, dance and theater will be played, with a different scheduled attraction each day.

Larry Dougherty's City of Angels Big Band Express plays July 2. The Young Saints, a singing group, will be presented on July 9.

Other announced attractions include the Los Angeles High School Jazz Ensemble July 12, Keith Snell's Northridge Brass Quintet slated for the 14 and the singing group, the Sweet Adelines, to appear on July 16.

The remainder of 40 attractions appearing through Oct. 1, will be announced later.

## ROCK BASH FOR CARTER

JACKSONVILLE, Fla.—Billed as the first stadium rock benefit for a political candidate and the largest-grossing political benefit concert ever, Lynyrd Skynyrd, the Marshall Tucker Band and the Outlaws will play the Gator Bowl here Saturday (10) for Democratic front-runner Jimmy Carter. Alex Cooley of Atlanta, a Southeast concert promoter, is producing the event.

Tickets are \$7.50 in advance and \$9 at the gate. The show begins at 3 p.m. Several surprise guest stars, who cannot be announced in advance due to contractual obligations, are also expected to perform.

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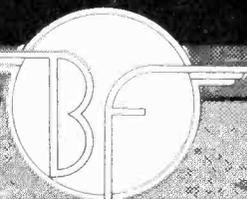
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Our thanks also to Premier Talent, William Morris Agency, Jerry Heller Agency and Gemini Agency of Atlanta, for making it all possible.

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# Highlights Of the 23rd Annual Newport Jazz Festival

• Continued from page 3

cided on City Center (a smallish hall with good sound and no real bad seats) and Waterloo Village in New Jersey (an outdoor facility that serves as the site for a colonial restoration village).

In addition, Wein finally decided to lean more heavily on experimental bills, including Charles Mingus with flamenco dancers, jazz and gospel picnics at Waterloo Village, Thelonius Monk and Dizzy Gillespie with 100 voices, a four-part salute to the career of Duke Ellington featuring some of his famous sidemen, a Count Basie reunion band, a presentation of Cannonball Adderley's musical play "Big Man-The Legend of John Henry," a retrospect of Herbie Hancock's career and Keith Jarrett with a string orchestra, among other things.

The festival which began June 25 and runs through Monday (5) night opened with Tony Bennett, much to the chagrin of many hard-core jazz lovers. These people view Bennett as anything but a jazz singer, but after his performance it's safe to say that those skeptics are thinking otherwise. Throughout his set, he proved time and time again that he's got one of the most adaptable voices in music—whether he's singing Ellington or "O Sole Mio."

The standout part of the set was his three-song tribute to Ellington that included a brilliant "It Don't Mean A Thing If It Ain't Got That Swing" featuring solo work from trumpeter Joe Wilder, trombonist Urbie Green and saxophonist Frank Wess. Besides these tunes, there were Bennett standards ("I Left My Heart In San Francisco") and new tunes ("There'll Be Some Changes Made").

It's a good thing Bennett chose to sing jazz, because it was evident that he could have been any kind of singer—including operatic—based on this scorching opener. Opening this show was Bill Evans, a piano genius who was very much out of place on this bill. While his short set was a delight with its "inside-out" keyboard work, Evans, with his semi-esoteric sound, was not a favorite of the hard-core Bennett MOR fans, but he went over to some of his own fans nonetheless. The only relief for Evans, came when Bennett and he reconstructed a few numbers from their critically-acclaimed duet LP.

Later that evening, the festival's token blues show was offered, but it left some wondering about its validity long after the last blues number shouted. This show resorted back to the past festivals, where Wein put a multitude of performers on the bill and gave them each a short turn at bat.

For some ungodly reason, the winner of the Schlitz Soul Search was also included on the bill, along with blues stalwarts Fats Domino, Muddy Waters and Bobby "Blue" Bland, and Mike Bloomfield thrown in for good measure. Unfortunately, Bloomfield and the Soul Search Winner got equal time and used it up, so that by the time the other three hit the stage, they only had a half hour each.

This was a travesty, since, Fats hasn't played this city in quite some time. In addition, he brought along an all-star New Orleans band that had the audience jumping from the start. He deserved a better shot than 30 minutes. Waters and Bland, each delivered a concise sampling of their wares, with nothing really new from their last New York stands (although Waters is beginning to play more slide guitar).

The early show Saturday was one



Photos by Super Shutter

**NEWPORT JAZZ MADNESS**—The first five days of the 23rd day annual Newport Jazz Festival, now held in New York, was both a musical and boxoffice smash. A wide assortment of artists performed including: clockwise, Benny Goodman, the "King of Swing" who has had many better performances

through the years; Tony Bennett, who proved he can sing jazz or pop as well as anyone around; Charles Mingus, flamenco dancing with a troupe of dancers featured on his concert bill; and Keith Jarrett, growing in importance as a composer and performer.

of the more experimental offerings—Mingus with flamenco dancers. As expected, the master bassist had an expanded outfit that included trombonist Jimmy Knepper, featured performer on the classic "Tijuana Moods" LP. The Mingus band was also in top form with fine soloing from tenor saxman George Adams. The interplay between the dancers and the jazz group, in their segment, was very interesting and the audience's delight was carried over into the perpetual smile of Mingus. It's interesting how close the jazz solo and dance solo really are, at least in the hands of Mingus and the Azucena Y Edo Flamenco Dance Group.

The late night show was a solo performance by the Billy Cobham/George Duke Band featuring bassist Alphonse Johnson and guitarist John Scofield. While the band lacked some of the intensity they're

capable of propelling, the performance was still very respectable. Duke remains one of the top keyboard innovators with an even greater unexplored wealth as a vocalist, while Cobham is finally realizing that his talent is being hurt by sheer power with little taste. He's got everything going for him as far as technique, but sometimes gets carried away with energy. Johnson, a fine bassist, is also sharing in the vocals with Duke, and Scofield is rapidly becoming one of the young guitar turks.

Also held on Saturday were a gospel picnic at Waterloo Village and New Jersey Salutes A Native Son featuring the Count Basie Orchestra with special guest Eubie Blake.

Waterloo Village, an hour outside New York, was the perfect setting for gospel. Organized by the Rev. Wyatt Tee Walker, this first annual picnic and awards presentation was

a smashing success. Groups and soloists appeared from New Jersey and all areas of New York—the winners coming from the Kings Temple Radio Choir in Hempstead, Long Island, and the Mount Olive Mass Choir in Hackensack, N.J. Under the musical direction of Clinton Utterbach and the talent coordination of Eugene Cooper, the acts flowed smoothly on-and-off the stage in the 3,000-seat tent. The mixture of small a cappella groups, accompanied soloists and large choirs was tasteful, educational and exciting.

Also held at the Village in Stanhope, N.J. was the Basie-Blake show. Between these two musicians, there are 164 years of musical heritage to be absorbed. Blake opened in his most exuberant form and his audience rapport always brightens up the goings-on and adds levity to his interpretations.

He played rags ("Classical,"

"Rhapsody In Ragtime"), classical music ("Rustle Of Spring") his own compositions (medley from "Shuffle Along" including "I'm Just Wild About Harry") and his most enduring melody, "Memories Of You." Each of these tunes had the Blake stamp upon them, coupled with spoken bits of self-castigation. The 93-year-old youngster delighted the audience with his humor throughout, including "Oh, don't do that!" as he accidentally clinked on a wrong note.

The other younger, 71-year-old Bill Basie performed a strong set with one of his best bands to date. Still, with Blake as an opener, they came off second best. Basie's great use of spare piano is a marvel and he's gratefully playing much more of it lately. The band is stocked with a full array of sparkling sidemen-

(Continued on page 31)

## Talent In Action

## THE BAND

Stanford Univ., Palo Alto, Calif.

The Band's first performance in more than two years was largely a nostalgic look back at the great songs that 10 years ago established the group as perhaps the quintessential American band (even though drummer Levon Helm is the only non-Canadian member).

Performing in this cozy, sun-drenched bowl before several thousand unabashedly admiring fans, the Band braved 100-degree heat as it ran through a nicely paced, nearly two-hour set June 26.

Bassist/singer Rick Danko led things off, pleading "Baby Don't You Break My Heart" followed by a jumping "Shape I'm In" and another good-naturedly mournful tune, "Ophelia."

But the music didn't break wide open until the group did the cooking, good-timer vaudeville of "W.S. Walcott Medicine Show," as the Band's most irreplaceable musician, Garth Hudson, left his Leslie organ to play a few rollicking choruses on saxophone.

The classics ("This Wheel's On Fire," "The Night They Drove Old Dixie Down," "Tears of Rage") formed the heart of the concert. And though pianist Richard Manuel sang a few heart-wrenching vocals ("Rage") and Danko attempted an amusing, countrified cover of the Four Tops' "Loving You Has Made My Life Sweeter Than Ever," it was drummer Helm, sweating the lyrics into the mike while holding down the bottom with his gritty drumming, who reached the crowd most, even with the comic "Cripple Creek."

But the day's best surprise (maybe only surprise) was Robbie Robertson's guitar. He played, it seemed, more than ever of his drop-forged, beautifully constructed leads and fills, even though several times he looked like a pale English rocker ready to wilt in the heat. Robertson can sum up a song's essence in six notes.

Sound, by Showco, was excellent in the windless air. The crowd was saved from sunstroke when a crew member directed a fire hose on them at set's end.

CDNRAD SILVERT

## STEVE MILLER BAND

Santa Monica Civic Auditorium

The multi-faceted Steve Miller had something for everyone at his sold-out and electrifying June 29 "Summer Serenade." A wildly enthusiastic throng wouldn't let the band go and they departed only after four encores.

Miller's concept was unique in that he dissected his show into two distinct sets and moods, each about an hour in duration parted by a 15-minute intermission.

The initial set was more mellow and laid back, tinged with country rock, ballads, and soft blues as the band beautifully meshed bass, rhythm guitar, keyboards, harmonica, and acoustic guitar into a mellifluous whole.

Particularly enjoyable were "My Baby's Calling Me Back Home," "Serenade," "There's No Tomorrow," "In The Wind," the funky and infectious "Come Into My Kitchen," and "Nobody Wants Me," that featured a down-home country vocal by harmonica player Norton Buffalo, and "Going To Mexico." The softer first set was capped off by Miller's classic "The Joker" which evoked an incredibly enthusiastic response.

Contributing to the milder ambience was an effective backdrop of three large slide screens done as a triptych which flashed a melange of pastoral scenes.

The second set, however, was pure rock 'n' roll which kept on building to fever pitch crescendo. The slide triptych took on a cosmic tone with shots of planets and galaxies.

Kicking off what was the stronger and more energetic set was "Fly Like An Eagle," from Miller's high-flying Capitol album of the same name. Other songs included "Never Let A Man Die," "Cruising Down The Road," and "Mercury Blues," that featured strong solos from a nothing-less-than-superb mixture of musicians with Lonnie Turner on bass, Gary Mallaber on drums, Dave Denny on guitar, Byron Allred on keyboards, and Norton Buffalo who stood out brilliantly on harmonica.

Midway into the second portion of the second set the band started to cook with such numbers as the raucous "Your Cash Ain't Nothing But Trash," and a sensational "Space Cowboy."

Among the encores were "Keep On Rocking Me Baby" and Miller's single "Take The Money And Run," also from the Eagle album.

At one point during the mini-set encore Miller, who was obviously enjoying himself and the audience's contagion, said, "You want some more. I'll give you some more." He gave it plenty.

JIM McCULLAUGH

## MOVIES

## JOE &amp; BING

Other End, New York

After Movies' opening number, pianist Michael Morgan advised the audience to "get ready 'cause this set is gonna be slick as butter." He wasn't kidding. In its June 23 show, the four-piece band combined tight arrangements and smooth vocals with a charming theatricality, marking Movies as a pop rock group to watch.

The Arista artists held the near-capacity audience throughout its 12 song set. They scored particularly well with "American Beauty Rose" (a rocker about an aging movie queen, which could be a strong single), "Dancing On Ice," and "Satellite Landing," its bow to the disco sound.

While strong harmonies dominated the group's melodies, some fine comic timing punctuated the act. The antics included a delightful send-up of drive-in movies and early '50s rock, which was the high point of the evening. Although the crowd clearly wanted and expected an encore, Movies did not deliver one.

Joe & Bing opened the show with a 45-minute set of folk-rock. The duo featured music from its new RCA release, the highlights being the single, "Barn Stormer," and "Goodbye, Hollywood." The latter meshed a complexity of melody, lyric, and mood that was occasionally missing from the other material. The vocals, however, were clean throughout the set. On stage, Joe & Bing proved themselves likeable personalities and first-class musicians.

SCOT HALLER

## RITCHIE BLACKMORE'S RAINBOW

## DUKE AND THE DRIVERS

Beacon Theater, New York

Projecting an ample amount of sound to fill a room twice the size of the Beacon, Blackmore's quintet played a blasting, frenzied set underneath an arcing strobe and rainbow scrim. Performing such trademarks as "Up To The Silver Mountain," "Stargazer" and "Catch The Wind," the emphasis was on screeching guitar wails. The tone was one of wildness June 17.

Blackmore got down on some mellow electronics on "Mistreated" while Ronnie James Dio lamented "losing his mind." The rowdy audience, which was generally higher than the sec-

ond balcony, responded to the madness with its own brand of lunacy. Before Blackmore hit the stage, one exhibitionist literally "climbed the wall" to sit atop one of the ornate 20-foot statues beside the stage.

During the set someone chucked a beer can at Dio. The lead vocalist retaliated by clarifying where the pitcher could shove the remainder of his six-pack. Blackmore's contribution to the craziness came when he smashed his still amplifying guitar into a stack of speaker equipment, beat it on the stage floor and flung the remains to the audience. Members of the crowd in turn rushed the stage only to be dragged off by security guards.

Opening the evening was Duke & the Drivers, filling in for originally scheduled Thin Lizzy, who cancelled due to Phil Lynott's taking ill. Group did well in a short set which featured "Got Love On My Hands" and "I Ain't Particular." Although a bigger attraction in its native Boston, the group's ripe rock sound signals widespread success on a grand scale.

MARK BEGD

## BOBBIE GENTRY

Frontier Hotel, Las Vegas

Newly-signed Warner Bros. artist Gentry showcased a colorful, entertaining two-hour show June 11 in the packed Music Hall showroom. Gentry, who worked with composer Michel Legrand on the original score of newly released film, "Ode To Billy Joe," opened her highly staged show with AWB's "Pick Up The Pieces," led into "I'm A Woman" which was followed by the title song to the movie, her 1967 hit "Ode To Billy Joe" accompanied by her six-male dance team.

The multi-leveled swamp scene, enhanced in black light, converted into a lengthy Beatles salute, "Sgt. Pepper's" production replete with a flying Gentry mounted on a pastel moon-comet. The 30-piece Al Alvarez Orchestra, conducted by John Miller, amply backed Miss Gentry into a fifties segment where she mimicked Elvis and period dancing.

Gentry's best solo came during a dramatic version of "Fancy," with singer in red dress complimented by excellent lighting effects. Although gliding through the Beatles and '50s segments, Gentry sang a sultry, strong salute to

(Continued on page 34)

## New York Host To Newport Jazz Fest

• Continued from page 30

soloists like reedmen Danny Turner, Jimmy Forest, Eric Dixon and Bobby Plater; trombonists Al Grey and Curtis Fuller; and drummer Butch Miles kicking the house down on drums.

On Sunday, Waterloo Village was again the site of music, when the first annual Jazz Picnic was held. It was quite a thing to hear music on the lawn, music in a gazebo, pianists playing in an antique music room, a guitarist in a tavern and thousands of happy people all over the place.

This location lends itself to a composite event, such as what the New Jersey Jazz Society pulled off in recent years. Music was provided by Teddy Wilson sitting in with Pee Wee Erwin's group, Earl "Fatha" Hines as a soloist, trumpeter Warren Vache with a group featuring Kenny Davern and Bobby Rosengarden, and solo performances in various historic locations by Bucky Pizzarelli, Rio Clemente and Dick Wellstood. Also featured were vocalists Nancy Nelson (singing a Billie Holiday medley with Erwin) and Natalie Lamb (backed by the great Red Onion Jazz Band).

Other offerings Sunday were a concert showcasing a sampling of the new music and a tribute to the music of John Coltrane. The new concert featured reed specialist Anthony Braxton, trumpeter Ted Curson and tenor saxophonist George Coleman. The latter featured a set of free-flowing solos from each member of his octet, and his reedwork is getting stronger and stronger—his work with Miles Davis was just the start. Curson is fast becoming a leg-

end in jazz circles after many years of self-imposed European exile and his performance during this set will further that warning. He has a special attack to his work and can turn a simple passage into a masterful excursion into the unknown. As for Braxton, there just isn't anyone doing what he's doing. His music is close to being termed classical and while many people can't understand his musicianship, they do recognize that this bass clarinetist is a giant—in the same progressive vein as Coltrane.

Speaking of Coltrane, his musical soul was resurrected in a tribute featuring former sidemen McCoy Tyner and Elvin Jones with their groups, and the New York Jazz Repertory Company under the direction of Andrew White. The latter transcribed Trane's solos for big-band presentation and while it was interesting to hear, the music lacked the soul and conviction that were Coltrane's forte.

Still, it was an adventurous attempt by the Washington-based reedman-bassist with some exciting moments. As usual Tyner mesmerized the audience with his sometimes intergalactic style of playing. Plain and simple, he's a virtuoso who refuses to give into the electronic revolution. Hopefully, he'll never abandon the acoustic piano that he's conjured. Also appearing was Elvin Jones, whose tasty drumming is definitely copied by many young drummers. He performed original material as well as several Trane classics and they came across well. This band has the making of a top-notch outfit.

One of the disappointments of the

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Billboard Special Survey For Week Ending 6/27/76

## Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (20,000 &amp; Over)</b>				
1	YES/J. GEILS BAND/CHARLIE DANIELS BAND/POUSETTE-DART BAND—Gulf Artists Prod., Stadium, Tampa, Fla., June 26	21,000	\$7.50-\$10.00	\$150,551
<b>Arenas (6,000 To 20,000)</b>				
1	Z Z TDP/BLUE DYSTER CULT/TED NUGENT—Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 26	18,209	\$5.50-\$6.50	\$104,568
2	YES/POUSETTE-DART BAND—Pacific Presentations, Civic Arena, Pittsburgh, Pa., June 22	12,613	\$4.50-\$6.50	\$75,000
3	FLEETWOOD MAC/JEFF BECK WITH THE JAN HAMMER GROUP/HENRY GROSS—Daydream Prod., Arena Milwaukee, Wis., June 24	9,531	\$5.50-\$7.50	\$65,380
4	YES/POUSETTE-DART BAND—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., June 21	8,000	\$6.50	\$47,000
5	NAZARETH/TED NUGENT/IAN GILLIAM—Entam, Ltd., Coliseum, Knoxville, Tenn., June 24	4,396	\$5.50-\$6.50	\$26,181
6	NAZARETH/TED NUGENT/IAN GILLIAM—Entam, Ltd., Civic Center, Salem, Va., June 25	2,566	\$5.50-\$6.50	\$15,929
7	NAZARETH/ELVIN BISHOP/IAN GILLIAM—Entam, Ltd., Freedom Hall, Johnson City, Tenn., June 22	2,637	\$5.50-\$6.50	\$15,835
<b>Auditoriums (Under 6,000)</b>				
1	EVENING WITH THE TUBES—Bill Graham, Paramount, Oakland, Calif., June 26 (2)	5,996	\$5.50-\$7.50	\$40,000*
2	EVENING WITH THE TUBES—Bill Graham, Performing Arts Center, San Jose, Calif., June 27 (2)	5,400	\$5.50-\$6.50	\$39,000*
3	THE BAND/FLYING BURRITT BROTHERS—Pacific Presentations, Old Spanish Days, Santa Barbara, Calif., June 27	3,500	\$6.50-\$8.50	\$26,837
4	EVENING WITH STEVE MILLER—Bill Graham, Paramount, Oakland, Calif., June 27	2,998	\$5.50-\$7.50	\$20,000*
5	KEITH JARRETT/JAN GARBAREK/CHARLIE HADEN/30 STRING ORCHESTRA, "Newport Jazz Festival"—Festival Concerts, Carnegie Hall, N.Y., N.Y., June 28	2,600	\$6.50-\$8.50	\$19,500
6	TED NUGENT/STARZ—Entam, Ltd., Capitol Music Hall, Wheeling, W.Va., June 27	2,213	\$5.50-\$6.50	\$13,385
7	TODD RUNDGREN'S UTOPIA—Cedric Kushner/Frontier, Audit. Theater, Rochester, N.Y., June 23	2,074	\$5.50-\$6.50	\$12,971

JULY 10, 1976, BILLBOARD

## 2 Vegas Hotels

• Continued from page 28

new "Starlight" on Labor Day, to be followed by B.B. King and the Treniers, Kenny Rogers and Fabian, with dates being negotiated with Vic Damone and the Irish Showband.

The Dunes, meanwhile, will move current smash production "Casino De Paris '76" to a new, 1,800-capacity main showroom, expand the current room by 500 to house "Viva Le Girls" and create an entire new lounge area.

The new lounge area will be a race and sports book by day, but will be electronically modified into an informal, 125-seat theater at night.

"The hotel will need more things like this to keep tourists here, providing more entertainment as a self-contained unit," says publicity director Jean Magowan.

Producer Frederick Apar, creator of "Casino," will act as booking agent for the three areas, Magowan adds. A July 1 groundbreaking was scheduled for a completion target date of next summer.

Strip lounges hit a low point in 1975 when several hotels eliminated the once-popular formats for new Kenos and bacarrat table gambling areas. Although all Hughes Hotels, Hilton and Del Webb Corp. facilities held onto lounge areas, the MGM Grand joined Caesars Palace, the Riviera and others in cutting them out.

The Alladin Hotel, with its \$80-million expansion nearly completed, houses a new casino lounge, Bagdad Theatre and the \$7-million, 7,500-seat Theatre For The Performing Arts.

festival was Benny Goodman's performance on Monday night. Most of the set was uninspired and the rhythm section seemed unsuited. It featured drummer Connie Kay, bassist Mike Moore and pianist Tom Fay, in addition guitarist Eddie Duran. The latter, especially, seemed lost in the performance.

Perhaps the strongest points of the set were solos by vibist Peter Appleyard, tenor great Buddy Tate and cornetist Warren Vache. The latter knows his chops and plays very well. One of the more touching moments came during Goodman's dedication of "Dearly Beloved" to the memories of Johnny Mercer and Bobby Hackett. Unfortunately, this did not counter the long (19 tunes) and tedious quality of the set. When Teddy Wilson sat in, things brightened up a bit, but overall the classic tunes were lost in the semi-boredom of the music.

Opening the show was trumpeter Joe Newman's regular troupe (guitarist Ted Dunbar, drummer David Lee Jr., pianist Harold Mabern, bassist Bob Cranshaw and tenorist Frank Foster) for the most part. They ran through some uptempo items with stops for a beautiful rendition of "But Not For Me" and a pulsating waltz by Foster, "Simone."

Also held Monday night in the late time slot was one of the standout sets of the entire festival—Keith Jarrett. This concert featured labelless music and made the audience continually rise and fall with tension. Featuring Jan Garbarek on tenor and soprano sax, Charlie Haden on bass and a large string section con-

(Continued on page 57)

# Discos

L.A. DUO SPELLS IT OUT

## Diversification At L.A. Club

LOS ANGELES—The booming, never-stop-blooming disco scene continues to inspire diversification. Many owners are looking for builders who are responsible for the entire package from eye-popping floors through audio to laser-treated plastic walls and more.

What this means for hi fi experts such as Michael Mulne and Brian Edwards is that they have to become entrepreneurial to the extent of subcontracting work out to carpenters, floor-layers, plastic fabricators and so forth. But Mulne and Edwards assume responsibility.

Financing is another complex aspect of this burgeoning build the better disco scene, and leasing companies are jumping in that can handle total packages.

Both coming from audio retailing with most of their experience at Pacific Stereo, Mulne and Edwards formed Creative Audio two years ago primarily to do lavish home installations, a specialty they still offer between disco building jobs.

The quickly saw the need for having expertise in lighting, and took on Scott Krouph, whose credits include the Red Onion, Hungry Tiger and several others. They also work closely with disco deejays, and the pair's latest masterpiece here in Marina Del Rey is in collaboration with Peanuts, deejay at Big Daddy's.

For two audio experts, Mulne and Edwards wax far more enthusiastic when discussing the \$10,000 floor installed in the Joe's Bar part of Big

Daddy's, a rustic, heavy-wood, multi-story complex with two discos. However, they are equally proud of the eight \$375 each Tannoy speakers that comprise part of the design.

Both claim the combined audio and lighting in Joe's Bar comprises a \$20,000 plus investment for Big Daddy's, part of a 190-outlet chain operated by Florida-based Castlewood International. The downstairs bar gets its name from Castlewood's Joe Flannigan. There are two more Big Daddy's discos in Orange County and Woodland Hills, but mostly the chain comprises liquor outlets.

Elements the 25-year-old Creative Audio partners claim are unusual include the 12-inch floor squares of alternatively teak parkay and brushed stainless steel each bordered by a string of tivo lights. This was constructed over heavy 4 by 12 joists. "We really laid one floor on another," says Mulne.

The floor explodes into varying patterns controlled by a Diversitronics sequential SQ-12.

If it isn't enough for the floor to radiate its own lighting, more effects come into play from the two overhead flip-flop fixtures that contain an infra-red and an ultra-violet tube. This has a variable three-speed control.

At each end of the room are strip lights with three colors controlled by two Meteor Zero 3000 units.

Adding to all this is the overhead chase wheel working off a Meteor chaser control.

But there is more.

Also at the end of the room is a wall of laser-treated Spectra-Star plastic that reacts to all the patterns of light (this same plastic material is behind the deejay in the control booth).

Add to all this two motorized mirror balls with a spot for each and you start to see the totality of this light extravaganza.

There is even a fog machine.

"Some people see all this and are a little scared to go out on the floor," says Edwards.

The bottom line for this kind of all-out expenditure in disco design is that prior to putting in a disco setup, nothing could draw people downstairs to Joe's. "They tried the same rock band that plays upstairs and nothing." Now the downstairs club is jammed nearly every night.

Naturally, the two discos in the same club work together. Upstairs the disco runs in conjunction with live bands and, in fact, the sound system is integrated.

"This was a risk," says Edwards, "from the standpoint that if something blows out we're down for the evening. What we did was to put in a peak limiter that prevents the band from blowing out the audio system of the disco."

A deejay can actually fade from a live rendition of Bachman-Turner Overdrive's "Taking Care Of Business" into the real recording. Or vice versa.

(Continued on page 66)

# Disco Action

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### Top Audience Response Records In N.Y. Discos

This Week

- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons Disco version)
- 3 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco-disk)
- 4 **NICE & SLOW**—Jesse Green—Scepter (disco-disk)
- 5 **DESPERATELY**—Barrabas—Atco (disco-disk)
- 6 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 7 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl
- 8 **GIVE A BROKEN HEART A BREAK/HAPPY MAN**—Damon Harris & Impact—Atco (LP)
- 9 **ONE FOR THE MONEY**—The Whispers—Soul Train
- 10 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
- 11 **RUN TO ME/YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros. (LP)
- 12 **YOU SHOULD BE DANCING**—Bee Gees—RSO (disco-disk)
- 13 **ALWAYS THERE**—Side Effect—Fantasy (disco-disk)
- 14 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 15 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR

### Colony Records (New York) Retail Sales

This Week

- 1 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
- 2 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 3 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 4 **PARTY LINE/CALL ME**—Andrea True Connection—Buddah (LP)
- 5 **DESPERATELY**—Barrabas—Atco (LP)
- 6 **ONE FOR THE MONEY**—The Whispers—Soul Train
- 7 **GIVE A BROKEN HEART A BREAK**—Damon Harris & Impact—Atco (LP)
- 8 **DR. BUZZARD'S ORIGINAL SAVANNAH BAND**—RCA (LP)
- 9 **ALWAYS THERE**—Side Effect—Fantasy
- 10 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl
- 11 **YOU SHOULD BE DANCING**—Bee Gees—RSO
- 12 **YOU GOT THE POWER**—Sue Kramer—London
- 13 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & Vagabonds—Pye
- 14 **BLACK SOUL MUSIC**—Black Soul—Beam Junction
- 15 **BAD GIRL**—Manhattan Express—Friends & Co.

### Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

This Week

- 1 **SUMMERTIME**—MFSB—PIR (LP)
- 2 **TEN PER CENT**—Double Exposure—Salsoul
- 3 **ONE FOR THE MONEY**—Whispers—Soul Train
- 4 **LET'S GET STARTED**—The Commodores—Motown (LP)
- 5 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
- 6 **DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
- 7 **SUPER DISCO**—The Rimshots—Stang
- 8 **IT'S BETTER THAN WALKING OUT**—Marlena Shaw—Blue Note
- 9 **PORCUPINE**—Nature Zone—London
- 10 **BRING YOUR BODY**—Carol Townes & 5th Ave.—6th Ave.
- 11 **MAMA CAN YOU MEET THE 6:15**—Simon Said—Atco
- 12 **DESPERATELY**—Barrabas—Atco (LP)
- 13 **PAGLIACCI**—Maynard Ferguson—Columbia (LP)
- 14 **ALL THE TIME**—Ronnie Laws—UA (LP)
- 15 **BAD GIRL**—Manhattan Express—Friends & Co.

### Downstairs Records (New York) Retail Sales

This Week

- 1 **ONE FOR THE MONEY**—The Whispers—Soul Train
- 2 **MOVING IN ALL DIRECTIONS**—People's Choice—TSOP (LP)
- 3 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (LP)
- 4 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl
- 5 **GIVE A BROKEN HEART A BREAK**—Damon Harris & Impact—Atco (LP)
- 6 **ALWAYS THERE**—Side Effect—Fantasy
- 7 **LOW DOWN**—Boz Scaggs—Columbia
- 8 **YOU SHOULD BE DANCING**—Bee Gees—RSO
- 9 **PICNIC IN THE PARK**—MFSB—PIR (LP)
- 10 **PORCUPINE**—Nature Zone—London
- 11 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 12 **BRING YOUR BODY**—Carol Townes & 5th Ave.—6th Ave.
- 13 **DESPERATELY**—Barrabas—Atco (LP)
- 14 **I CAN'T STOP**—The Monster Orch.—Sam Records (LP)
- 15 **FULTON COUNTY LINE**—Tommy Stewart—Abraxas

### Top Audience Response Records In Washington, D.C. Discos

This Week

- 1 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
- 2 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
- 3 **TEN PER CENT**—Double Exposure—Salsoul
- 4 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
- 5 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
- 6 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
- 7 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 8 **DESPERATELY**—Barrabas—Atco (LP)
- 9 **LOVE HANGOVER**—Diana Ross—Motown
- 10 **PARTY LINE/CALL ME**—Andrea True Connection—Buddah (LP)
- 11 **LIPSTICK**—Michel Polnareff—Atlantic (disco-disk)
- 12 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 13 **THIS IS IT**—Melba Moore—Buddah (disco-disk)
- 14 **I GET LIFTED**—Sweet Music—Scepter (disco-disk)
- 15 **YOU GOT THE POWER**—Chairman Of The Board—Invictus

### Top Audience Response Records In L.A. / San Diego Discos

This Week

- 1 **SKY HIGH!**—Tavares—Capitol (LP) (all cuts)
- 2 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
- 3 **TEN PERCENT**—Double Exposure—Salsoul
- 4 **DISCO DOBRO/CRAZY DANCING/THAT'S THE WAY TO GO**—Bottom Line—Greedy (LP)
- 5 **BEST DISCO IN TOWN**—Ritchie Family—Marlin (LP)
- 6 **LOW DOWN**—Boz Scaggs—Columbia (LP)
- 7 **YOU SHOULD BE DANCING**—Bee Gees—RSO
- 8 **TROUBLE MAKER**—Roberta Kelly—Oasis
- 9 **TELL ME HOW YOU LIKE IT**—John Davis & the Munster Orchestra—Sam
- 10 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Scepter (EP)
- 11 **LIPSTICK**—Michel Polnareff—Atlantic (EP)
- 12 **SMOKE YOUR TROUBLES AWAY**—Glass Family—Earhold
- 13 **NICE & SLOW**—Jesse Green—Scepter (EP)
- 14 **PARTY LINE/CALL ME**—Andrea True Connection—Buddah (LP)
- 15 **THIRD ROUND KNOCKOUT**—David Ruffin—Motown (LP)

JULY 10, 1976, BILLBOARD

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The **Tape Input** allows special effects and tapes to be added.

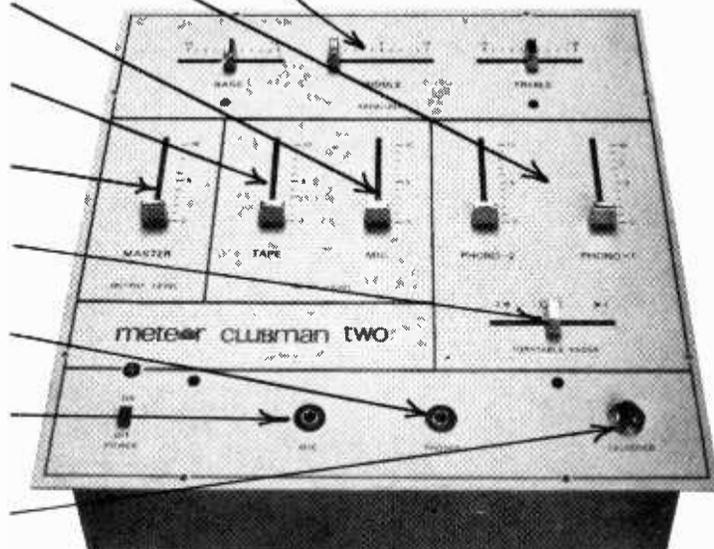
A **Master Volume Slider** to set overall system level.

**Pre-Cue** play one turntable while cueing up the other or the tape.

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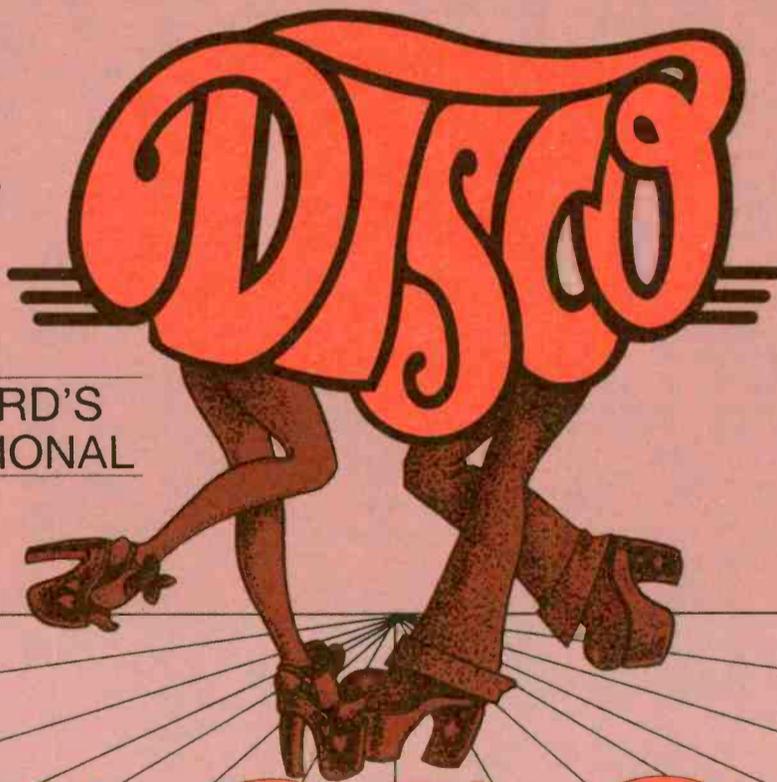
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## Video Vision Goal: Hardware In Home

• Continued from page 1

ment," notes Frank, an attorney and businessman who was the first manager for Atlantic's Manhattan Transfer. "Tapes of movies or rock concerts just don't make it in the one-to-one relationship you have with the new video."

Zamore, who has installed many sound and light systems for Disco Sound Associates, observes as well that certain discos have an appeal to non-dancers who are there for the social/entertainment aspects. "It's a new dimension to relate to in any type of entertainment establishment, going beyond the typical disco," he says.

Video Vision's gambit is to give the patron something to complement why they're at the club, not to compete for attention with either the deejay or live entertainment. At the same time, each club's audience differs from the next.

"A videotape of skateboarding accompanying a current disco hit might not reach the crowd at a Playboy disco," notes Frank, "but for a club with a younger 18-21 age draw, it's a natural."

Typical of Video Vision's "designed programming" are such samples as Linda Ronstadt with flowers and still-frame head shots, J.J. Jackson with old movie clips of the 30s, 40s and 50s; the Rolling Stones heard over live onstage scenes and animations, and Love Unlimited "backed" by a montage of skiing, surfing, skydiving and gymnastics.

The firm already has more than 50 hours of basic "tape stock" in the can with options on 50 more at least, and has three editing setups with sophisticated videocassette equipment in a midtown lab. New footage is shot weekly, with the big July 4 Op Sail weekend providing unique opportunities for coverage of "The Tall Ships" and mammoth fireworks spectacles in the New York harbor area.

Dennis Katz, formerly with both RCA and Columbia, has been working closely with the labels on the project, and reportedly has gotten

solid assurances of cooperation from a number of major companies. "We're involved in this for the long term," Frank says, "and people with vision in the record business see the same potential in the emerging home video markets."

Video Vision also designs video hardware for the club, working only with large-screen video projectors which are felt to provide the only effective image. Zamore notes they also have been upgrading existing equipment, developing a custom sound filter to allow the videocassette player to be played through the club's hi fi system without tape noise or excessive audio feedback.

The new firm isn't interested in "hundreds of clients" and will settle for the couple of dozen clubs that are keenly interested in developing their own customized programming that can run the gamut from a night of vintage movies through a recent Latin expo at the Beacon Theater here to the latest psychedelic effects accompanying ultra-progressive disco hits.

Equally important, they see the concept as a great home video test market, breaking the ground for what RCA and MCA-Philips both admit is the biggest question mark in the videodisk sweepstakes—what will consumers want in their home library, and at what price?

## Disco Hardware In NAMM Focus

• Continued from page 3

theque gear and band equipment. British and German manufacturers displayed ragged, mobile disco modules, designed for use with guitar amplifiers and speakers.

Domestic suppliers of disco gear on the hi fi component model were present as well, also reflecting a growing pattern of partnership between disco and working bands.

"Our equipment in selling more and more to guys who are doing mobile gigs in conjunction with groups," says Tom Misiak of Meteor Light and Sound, Syosset, N.Y. Misiak reports strong NAMM response to Meteor's Clubman II mixer (\$395, list) and to the newly introduced Clubman I (\$195, list). The firm's Sonolite Color Organs and Disco-Gurd overload protection system also were displayed.

In England, music stores account for the lion's share of disco equipment sales, according to Robert Dewhurst, managing director of Sound Advice Installations, England Ltd., which had three "disco heads" on display at the exposition.

"The music stores were already handling speakers and amps that work equally well with a disco," Dewhurst says, explaining the growth of disco sales through British music retailers.

The S.A.I. "disco heads" combine two turntables, mixer and pre-amp in a console approximately three feet long by 1½-feet wide. Weight is between 65 and 75 pounds. S.A.I.'s mono "heads" (\$595 and \$895, list) are designed to work with band equipment, while the stereo module (\$1,195) can be used with p.a. or audio component amp and speakers.

"If a guy's got a guitar amp and a speaker, he can do his own disco (Continued on page 45)

## Campus

### Plans Jell For Autumn Loyola Meet

NEW YORK—Although the annual Loyola National College Radio Conference in Chicago won't be held until November, its student sponsors (the staff of Loyola Univ.'s two radio stations, WLUC and WLT) have already laid intensive groundwork.

According to Arvydas Valiukenas, conference coordinator, the seventh annual gathering Nov. 5-6 will be held again on the school's campus with an anticipated attendance of more than 600 student delegates.

Valiukenas says the reasoning behind an early start is to head off problems at the starting line.

Because the attendance of record companies at last year's conference was sparse, Valiukenas has initiated an executive board. He will serve as coordinator in charge of handling sessions, John Winke will work as his assistant in charge of colleges, Christine Xusiak is business manager and Joe Bianco is music coordinator.

In order to achieve more communication and participation for record manufacturers, Valiukenas and his committee will continue with two innovations of last year's gathering—talent showcases and a conference guidebook.

This year's talent showcase will be held only on Friday night and Valiukenas hopes to have a lot of participation, since representatives of more than 100 colleges are usually in attendance.

The conference guidebook, recently renamed the Loyola Radio Journal, will reportedly be expanded this year with more orientation to education. In order to defray the costs of the publication, conference officials are offering advertising space to record companies.

Although the meetings were originally founded as an educational marketplace for Midwest schools, they have since grown into a nationwide conference attended by radio stations throughout the U.S. In addition, professional radio people in Chicago have also taken an interest in it.

### Koss Collegiate 'Win' Performed

CHICAGO—The recipient score of the Koss Bicentennial Collegiate Award in Orchestral Composition was performed on subscription series concerts June 5 and 6, by the Milwaukee Symphony, Kenneth Schermerhorn conducting.

The piece, "Concerto For Chamber Orchestra," by Robert Capanna, won him the \$1,000 prize offered this year by the Koss Corp. of Milwaukee in conjunction with the Music Teachers National Assn. annual student composition contest.

Capanna, a 22-year old graduate student at the Philadelphia Musical Academy, also received a pair of Koss Technician VFR stereophones, as did six other divisional winners in the national competition. Two-hundred and fifty dollars was awarded to Capanna's teacher.

The "Concerto For Chamber Orchestra" was premiered in March by the Dallas Symphony during the MTNA's centennial convention, at which time the awards were announced.

## Talent

### Talent In Action

• Continued from page 31

the South. "Mississippi Mud," "Basin St. Blues" and "That's What I Like About The South" even had her deliver a fair piano solo.

HANFORD SEARL

### CANDI SOSA FLAVIO

*El Senorial, Mexico City*

Cuban-born Candi Sosa is making a solid impression in her Mexican debut here, and at first glance one would hardly suspect she is of Latin ancestry. As a fluent bilingual, the pert, swingin' lady displays a vocal tone which complements her name—sweet and tasty as they come.

In the midst of her solid three-month summer booking in this Zona Rosa nightclub complex (she performs in one of three plush cabarets under one roof) caught on June 11, Sosa demonstrates a flair for being a solid personal appearance entry, as well as holding her own with the best of them as a recording artist. It's no small task to perform in an oftentimes noisy, lounge-type room, but the now-native Los Angeles has the savvy to garner the necessary over-all attention.

Mixing up rhythms and languages (English and Spanish) with equal ease, the slightly-built songstress showed maximum poise in delivering the likes of "The Way We Were," "Cabaret," "Jureme," "What A Difference A Day Makes" and "Sing A Song." She does it with an expertise far beyond her years.

Coupled with Sosa in the same 200-seater for a like one-hour stint is Flavio, a portly, uninhibited comic-singer who recently has become a local favorite. He and his small combo charge into a number with the ferocity of a bull coming out of the gate on a Sunday afternoon at Plaza Mexico. He's a good crowd pleaser, especially when turning on the Spanish double entendres every eight bars or so.

MARV FISHER

### AMAZING RHYTHM ACES GOVE

*Troubadour, Los Angeles*

The Aces, one of the finest Southern rock bands, returned here June 26 as headliners playing their refreshing blend of country boogie, rock, jazz and gospel.

Maximizing its talent and equipment to its potential, the group performed songs from its earlier ABC "Stacked Deck" LP and new "Too Stuffed To Jump" album.

Lead singer and songwriter Russell Smith's husky voice worked well in the slower paced ballads aided by competent backup harmonies. The fact that the band enjoys playing together couldn't be more evident. As a unit it played with the enthusiasm and goodtime fun that has made it successful country and pop favorites.

Among the more well-received tunes were "Third Rate Romance," "Amazing Grace," "Dancing The Night Away," "If I Just Knew What To Say," and "The End Is Not In Sight."

Drummer Butch McDade displayed his versatility with a solo on "Same Ole' Me," a country ballad supplemented by Russell's acoustic guitar. "Last Railway To Heaven," a Bluegrass gospel tune, aroused the audience enough to get them moving in their seats.

Displaying a diverse melange of musical interests, the Aces are more than a country band and a potential pop force.

Gove, an unaffiliated newcomer from Nashville, opened with some dazzling work on the autoharp. Performing all original material, Gove clowned with the audience between numbers and demonstrated his talents on the acoustic guitar. So warmly received was he, that he was called back for an encore, a rarity for a newcomer.

ED HARRISON

### SHAKTI

*Great American Music Hall, San Francisco*

John McLaughlin, with Shakti, played music that was complex and even esoteric June 3, but the SRO audience cheered every nuance as if it was their favorite rock & roll.

McLaughlin, always attracted to Eastern musical forms and spiritual practices, has abandoned his ear-shattering Mahavishnu electric guitar work in favor of sweetly subtle Indian inflections played with his usual wizardly technique on a custom built six-string Gibson acoustic with seven added sympathetic strings pegged over the sound chamber.

This night the guitarist sat cross-legged, an ever-present smile of bliss on his face, in the

center of three musicians: tabla player Zakir Hussain (son of the great Alla Rakha); violinist L. Shankar (no relation to Ravi); and T.S. Vinayakaram, who expertly beat the Mrindangam, a large clay pot that serves as an exotic, melodic percussion instrument.

Shakti played exclusively uptempo excerpts from longer raga forms, gearing their music toward the dazzling, intricate solos, duets and ensemble improvisations and chorus trade-offs that left the audience breathless on several occasions.

Shankar played an evocative, long solo full of quartertones, mixing the West with the East even more brilliantly than Yehudi Menuhin, who plays with Ravi Sankar periodically. Hussain played a tour de force one-handed tabla solo that tripled in intensity when he brought the other hand into play.

McLaughlin adhered rather strictly to Indian motifs, picking precision single-note runs along with bent notes that made his guitar sound like a sarod. Unquestionably a master musician, McLaughlin, with Shakti, is evoking the Indian soul perhaps more authentically than any Western musician.

CDNRAD SILVERT

### TAJ MAHAL

*Roxy, Los Angeles*

Mix equal portions of country and blues, add a pinch of reggae, and you've got the music of Taj Mahal. It is a vibrant, dynamic music that easily charmed the enthusiastic crowd here June 22.

Attired in white pants, a floppy white hat and a red floral-print shirt, Mahal sang in his usual gruff, strident voice, a voice strangely appealing in its unrefinement. In an attempt to emphasize the rhythmic qualities of his music he stocked his band with drums, steel drums, bass and two sets of congas. Additional melodic support was supplied by Rudy Costa and his collection of saxophones, flutes and kalimbas.

Taj handled rhythm guitar duties through several cuts from his recent Columbia LP, "Satisfied And Tickled, Too," before moving to piano for "Why Did You Have To Desert Me?" which featured an extended flute break. Several blues numbers followed before Mahal, having returned to guitar, broke into his closing tune, "Ain't Nobody's Business But My Own." The near-capacity crowd, attentive throughout the show, applauded vigorously as it recognized the lighthearted blues number. Bouncing and swaying to the rhythm, Taj sang with humor and sincerity, subtly and conviction, and earned a well-deserved encore for his efforts.

MITCH TILNER

### BENNY CARTER QUARTET

*Michael's Pub, New York*

Although a majority of the material performed by saxophonist-trumpeter Benny Carter was popular standards, each displayed this master musician's ability to create his own distinct interpretation around familiar themes. Uncannily, he's been doing this longer than many people think, since his first records were made more than 50 years ago.

Still, he's adapted finely to the passing years with a youthful and powerful sound that makes most up-and-comers sound out of Carter's league. Part of the success during his June 24 performance was the fact that his pick-up rhythm section was so polished and flexible. Composed of three other highly-praised musicians (pianist Ray Bryant, bassist Milt Hinton, drummer Grady Tate), Carter was free to do the fine reedwork that's his forte.

Although his alto saxophone work is far superior to his trumpet playing, he still adds a multi-dimensional approach to jazz through this diversity. His sax work is about as consistent as you'll ever hear, but that's to be expected after all the traveling he's done—from Earl Hines to Maria Muldaur.

The accompaniment of Ray Bryant will always be a constant delight. Although he'd never met or played with Carter before this engagement, his blues-tinged style gave many exciting moments. This was especially true when he went into solo comping.

As for Hinton and Tate, it's probable that there isn't a stronger rhythm section to be found anywhere. Tate is rock steady with some of the finest hands in the business, and Hinton handles his bass like a toy.

Unfortunately, this combo will probably never appear again, except maybe on record, and that's a shame, because this is some of the most cooking and up-to-date jazz being played.

JIM FISHEL

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## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Congratulations to **Ron Trowbridge**, who has been named president of **Wally Heider Recording**. **Andy Bloch** moves up to general manager of the L.A. studios while **Ginger Mews** is now general manager of the San Francisco facilities.

Up in San Francisco at **Wally Heider's**, **Labelle** has been finishing up its new album with **David Rubinson** producing and **Fred Catereo** engineering. **The Amazing Rhythm Aces** were in with **Byrd Burton** producing and **Allen Sudduth** at the board. **Eric Jacobsen**, formerly with the **Lovin' Spoonful**, will be producing **Ken Melville** with **Steve Jarvis** mixing. **Hot Tuna** will be in shortly to start a new album. The projects will be coordinated by **Pat Ieraci** with **Harry Mansilon** on the board.

\* \* \*

At **Heritage Music Studios**, **Morgan Cavett** is composing and producing music and special effects with **Lauren Newkirk** for a **Ray Bradbury** radio show slated for fall broadcast on PBS. **Steppenwolf** has been in cutting tracks for a new album.

\* \* \*

**United Artists Recording Studios'** newly remodeled and re-equipped studio is enjoying the return of old friends recently. **Joe Saraceno** was in with **Ralph Adano** finishing up some slides. **Bert Agudelo** mixed. **Koala Records** is beginning a new project with mixer **Christina Hersch**. **Ella Wood**, just finishing up a night club stint at the **Universal Hilton**, was in with producer **Joe Hartsfield** working on her new single. **Ralph Eck** was at the controls. **Mac Gili-vary/Freeman Films** production of "Five Summer Stories Plus Four" just finished scoring the skateboard segment with **Bruce Ellison** behind the board. Music was written, arranged and produced by **Basil Pole-douris**. UA president **Artie Mogull** along with a&r folks **Denny Diante**, **Jeff Samuels** and others from the main office joined producer **George Martin** in the studio's new control room to preview the new **American Flyer** album in 24 track. **John Mills** engineered the affair backed by studio staff. Producer **Danny Jordan** is finishing up several titles with **Donny Most** of "Happy Days" fame with **Bruce Ellison** mixing.

\* \* \*

**Brenda Russell** (Rocket Records) and **Diane Brooks** (Warner Bros.), both managed by **Richard Burkhart** of BNB Associates, joined A&M recording star **Gino Vannelli** at **Sound Labs** to sing backup vocals on a cut of Vannelli's new LP, "Love Of My Life." Burkhart also manages Vannelli.

\* \* \*

At **Wally Heider** in San Francisco, **Jefferson Starship** wrapped up its next album with **Larry Cox** co-producing and engineering, while **Pat Ieraci** coordinated the album.

At **Barnum Recording** in Hollywood, **Gilbert O'Sullivan** finished up a single. **Gordon Mills** produced and **Greg Venable** engineered. The team also recently finished a **Tom Jones** album.

**Spectrum Studios**, 3015 Ocean Front Walk, Venice, will hold their third annual beach party on Friday, July 9, and want friends to drop by for "munchies, music and drinks," says **Ron Sukenick**. The affair kicks off at noon.

\* \* \*

In notes from around the country: At the **Downtown Sound Record-**

**ing Studio** in New York, a new **Clark Terry** LP with members of the **Boston Symphony** is in its final mixing. **Jack Murphy** of J.F. Murphy and Salt is presently working on material for an upcoming album. Also, legendary jazz greats **Cootie Williams**, **Sonny Greer**, **Milt Hinton**, **Buddy Tate**, **Joe Jones**, **Oliver Jackson** and **Tiny Grimes** are laying down tracks for the French-based **Mahogany** label. The 17-piece **National Jazz Ensemble** is being mixed for fall release on the **Chiaroscuro** label.

MCA artists **Jerico** were finishing several of their tunes at the **Secret Sound Studio** in New York with **Ed Freeman** producing and **Kim King** at the board. **Alan Axelrod**, keyboard player with **Barry Manilow** and Alan's brother **Marty** were in working on several tunes with engineering done by **Gus Skinas** while Alan and Marty produced themselves. **Michael Nouri** of "Search For Tomorrow" and "Beacon Hill" tv fame was in cutting a few songs. **Ralph Schuckett** produced with **Lynn Goldsmith** while **Jack Malken** engineered. **Kim King** recently produced and engineered three evenings of live recording using the **Ashby & Father** remote truck at New York's rock club **CBGB**. Among the groups recorded were **Mink DeVille**, **Talking Heads**, **the Shirts**, and **Tuff Darts**. **Craig Leon**, producer of the **Ramones** and **Blondie**, was in working with **Kim** on the production. **Rumpelstiltskin** recently completed an album with engineer **Jack Malken** while production chores were shared by **Arlon Ober** and **Elliot Rothpearl**. **American Tears** cut "Born To Love" that **Jack Malken** also engineered with production handled by **Jim Foley** and the group.

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**Dallasonic Recording** in Dallas has added a new **MCI 24 track** tape machine to its facility and reports increased business because of it. **Michael Rabon** was in working on his next LP with himself and **Don Smith** producing and **Thom Caccetta** at the controls. Also in was **Word Records** working on a couple of new albums. **The Lettermen** dropped by to begin work on a new LP with **Don Smith** also engineering.

**Lee Hazen's** studio in Hendersonville, Tenn. was used recently for an album project of **England Dan** (Seals) and **John Ford Coley** for **Big Tree Records**. **Kyle Lehning** engineered and produced. Dan's brother **Jimmy Seals** dropped in for two days of overdubs.

In Salt Lake City at **Sound Column Studios**, **Ed Pratt** mixed the final cuts on his new LP and **Passing Thru'** just finished their tracks for the **K-93 "Battle of the Bands"** LP with **Jim Anglesey** engineering. At **Sound Systems Studio**, **Water Brother** cut a new single with the group producing and **Clay Anderson** and **Kevin Lewis** engineering.

\* \* \*

**Black Sabbath** put finishing touches on an album at **Criteria Recording Studios** in Miami. The **Eagles** are also due in with producer **Bill Szymczyk** to lay down some tracks for a new LP. **Fleetwood Mac** will also be in for a week.

Recent sessions in **Sounds Reasonable, Inc.** included **Cheech and Chong** who produced themselves; **Gil Scott-Heron** with **Brian Jackson** producing and **Ralph Moss** engineering; **Van McCoy** adding vocals to some new tracks with **Joe Bergman** engineering; and **Carl Anderson** worked on tunes written for him by **Stevie Wonder** with **Guy Draper** pro-

ducing, and **Joe Bergman** engineering.

\* \* \*

**Edward R. Bosken's QCA Records Studio** is operating at near capacity, with Bosken feeling his move into the country as well as gospel field helping build up business. **Con Archer** and **Denny "Dumpy" Rice** have been in. Rice co-wrote "There's A Honky Tonk Angel" with **Conway Twitty**. Others in for sessions have been **Little Michael Lord Jr.**, a nine-year-old evangelist. **Charles Carter** and **the Believers** did a single, and the **Southern-Aires** cut an LP. **Gwen Conley** is due in shortly, as are **Fay Sims** and **the Scenicland Boys** gospel group. **The Jacobs Brothers** dropped in, and **Bill & Kay Kramer** were also by.

## Capricorn Opens Doors

MACON—Capricorn Sound Studios will be opened for outside and/or independent recording projects, effective July 1, according to **Phil Walden**, president of **Capricorn Records**.

The studios have been totally occupied by **Capricorn** recording artists since its inception eight years ago, with rare exceptions.

The studio and control room have been completely remodeled three times since 1968 while the current control room was designed by **Tom Hidley** of **Westlake Audio** in the fall of 1973 and includes a 24-track **Automated Processes** console. A complete staff of engineers and tape assistants is available as well as a rehearsal studio.

Among **Capricorn** artists who have used the facility are the **Allman Brothers Band**, the **Marshall Tucker Band**, **Wet Willie**, **Bonnie Bramlett** and **Elvin Bishop**. Other artists include the **Charlie Daniels Band**, **Lynyrd Skynyrd**, **Frank Zappa** and **Hugh Masekala**.

**Jim Nixon** is studio manager.

## Kustom Intros PRO Speakers In Nashville

NASHVILLE—**Kustom Electronics, Inc.** is introducing the **PRO 15 T** and the **Pro 15 P** speaker cabinets.

The **PRO 15 T** contains an **Electro-Voice T-35** tweeter and a 15-inch **SRO** bass speaker with 77-ounce magnet and two and a half inch voice coil. It also features a full 18db per octave crossover network and has a power-handling capability of 150 watts RMS.

The **PRO 15 T** contains an **Electro-tweeters** and one **Kustom** special design 15-inch bass speaker with 54-ounce magnet and 2½-inch voice coil. The unit handles up to 75 watts RMS.

"The smooth frequency response and high power-handling capability of these units allow the musician to obtain high sound pressure levels before any evidence of feedback," explains **Charlie Roy**, **Kustom** sales director. "This fact, along with their small size and relatively light weight, make them easily portable. They're excellent for guitar, bass, keyboards, stage-monitoring and small p.a. use," he adds.

**Kustom** also markets a complete line of amplification equipment for lead, bass and sound reinforcement.

## Ready Educational Movie On How Records Are Made

• Continued from page 3

**burton**, former writer and arranger for **Blood, Sweat & Tears**. The pair plans to get the film into school systems in the fall as well as using it at seminars/clinics in conjunction with concerts.

While the prime thrust of **People Entertainment**, a year and a half old, is to make records and eventually films—their initial thrusts are **Malibu**, the group profiled in the film as they record their song "Enjoy Yourself," and singer **Ida McBeth**—both **Brown** and **Halliburton** feel the music education realm could use substantial upgrading.

"The thing we have been interested in," explains **Brown**, one time manager and producer to **Stan Kenton** and **Don Ellis**, "is the educational aspect of contemporary music. There is a void in the structured musical education network and most kids don't get a fundamental understanding of what the business is all about. They don't know what they should do to sustain themselves with their art. What are the possibilities, is it in recording, live performances?"

"Most kids who are involved in music today don't know what to do with themselves except stick themselves out in that flood of activity and hope they will catch on someplace. A lot of people want to record but 90% of the people who come out of the structured educational system or even kids who put their own neighborhood bands together don't have any idea of what it takes to make a record. They can't relate to the studio. They don't know the differences, for example, between a good group playing rock and roll at a club as opposed to some good musicians who are, in fact, stars. The level of competency between musicians is sometimes very slight. What does it take for one group to make it while another doesn't? The general technical knowledge kids should have is not out there and we plan through our publishing division to get that type of information in all of these areas as quickly and as efficiently as possible. But we are not quick buck artists. We have been involved in putting together a project like this for some time, even before **JBL's** involvement."

**Brown** relates that **People Entertainment** was working on its own projects at about the same time **JBL** was searching for the right sort of element they needed to be portrayed

(**JBL** originally was thinking along the lines of an industrial film) and heard material **Brown** and **Halliburton** were working on, particularly "Enjoy Yourself," and felt it would be perfect for their needs.

"Originally," says **Brown**, "we are not going to use any of the tunes we planned to release commercially."

That song was apropos to the project, indicates **Brown**, because of its educational ramifications and because **Halliburton's** music has a unique capacity to relate in the education realm, particularly with its emphasis on odd-time signatures.

**Halliburton** says, "There are more instruments playing, it's more of an orchestration. They are using horns, mainly trombones, and other brass instruments and strings but using them in a way that is unique. Educationally the parts played are good studies to work on, both challenging and they can be heard within the context of the song."

The pair also believes their company is tailor made for the project.

"Because we are a small company," adds **Brown**, "we can put more of an individual effort into it and devote more time to it, something that is not always easy for larger companies."

"The film will be shown free of charge in clinic form to either music education facilities or in conjunction with a concert performance with a promoter. The idea will be to show the film on our first swing through the country with both groups and it will be set up so that kids who attend them, either kids from structured education systems or kids who are just learning to play guitar, are invited to these things. There will be like a \$2 or \$3 charge for the seminar which will have **Dick**, myself, or whoever on hand with expertise to get more heavily into the various technical aspects."

"The proceeds of the clinic," **Brown** continues, "will go back into the local educational facility that we think merits it, perhaps a community college whose music program is suffering or a school district that is running short of funds, for example. We would like to exercise control over where the funds go. It's no secret that when funds are cut in school systems the two departments hurt most are music and physical education. We want the money to go back into something we can mu-

(Continued on page 59)

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# Soul Sauce

## Impressions In a Shift To Atlantic

By JEAN WILLIAMS

LOS ANGELES—According to Marv Stuart, co-president with Curtis Mayfield of Curtom Records, the Impressions have moved over to Atlantic Records after many years with the Mayfield family.

The group's most recent lead singer Ralph Johnson has formed a group called Mystique featuring Johnson and signed a long-term agreement with Curtom.

Six noted producers, Curtis Mayfield, Gene McDaniels, Jerry Butler, Rich Tufo, Lowell Simon and Leroy Hutson, have banded together to co-produce the group's debut LP, which is set for a September release.

Explaining why the label has pulled together some of the most well-known producers in the industry, Stuart says, "We want the act to happen immediately, and we feel that with this team of producers we will be able to get several hit records from this album."

He points out that the concept of the upcoming album is love, with ballads and uptempo tunes geared to several markets.

★ ★ ★

Ray Charles was accorded man of the year by the Beverly Hills Lodge of B'nai B'rith Sunday (27), at a show which featured Manhattan Transfer, Tommy Smothers and a segment titled "And Then I Wrote," with Flip Wilson as the interlocutor.

Participating in the skit were composers Quincy Jones, Henry Mancini, Sammy Cahn, Jim Webb, Johnny Mandel and Allen Bergman. Also on the \$150 a plate dinner show were singers Mortonette Jenkins and Phyllis Brown. Six pianos were placed onstage with all composers performing their hit tunes, moving from one composer to the other.

Peter Long, who recently joined the Quincy Jones organization, produced the event.

★ ★ ★

Al Gee, executive director of  
(Continued on page 38)

## Gladys Knight & The Pips

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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/10/76

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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	8	<b>SOMETHING HE CAN FEEL</b> —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	34	43	4	<b>BAD RISK/THERE YOU ARE</b> —Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)	68	71	9	<b>SOUL DOG (Pt. 1)</b> —Soul Dog (W. Johnson), Amherst 711 (Hawill/Ankim, ASCAP)
2	7	9	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> —Lou Rawls (K. Gamble), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	35	55	3	<b>WAKE UP SUSAN</b> —Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	69	85	2	<b>BABY, WE BETTER TRY TO GET IT TOGETHER</b> —Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)
3	5	7	<b>THIS MASQUERADE</b> —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	36	34	12	<b>WANNA MAKE LOVE</b> —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	70	50	17	<b>EASY LOVIN'</b> —Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
4	4	8	<b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren Vibes, ASCAP)	37	39	13	<b>I HOPE WE GET TO LOVE IN TIME</b> —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	71	NEW ENTRY		<b>SUMMER</b> —War (S. Allen, H. Brown, M. Leverker, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)
5	2	11	<b>SOPHISTICATED LADY (She's A Different Lady)</b> —Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	38	28	15	<b>LOVE HANGOVER</b> —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	72	74	5	<b>ALWAYS THERE</b> —Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)
6	8	6	<b>SOMEBODY'S GETTIN' IT</b> —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	39	47	4	<b>GET IT WHILE IT'S HOT</b> —Eddie Kendricks (M. Holden, T. Life), Tama 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	73	80	4	<b>FREAK-N-STEIN</b> —Blue Magic (B. Eli, L. Barry), Alco 7052 (WIMOT/Friday's Child, BMI)
7	3	15	<b>KISS AND SAY GOODBYE</b> —Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	40	27	13	<b>OPEN</b> —Smokey Robinson (W. Robinson, N. Targlin, P. Moffett), Tama 54267 (Motown) (Jobeta/Bertram, ASCAP)	74	78	5	<b>IT'S HARDER TO LEAVE</b> —Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
8	6	10	<b>WHO LOVES YOU BETTER (Part 1)</b> —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T. Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	41	32	12	<b>FRIEND OF MINE</b> —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	75	79	8	<b>TEN PERCENT</b> —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
9	10	10	<b>SO GOOD (To Be Home With You)</b> —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio Brian/Content, BMI)	42	31	14	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	76	87	3	<b>SLOW MOTION</b> —Dells (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-Go Round/Gambi, BMI)
10	12	7	<b>CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE</b> —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	43	37	17	<b>MOVIN'</b> —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff Mar, BMI)	77	77	7	<b>TURN THE BEAT AROUND</b> —Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury Dunbar, BMI)
11	11	11	<b>THE LONELY ONE</b> —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	44	41	13	<b>DANCE WIT ME</b> —Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Acker/Mocrip, ASCAP)	78	90	2	<b>BABY, I WANT YOUR BODY</b> —Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)
12	17	6	<b>GET UP OFFA THAT THING</b> —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	45	42	17	<b>GET UP AND BOOGIE</b> —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)	79	89	3	<b>UNIVERSAL SOUND</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
13	16	8	<b>CAUGHT IN THE ACT (Of Gettin' It On)</b> —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	46	64	3	<b>COTTON CANDY</b> —Sylvers (K. St. Lewis, F. Perren, Yairlan), Capitol 4255 (Perren Vibes/Bull Pen, BMI)	80	97	3	<b>THE MORE YOU DO IT (The More I Like It)</b> —Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)
14	14	8	<b>LOVE</b> —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty Five, BMI)	47	44	16	<b>MARRIED, BUT NOT TO EACH OTHER</b> —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)	81	92	2	<b>PLAY THAT FUNKY MUSIC</b> —Wild Cherry (R. Parissi), Sweet City 8-50225 (Columbia/Epic) (Bema/Blaze, ASCAP)
15	19	8	<b>IT AIN'T THE REAL THING</b> —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	48	46	22	<b>MISTY BLUE</b> —Dorothy Moore (B. Montgomery), Malaco 1029 (Taimont, BMI) (TK)	82	82	4	<b>PEOPLE POWER</b> —Billy Paul (J. Whitehead, G. McFadden, V. Castarphen), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
16	21	5	<b>EVERYTHING'S COMING UP LOVE</b> —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	49	49	6	<b>TREAT ME LIKE A MAN</b> —Oranatic (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP)	83	83	3	<b>SONG FROM M*A*S*H</b> —New Markets Allman, J. Mandel), Farr 007 (20th Century, ASCAP)
17	13	9	<b>STROKIN' (Pt. II)</b> —Leon Haywood (L. Haywood), 20th Century 2285 (Jim Edd, BMI)	50	62	4	<b>ROOTS, ROCK, REGGAE</b> —Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	84	NEW ENTRY		<b>GETAWAY</b> —Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)
18	18	8	<b>HEAR THE WORDS, FEEL THE FEELING</b> —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	51	48	10	<b>NINE TIMES</b> —Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	85	NEW ENTRY		<b>Shake, Shake, Shake) SHAKE YOUR BOOTY</b> —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)
19	15	12	<b>TEAR THE ROOF OFF THE SUCKER</b> —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	52	29	11	<b>LET IT SHINE</b> —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	86	88	2	<b>JUST LIKE IN THE MOVIES</b> —Bloodstone (P. Adams, B. Carhee), London 1067 (Pap/Taya, ASCAP)
20	45	3	<b>WHO'D SHE COO</b> —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	53	56	8	<b>HAPPY MAN (Part 1)</b> —Impact (B. Eli, C. Kelly), Alco 7049 (WIMOT/Friday's Child, BMI)	87	52	10	<b>IT'S GOOD FOR THE SOUL (Part 1)</b> —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
21	24	7	<b>UP THE CREEK (Without A Paddle)</b> —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	54	58	6	<b>YOU DON'T HAVE TO GO</b> —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Lulu-Brian, BMI)	88	93	4	<b>LOVE CHANT (Part 1)</b> —Eli's Second Coming (B. Eli, R. Kersey, B. Ingram), Silver Blue 7302 (TK) (Oceans Blue/Friday's Child, BMI)
22	9	16	<b>YOUNG HEARTS RUN FREE</b> —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	55	57	4	<b>HERE WE GO AGAIN</b> —People's Choice (L. Huff), TSOP 4781 (Columbia/Epic) (Mighty Three, BMI)	89	NEW ENTRY		<b>FLOWERS</b> —The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagfire, BMI/Kalimba, ASCAP)
23	30	6	<b>HARD WORK</b> —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	56	75	3	<b>ONE FOR THE MONEY (Part 1)</b> —Whispers (J. Ailens, J. Belimon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	90	53	7	<b>CAN'T HELP FALLING IN LOVE</b> —Stylists (Hugo & Luigi, G.D. Weiss), H&L 4669 (Gladys, ASCAP)
24	22	13	<b>I'LL BE GOOD TO YOU</b> —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Gougrins, BMI)	57	59	8	<b>TAKIN' IT TO THE STREETS</b> —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, ASCAP)	91	91	3	<b>IT'S GOT TO BE MAGIC</b> —Major Harris (B. Eli, T. Collins), Atlantic 3336 (Friday's Child, BMI)
25	23	15	<b>SARA SMILE</b> —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	58	60	6	<b>WAITING AT THE BUS STOP</b> —Kaggees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	92	NEW ENTRY		<b>SHARING THE NIGHT TOGETHER</b> —Arthur Alexander (A. Alridge, E. Struzick), Buddha 522 (Al Cartee, BMI/Music Mill, ASCAP)
26	33	6	<b>BLT</b> —Lee Oskar (G. Errico, L. Oskar), United Artists 807 (Far Out/Ilke-Bad, ASCAP)	59	76	2	<b>FAMILY REUNION</b> —O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)	93	96	2	<b>THE LONG AND WINDING ROAD</b> —New Birth (J. Lennon, P. McCartney), Warner Bros. 8217 (Maclean, BMI)
27	20	12	<b>I WANT YOU</b> —Marvin Gaye (L. Ware, T. B. Ross), Tama 54264 (Motown) (Almo/Jobete, ASCAP)	60	65	5	<b>SUPER DISCO</b> —Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	94	94	4	<b>YOU NEED LOVE LIKE I DO</b> —Bobby Williams (G. Johnson, M. Tynes, D. Woods) R&R 15312 (Lerobal/Music In General, BMI)
28	35	5	<b>PARTY</b> —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	61	72	3	<b>TRY ME I KNOW WE CAN MAKE IT</b> —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)	95	61	7	<b>SPIRIT OF '76</b> —Booby People (J. Phillips, R. Smith, W. Goodie, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP)
29	36	6	<b>KEEP THAT SAME OLD FEELING</b> —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	62	68	4	<b>HARD TIME SOS</b> —Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)	96	NEW ENTRY		<b>LET'S TAKE IT TO THE STAGE</b> —Funkadelic (G. Clinton, W. Collins, G. Shider), 20th Century/Westbound 5026 (Bridgeport, BMI)
30	38	5	<b>I'M GONNA LET MY HEART DO THE WALKING</b> —Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland-Dozier-Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	63	67	4	<b>SOMEBODY TOLD A LIE</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8216 (Nick-O-Vat, ASCAP)	97	84	4	<b>PARTY TIME</b> —Fatback Band (L. Smith, G. Thomas, D. Gibson), Spring 165 (Polydor) (Clita/Sambo, BMI)
31	40	6	<b>STRETCHIN' OUT (In A Rubber Band)</b> —William Boots Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	64	66	7	<b>GOTTA GET AWAY (From You Baby)</b> —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Silk/Godeanis, BMI)	98	NEW ENTRY		<b>LOWDOWN</b> —Boz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
32	26	11	<b>YES, YES, YES</b> —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	65	81	2	<b>WE THE PEOPLE</b> —General Johnson (General Johnson), Arista 0192 (Music In General, BMI)	99	98	4	<b>LITTLE GIRL BLUE</b> —Little Beaver (B. Wright, W. Hale, W. Clarke), Cat 2003 (TK) (Sherlyn, BMI)
33	25	12	<b>FOXY LADY</b> —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI)	66	70	6	<b>STEAL AWAY</b> —Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)	100	95	6	<b>MOVE ME</b> —Jim Gilstrap (D. Erwin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)

# Columbia Records. The album company where the singles come from.

**Johnnie Taylor** has been a phenomenal seller and his new single, "Somebody's Gettin' It," is taking off just like a great single should.

**Boz Scaggs** was unknown to Black Radio before this year and the release of "Lowdown," his solid smash hit.

**B.T. Express** is still on the right track with their non-stop movin' new single, "Can't Stop Groovin' Now, Wanna Do It Some More."

**Ronnie Dyson** has jumped right onto the charts with his new one, "The More You Do It (The More I Like It Done to Me)."

**The Emotions** aren't really new but their stunning single is. It's titled "Flowers,"

you won't need any intuition, all you'll need is shelf space.



B.T. Express  
"Can't Stop Groovin' Now,  
Wanna Do It Some More" 3-10346

Johnnie Taylor  
"Somebody's Gettin' It" 3-10334

Ronnie Dyson  
"The More You Do It  
(The More I Like It  
Done to Me)" 3-10356

Boz Scaggs  
"Lowdown" 3-10367

The Emotions  
"Flowers" 3-10347

Earth, Wind and Fire  
"Getaway" 3-10373

**Earth, Wind and Fire** need no introduction to the singles category, but suffice to say that their new single, "Getaway," contains all the power and good feeling that have made them the best there is.

**On Columbia Records.**

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	<b>BREEZIN'</b> George Benson, Warner Bros BS 2919	32	NEW ENTRY		<b>HOT ON THE TRACKS</b> Commodores, Motown M6-867 S1
2	3	5	<b>CONTRADICTION</b> Ohio Players, Mercury SRM 1-1088 (Phonogram)	33	22	17	<b>EARGASM</b> Johnnie Taylor, Columbia PC 33951
3	5	8	<b>NATALIE</b> Natalie Cole, Capitol ST 11517	34	44	2	<b>SUMMERTIME</b> MFSB, Philadelphia International PZ 34238 (Columbia/Epic)
4	4	14	<b>I WANT YOU</b> Marvin Gaye, Tamla T6-342 S1 (Motown)	35	28	8	<b>WHERE THE HAPPY PEOPLE GO</b> Trammps, Atlantic SD 18172
5	6	4	<b>MUSIC FROM THE MOTION PICTURE SPARKLE</b> Aretha Franklin, Atlantic SD 18176	36	31	9	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
6	2	18	<b>LOOK OUT FOR #1</b> Brothers Johnson, A&M SP 4567	37	45	2	<b>THE LONELY ONE</b> Special Delivery Featuring Terry Huff, Mainstream MRL 420
7	7	7	<b>HARVEST FOR THE WORLD</b> Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	38	46	2	<b>BOB JAMES THREE</b> CTI 6063
8	8	10	<b>THE MANHATTANS</b> Columbia PC 33820	39	39	15	<b>A LOVE TRILOGY</b> Donna Summer, Oasis OCLP 5004 (Casablanca)
9	10	5	<b>ALL THINGS IN TIME</b> Lou Rawls, Philadelphia International PZ 33957 (Columbia/Epic)	40	50	2	<b>ACCEPT NO SUBSTITUTES</b> Pleasure, Fantasy F 9500
10	11	7	<b>THOSE SOUTHERN KNIGHTS</b> Crusaders, ABC/Blue Thumb BTSD 6024	41	32	16	<b>LOVE &amp; UNDERSTANDING</b> Kool & The Gang, De-Lite DEP 2018 (PIP)
11	9	22	<b>MOTHERSHIP CONNECTION</b> Parliament, Casablanca NBLP 7022	42	33	13	<b>AMIGOS</b> Santana, Columbia PC 33576
12	15	8	<b>HARD WORK</b> John Handy, ABC/Impulse ASD 9314	43	NEW ENTRY		<b>THE JACKSON 5 ANTHOLOGY</b> Motown M7 868 R3
13	17	5	<b>FEVER</b> Ronnie Laws, Blue Note BN LA628 G (United Artists)	44	43	4	<b>I'VE GOT A FEELING</b> Al Wilson, Playboy PB 410
14	18	3	<b>MIRROR</b> Graham Central Station, Warner Bros BS 2937	45	NEW ENTRY		<b>AIN'T THAT A BITCH</b> Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)
15	12	8	<b>RASTAMAN VIBRATION</b> Bob Marley & The Wailers, Island ILPS 9383	46	NEW ENTRY		<b>TODAY</b> Joe Simon, Spring SP-1 6710 (Polydor)
16	16	7	<b>EVERYTHING'S COMING UP LOVE</b> David Ruffin, Motown M6-866 S1	47	57	3	<b>THE MEAN MACHINE</b> Jimmy McGriff, Groove Merchant GM 3311 (PIP)
17	14	19	<b>DIANA ROSS</b> Motown M6-861 S1	48	49	15	<b>WINGS OF LOVE</b> Temptations, Gordy G6 971 S1 (Motown)
18	20	7	<b>MISTY BLUE</b> Dorothy Moore, Malaco 6351 (TK)	49	38	3	<b>WE GOT RHYTHM</b> People Choice, Tsop PZ 34124 (Columbia/Epic)
19	19	22	<b>BRASS CONSTRUCTION</b> United Artists UA LA545-G	50	54	8	<b>LET YOUR MIND BE FREE</b> Brother To Brother Turbo TU 7015 (All Platinum)
20	25	3	<b>GOOD KING BAD</b> George Benson, CTI 6062	51	48	14	<b>COME AS YOU ARE</b> Ashford & Simpson, Warner Bros BS 2858
21	23	5	<b>SKY HIGH!</b> Tavares, Capitol ST 11533	52	58	4	<b>MORE, MORE, MORE</b> Andrea True Connection, Buddah BDS 5670
22	13	14	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND</b> William Bootsy Collins, Warner Bros BS 2920	53	53	14	<b>SILVER CONVENTION</b> Midland International BKL1 1369 (RCA)
23	29	3	<b>YOUNG HEARTS RUN FREE</b> Candi Staton, Warner Bros BS 2948	54	52	10	<b>THIS MOTHER'S DAUGHTER</b> Nancy Wilson, Capitol ST 11518
24	21	6	<b>ENERGY TO BURN</b> B.T. Express, Columbia PC 34178	55	35	10	<b>FREE AND IN LOVE</b> Millie Jackson, Spring SP-1-6709 (Polydor)
25	24	6	<b>BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN</b> Capitol ST 11530	56	56	9	<b>HIGH ENERGY</b> Supremes, Motown M6 863 S1
26	26	6	<b>BORN TO GET DOWN</b> Muscle Shoals Horns, Bang BLP 403 (Web IV)	57	37	49	<b>INSEPARABLE</b> Natalie Cole, Capitol ST 11429
27	27	12	<b>LEE OSKAR</b> United Artists UA-LA594-G	58	60	2	<b>FLY WITH THE WIND</b> McCoy Tyner, Milestone M 9067 (Fantasy)
28	40	2	<b>GIVE, GET, TAKE AND HAVE</b> Curtis Mayfield, Curtom CU 5007 (Warner Bros)	59	59	6	<b>COMIN' AT YA</b> Coke Escovedo, Mercury SRM-1 1085 (Phonogram)
29	30	8	<b>SALONGO</b> Ramsey Lewis, Columbia PC 34173	60	51	5	<b>NO WAY BACK</b> The Delles, Mercury SRM 1 1084 (Phonogram)
30	36	3	<b>EVERYBODY COME ON OUT</b> Stanley Turrentine, Fantasy F 9508				
31	42	2	<b>ALL THEIR GREATEST HITS</b> Harold Melvin & The Blue Notes, Philadelphia International PZ 34232 (Columbia/Epic)				

## General News

# 'Wiz' Composer Acted Out Each Role In the Musical

By JEAN WILLIAMS



Charlie Smalls

LOS ANGELES—Charlie Smalls, composer of the music and lyrics of the Broadway hit show "The Wiz," notes that his method of scoring such a play "is to first become an actor."

"I had to become each character that I was writing about. Then I had to imagine how these characters must feel in a given set of circumstances. I had to relate to the play as an actor would," he says.

Smalls' first scoring effort was "The Wiz." He declares that a show such as "that" gives a composer an entirely new musical area to conquer, by writing for characters that are not people, but characters that people can feel and relate to.

Explaining that the entire score, which took three years to complete, is his personal biography, he says,

"Take the role of the lion. I had to remember how I felt when I was afraid, and what it took to overcome that fear." The lion is a cowardly sort in the play.

"When I wrote the music, I wrote 21 tunes (two songs have been eliminated) and I also inserted the parts for the audience.

"I wrote in the tears, the laughter and even the standing ovations. I had to visualize the audience's response to each song." To take on this project, he had to give up any thoughts of an outside career, he asserts.

Smalls, who has had 14 years of classical music training, was formerly signed to Columbia Records as a recording artist. Although no product was ever released on him, he notes that he was in the middle of recording a "samba loo" (Brazilian

funk music) disk, when he was approached to score "The Wiz."

Declaring that he will return to recording, he recently completed scoring the Dino De Laurentis film "Drum" in which he sings the title song "So You Want Me To Moan."

He points out that he would also like to write for other acts, such as the Pointer Sisters and Della Reese.

Two tunes have been written for the Pointer Sisters, but according to Smalls, he has not been able to get close enough to them to present his tunes.

He is presently in Los Angeles with "The Wiz" company, while at the same time negotiating to score television shows.

The play's Tony Award winners Dee Dee Bridgewater, who portrays the good witch of the South, and Ted Ross, the lion, are in the Los Angeles production of "The Wiz."

Andrae DeShields, who portrays the Wiz, is also a member of the West Coast cast. "DeShields came out with the company because he is the best damned wiz in the entire country," says Smalls, who is currently writing a book titled "The Making Of The Wiz," and will also assist on the film version of the show.

## Claridge Ignites 'Soul Explosion'

LOS ANGELES—Claridge Records has tagged the month of July "The Claridge Soul Explosion," with its first major album campaign.

The label plans an extensive campaign in conjunction with its new LPs by Bo Kirkland and Ruth Davis, Five Easy Pieces and a compilation of disco cuts which features Freddie Cannon, D.C. La Rue, Jerry Corbetta and Sugarloaf, Kirkland and Davis and Frankie Gee.

## Soul Sauce

• Continued from page 36

NATRA, reports the organization's convention agenda is being set, starting with new forms of workshops.

The conference, which is being held in Antigua Bay Aug. 1-5, will for the first time hold separate workshops for general managers, national promotion, regional and local promotion, program directors, news and gospel workshops.

In the general managers session, topics involving sales, programming, community relations, promotion and other related subjects will be discussed.

New awards categories have been added. Awards in the radio category will include station of the year, AM and FM; deejay of the year, AM and FM; general manager of the year, AM and FM; news person; news director; news coverage; promotion person; community relations director; and community relations station.

Singer/producer/composer Don Covay feels his current sound is unique. He blames it, at least in part, on a water guitar.

According to Covay, a water guitar is a special guitar with water inside, creating a sound resembling the combination of a wawa peddle with a funk box.

He began using the instrument in 1974 with his recording "I Was Checking Out." She was Checking In." Covay learned of the water guitar while in Africa.

The artist is signed to Philadelphia International Records, with a new LP "Traveling In-Heavy Traffic." He points out that he has not taken on the identifiable Phila-

delphia International sound. Noting that to do so would be disastrous for his career because the public has become accustomed to his sound, he says, "Kenny (Gamble) wanted me to come to the label because my sound is different."

While remaining an independent producer, Covay will produce other acts for the label. Singer Mary Wells, also a recent addition to the Philadelphia International roster, is being produced by Covay in conjunction with Gamble and Leon Huff.

He is currently on a cross country promotional tour, and will embark on a European concert tour in September to be followed by a U.S. tour.

Capitol's Natalie Cole was the winner of the fifth Tokyo Music Festival International competition Sunday (27). She was awarded \$10,000 in prize money.

The etc. nightclub in Los Angeles is instituting Sunday afternoon jazz concerts. The 3 p.m.-7 p.m. series is being pulled together by veteran showman Al Williams.

Williams is negotiating to sign Bobby Bryant, Harry "Sweet" Edison, Blue Mitchell, Teddy Edwards, Jerome Richardson and others.

Sources report that 20th Century Records' Leon Haywood has agreed to endorse one of Japan's shoe lines, Big Ben Shoes. Executives of the firm have also requested that Haywood write new lyrics to his latest single, "Strokin" for a mass promotional campaign.

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

# 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	4	5	<b>I NEED TO BE IN LOVE</b> Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP)
2	10	4	<b>IF YOU KNOW WHAT I MEAN</b> Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
3	1	7	<b>TODAY'S THE DAY</b> American, Warner Bros. 8212 (Warner Bros., ASCAP)
4	6	8	<b>I'M EASY</b> Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
5	7	5	<b>YOU'LL NEVER FIND ANOTHER LOVE</b> Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
6	11	5	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
7	3	9	<b>MOONLIGHT FEELS RIGHT</b> Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
8	5	12	<b>AFTERNOON DELIGHT</b> Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
9	9	10	<b>NEVER GONNA FALL IN LOVE AGAIN</b> Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
10	40	2	<b>ANOTHER RAINY DAY IN NEW YORK</b> Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
11	28	3	<b>SHOWER THE PEOPLE</b> James Taylor, Warner Bros. 8222 (Country Road, BMI)
12	16	6	<b>MAMA MIA</b> Abba, Atlantic 3315 (Countess, BMI)
13	15	7	<b>A FIFTH OF BEETHOVEN</b> Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
14	21	9	<b>MISTY BLUE</b> Dorothy Moore, Malaco 1029 (TK) (Taimont, BMI)
15	8	9	<b>A BUTTERFLY FOR BUCKY</b> Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
16	13	7	<b>MAKING OUR DREAMS COME TRUE</b> (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
17	25	4	<b>EVERYTIME I SING A LOVE SONG</b> John Davidson, 20th Century 2293 (Peso, BMI)
18	20	4	<b>GOT TO GET YOU INTO MY LIFE</b> The Beatles, Capitol 4274 (Maclean, BMI)
19	2	14	<b>GET CLOSER</b> Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
20	29	4	<b>KISS AND SAY GOODBYE</b> Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
21	14	10	<b>SAVE YOUR KISSES FOR ME</b> Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
22	17	10	<b>SHOP AROUND</b> Captain & Tennille, A&M 1817 (Jobete, ASCAP)
23	33	4	<b>THINK SUMMER</b> Roy Clark, ABC/Dot 17626 (September, ASCAP)
24	24	6	<b>SILVER STAR</b> Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
25	35	4	<b>LET HER IN</b> John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
26	36	3	<b>C'MON MARIANNE</b> Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
27	38	5	<b>I WANT TO STAY WITH YOU</b> Gallagher & Lyle, A&M 1778 (Irving, BMI)
28	46	3	<b>IF YOU LIKE THE MUSIC (Suicide And Vine)</b> Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
29	12	12	<b>THE HUNGRY YEARS</b> Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
30	22	10	<b>STILL CRAZY AFTER ALL THESE YEARS</b> Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
31	18	11	<b>BARETTA'S THEME (Keep Your Eye On The Sparrow)</b> Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
32	42	2	<b>A LITTLE BIT MORE</b> Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
33	47	2	<b>IT KEEPS YOU RUNNIN'</b> Carly Simon, Elektra 45323 (Turpin Tunes, ASCAP)
34	26	10	<b>SAD EYES</b> Maria Muldaur, Reprise 1352 (Warner Bros.) (Don Kirshner, BMI/Kec, ASCAP)
35	31	9	<b>THINKING OF YOU</b> Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
36	<b>NEW ENTRY</b>		<b>LET 'EM IN</b> Wings, Capitol 4293 (MPL Communications/ATV, BMI)
37	<b>NEW ENTRY</b>		<b>PEAS IN A POD</b> Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
38	<b>NEW ENTRY</b>		<b>THIS MASQUERADE</b> George Benson, Warner Bros. 8209 (Skyhill, BMI)
39	39	4	<b>GOOD VIBRATIONS</b> Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
40	<b>NEW ENTRY</b>		<b>LIGHT UP THE WORLD WITH SUNSHINE</b> Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
41	<b>NEW ENTRY</b>		<b>THEME FROM STAR TREK</b> Deodato, MCA 40578 (Bruin, BMI)
42	48	3	<b>I'LL GET OVER YOU</b> Crystal Gayle, United Artists 781 (Pulleybone, ASCAP)
43	<b>NEW ENTRY</b>		<b>SOLITARY MAN</b> T.G. Shepard, Hitville 6032 (Motown) (Tallyrand, BMI)
44	<b>NEW ENTRY</b>		<b>DON'T GO BREAKING MY HEART</b> Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
45	43	5	<b>DAYDREAMER</b> Gino Cunico, Arista 0181 (Warner Bros., ASCAP)
46	<b>NEW ENTRY</b>		<b>EVERYBODY IS A MASTERPIECE</b> Three Dog Night, ABC 12192 (Warner Bros., ASCAP)
47	<b>NEW ENTRY</b>		<b>MY COLORING BOOK</b> Mel Carter, Private Stock 45087 (New York Times, BMI)
48	<b>NEW ENTRY</b>		<b>VAYA CON DIOS</b> Freddie Fender, ABC/Dot 17627 (Morley, ASCAP)
49	49	2	<b>I'LL BE THERE</b> Paul Delicato, Artists Of America 122 (Jobete, ASCAP)
50	50	2	<b>SONG FROM M*A*S*H*</b> New Markettes, Farr 007 (20th Century, ASCAP)

# Classical



Phonodisc photo

**PLANNING SESSION**—Fall campaign strategy for the Polygram family of classical labels (Deutsche Grammophon, Philips, Mercury, Golden Imports and Archive) is mapped at a meeting of label and Phonodisc representatives. Recent get-together reviewed current merchandising concepts and laid out tactics for the new selling season. At rear are M. Scott Mamps and Jim Frey, vice presidents of Phonogram and Polydor, respectively. Seated, from left, are Clyde Allen, Jim Walsh and Jack Warfield, Phonodisc; Sid Love, Polydor; Grace Patti and Jill Kaufman, Phonogram, and Dick Carter and Rich Leonetti, Phonodisc.

## Vanguard Girds For Fall; Goes Compatible 'Q' Route

By IS HOROWITZ

NEW YORK—Recent sessions by Vanguard has the label processing a series of chamber and solo works for release next fall in a program that will also be marked by a stepup in product issued under license from EMI.

At the same time, the company has discontinued separate releases of quad and stereo titles and has opted for the single-inventory compatible configuration on all new 4-channel disk product.

Being readied for its \$6.98 Vanguard logo are a number of LPs featuring flutist Paula Robison and harpsichordist Kenneth Cooper. They have collaborated on a 2-record set of the Bach flute sonatas for release in September, and will continue to be presented in solo literature as well.

Cooper, for instance, is currently in the studio recording an album of English theater music.

Also due from Vanguard in September are two sets tailored for promotion both to the educational and regular retail markets.

One, tagged "Guide to Gregorian Chant," will provide demonstrations of a wide spectrum of chants and the album will contain copious notes and a "literal dictionary" of chant. It was recorded in London by the Schola Antiqua under R. John Blacklee's direction.

The other, titled "Instruments of the Middle Ages and the Renaissance," was also cut in London. Performances are by Musica Reservata conducted by John Beckett, and spoken commentary is provided by Martin Bookspan.

Material derived from EMI being set for fall release includes a Tchaikovsky symphony conducted by the late Jascha Horenstein, the Grieg and Schumann piano concertos with John Ogden as soloist, and a song recital by Janet Baker. These records will be issued on the firm's \$3.98 Cardinal line.

Meanwhile, Vanguard has plans to return the eminent pianist Mieczyslaw Horzowski to an active solo recording role. Seymour Solomon, Vanguard president, says Horzowski has been engaged to record the complete "Well-Tempered Clavichord" (Continued on page 59)

## DROP BOWS FORBATS

ST. LOUIS—In a slow-pitch softball battle of the bands played here June 28, members of the St. Louis Symphony defeated a contingent of musicians from the touring New York Philharmonic, 10-4.

Stan Musial, former maestro with the St. Louis Cardinals, coached the hometown "Firebirds" to their seven-inning victory over the visiting "Phils." Both teams are members of the American (Symphony Orchestra) League.

## ADD POP ACTS

## Sound Still a Dell Problem

PHILADELPHIA—The Robin Hood Dell summer season is almost a month old, but the highly-touted new Dell West facility is still undergoing acoustic repair, particularly to provide good sound to listeners outside the shed.

Some 5,000 seats are provided under cover, but another 10,000 spots are available for attendees in the open. Poor al fresco sound is said to have inhibited attendance so far despite top-name attractions appearing as soloists with the Philadelphia Orchestra under Eugene Ormandy.

Over the cedar-paneled stage 16 microphones feed into a balcony booth where technicians pass on the mixed sound to three speakers inside the hall and another three outside. The problem is to provide natural

sound for the listeners under cover, and for those beyond the roofed theater a believable time lag, with no interference for those seated just outside the hall.

Dr. Karl Heilholz, the noted German acoustician who was formerly chief engineer for Deutsche Grammophon, has been retained to doctor the sound system, and improvements have been noted each night.

Acoustical problems are expected to be resolved before the second phase of the Dell season which starts July 17 and which will present soft rock attractions to bring in extra dollars. Talent offered will include James Taylor, Barry Manilow, Janis Ian, the Carpenters, among others.

## Classical Notes

**Victor Alessandro**, who has conducted the San Antonio Symphony for the past 25 years, named to the new post of music director emeritus. Because of his health, he is trimming away administrative duties, but will continue to conduct the orchestra on occasion. . . . A Great Performances bicentennial special on public television July 12 will present Leonard Bernstein and the New York Phil-

harmonic in a concert videotaped in London's Royal Albert Hall. Gershwin and Copland will be played.

Opera South in Jackson, Miss., has reappointed **J. Louis Stokes** president. . . . A group in London is raising funds to perpetuate the vocal prize that **Dame Maggie Teyte** founded. The famed singer recently died in London at the age of 88. . . . The North Carolina Symphony has been designated a major orchestra by the American Symphony Orchestra League. Orchestras must have budgets in excess of \$1 million to gain that status.

## Dushkin Dead At 82

NEW YORK—Samuel Dushkin, concert violinist and a devoted protagonist of modern works, died here June 24 at the age of 82. He was the first to perform publicly a number of compositions by Stravinsky, Martinu and Prokofiev, including the latter's "Tzigane."

A recording Dushkin made with Stravinsky as pianist of the composer's "Duo Concertant" is still available on Seraphim.

## COL RUSHES THREEPENNY

NEW YORK—Columbia Masterworks recorded the Joseph Papp production of Brecht's "Threepenny Opera" last week and is rush-processing the album for release later this summer. It is the first in a series of original cast diskings planned of Papp presentations.

The record session found Marvin Saines, Masterworks chief, sharing producing chores with staffer Larry Morton. It may be an unaccustomed role for Saines, but the executive is a Brecht specialist, having conducted a number of performances of the "Threepenny Opera."

# Colorado Country Folk Hit a Rocky Mt. High At Denver Fest

By GERRY WOOD

DENVER—Country music hit a new Rocky Mountain high June 21-26 as hundreds of registrants and observers attended the 14th annual Colorado Country Music Festival which, this year, took a turn toward more serious discussions of problems facing those trying to successfully break into the country music business.

Climaxed by an awards banquet, the event drew attendees from 11 states, Canada and England for seminars, displays and shows. The six-day conclave was sponsored by the Country Music Foundation of Colorado.

The foundation's president, Gladys Hart, presented Pioneer awards to Rex Allen, the Sons of the Pioneers and the Hoosier Hotshots. Allen and the Pioneers personally accepted their awards.

The three Pioneer award winners also were inducted into the Colorado Country Music Hall Of Fame along with artists Embert Mishler and Glenn Owens, and Ed Hardy and R.T. Simpson, both of KERE, Denver. A special award went to Chaw Mank for his contributions to country music, and the Gladys Hart Award was presented to entertainer Gary Courtney. Hart presented 50 other awards to various personalities for their contributions to the Colorado music scene.

Promoter Richie Johnson and R.T. Simpson led a panel on the country music industry in Colorado. Bill Clossy and Bill Cook hosted the third annual country musicians' seminar highlighted by a mock recording session set up by John-

son. The news media seminar, hosted by Jack and Bonnie Shaffer—publishers of Colorado Country Music Review, featured Betty Cox of Music City News, Johnny Dollar of Inside Nashville, Buster Doss of Capitol City Gazette and Gerry Wood of Billboard. Ed Bailey of Bel-J Productions led an open discussion on the songwriting and publishing profession with repeated warnings about songsharks.

The panels adequately displayed the hard facts of life in breaking into the competitive music business and resulted in some frank and beneficial discussions.

"This is what we have been needing desperately," commented Hart. "The foundation's primary thing has been to teach the talent and people going into the business how to present themselves." Long a leader in promoting country music in Colorado, Hart received several major awards and gifts herself for her untiring efforts in bolstering the country music industry.

Music showcases featured scores of artists ranging from Colorado's Bonnie Nelson to Canada's Dennis Olson. An added attraction to the awards banquet was the presentation of the first annual Colorado

(Continued on page 44)

## Johnny Cash Pegged By Int'l Fan Clubs

NASHVILLE—Johnny Cash has been named the International Fan Club Organization's bicentennial artist for contributing "the most outstanding talent and greatest humanitarian works both to the industry and to his fellow man."

The group, composed of approximately 200 fan clubs in the field of country music, conducted the contest with each member invited to nominate one artist. Cash was nominated by his fan club president, Virginia Stohler.

Among Cash's humanitarian gestures cited were his efforts for a burn research center at Vanderbilt Univ. and his campaigns for American Indian causes and prison reform.

## ABC-DOT BENEFITS Old Stampley Cut Zooms To Top

NASHVILLE—When labels lose artists to other companies, an important monetary question quickly arises: whether to promote the product the artist left behind or to concentrate energies on acts still under contract.

When Joe Stampley left ABC/Dot to join Epic, ABC/Dot decided to push the Stampley songs left in its catalog and master file. The decision paid off last week in a No. 1 record on the Billboard Hot Country Singles chart as Stampley's "All These

Things" reached the top spot—the first time since Charlie Rich scored with "There Won't Be Anymore" on RCA in early 1974 that an artist has had a No. 1 country record on a label other than his currently contracted label.

The song was recorded by Stampley three years ago, before he left for Epic, and it had never been released as a single.

"We've always felt that this would be a hit country record, but other considerations kept us from releasing it as a single while Joe was on Dot," comments Larry Baunach, vice president in charge of promotion and creative services at ABC/Dot. "Since then, we've been waiting for the right time to put it out."

Stampley originally recorded a rock version of "All These Things" 10 years ago with his group, the Uniques. It gained only regional success. The country cut came in 1973. Several months ago, Ron Chancey updated the production, overdubbed several instruments, added new background vocals and remixed the record.

Since leaving Dot in January 1975, Stampley has enjoyed a steady progression of chart singles on both ABC/Dot and Epic, leading to his being dubbed the "King Of Two Labels." When "Roll On Big Mama," hit No. 1 for Epic, "Penny" was a simultaneous top 10 hit for Stampley on ABC/Dot. The intervening months have seen constant competition between ABC/Dot and Epic for top chart position on Stampley's records.

"We've never been off the charts

# Premature Roas

James Rogers Feted At Start Of Career

CHATTANOOGA — Roastings have become a popular pastime in the entertainment world as scores of show business veterans have been honored with roasts at the height of their careers. One of the most unique roasts came June 18 in Chattanooga as singer James Rogers was feted at a banquet and roast.

James Rogers?

That's the unique part of the Rogers roast. With a solid belief in Rogers' personality and talent, his home-folks in Chattanooga decided to honor him at the beginning of his ca-

reer. The decision resulted in one of the most unusual roasts ever staged.

Held at the Chattanooga Choo-Choo—an old railway station converted into a successful tourist and convention center with restaurants, shops and attractions—Rogers was wine and dined in the same room where he was married. One of his first professional singing engagements was in the Choo-Choo's Station House where nightly performances built up a large and loyal following.

Allen Casey, board chairman of the Chattanooga Choo-Choo, signed Rogers to play at the Station House, then later became his personal agent. Casey emceed the fast moving event and introduced Dorothy (Mrs. Tex) Ritter who brought the audience to its feet with the announcement that Rogers has signed with Capitol Records.

Ed Keeley of Capitol's Nashville office and Jim Williamson, Rogers' producer, also attended the function. Rogers first release, "Fly Eagle, Fly," has been released and received

(Continued on page 44)

## Fiddlers Compete At Pennsylvania Arts Celebration

CENTRE TOWNSHIP, Pa.—The old-time fiddlers will get a chance to compete against each other at the Central Pennsylvania Festival of the Arts here the afternoon of July 17. Fiddling competition for cash prizes amounting to \$350 will be presented following an opening concert by Bob Doyle and the Buffalo Chip-kickers.

Each fiddler will get a maximum of 10 minutes in solo or with one backup musician and limited to three numbers. Judging will be by Tracy Schwarz, fiddler from Broadbecks, Pa., and Samuel P. Bayard, a folk music collector and folklorist at Penn State Univ. here. "Black Mountain Rag" and "Orange Blossom Special," traditional anthems for folk fiddlers, will not be accepted as competitive numbers. The contest is sponsored by a grant from the Pennsylvania Council on the Arts, and the competition is limited to only Pennsylvania fiddlers.

## McCabe Pres. Of Atlanta Academy

NASHVILLE—Tim McCabe of Tim McCabe Productions has been elected president of the Atlanta chapter of NARAS for the 1976-77 term.

Vice president is Alan Richardson of Internet Productions; Gwen Kessler of Tara Record Distributing Co. was elected secretary, and Ann Tant of Warner Bros. Records is treasurer.

Elected for two-year terms on the board of governors were Phil Benton, Vito Blando, Milan Bogden, Albert Coleman, Dick Drew, Jim Ellis, Charlie Hall, Bill Huie, Sonny Limbo, Tim McCabe, Alan Richardson, Babs Richardson and Cecil Welch.

Don Wagner was elected to fill a one-year term vacated by Paul Davis. Dannie Sue Bell and Leo LaBranche were named honorary vice presidents.

## 'Gypsy' Moving

NASHVILLE—Don Williams' "I Recall A Gypsy Woman" single has gone pop in the U.K., jumping some 12 chart points a week. It is the first crossover record for Williams and ABC reports that Holland and Germany are also spinning the disc.

## TRICKY CHARLIE Singer Shows Up At Racker Meet After Wiring Regrets

NASHVILLE—Charlie Rich, whose early country music career was bolstered by an appearance before—and had the support of—the Western Merchandisers, returned the favor in a surprise visit to the group's fourth annual sales convention in Amarillo.

The Western Merchandisers—as rackjobbers—are one of the prime distributors of country music product in the Southwestern states. Headed by Sam Marmaduke, president, the group drew 180 persons for sales meetings, seminars and label presentations at its June meeting.

Four years ago Rich, beginning his country music career after his rock career took a nose dive, appeared before the record merchandising group just as "Behind Closed Doors" was being released. The merchandisers, buoyed by the personal appearance, vowed to help his career, and are quick to claim their

part in the success of "Behind Closed Doors" and the Rich revival. The Western Merchandisers moved approximately 85,000 LP and tape units of Rich's first Epic LP.

"He was one of the first entertainers to show up for their convention—and they take him seriously," explains Roy Wunsch, assistant director of national sales and promotion for Epic's country division.

This year Epic staged a multimedia slide and movie presentation on this fall's country product—and ended it by reading a telegram from Rich. The telegram cited appreciation for the group's continued support and expressed how he wished he could have made the convention, but he was sorry he couldn't this year because of previous commitments. In other words, the typical sorry-I-couldn't-make-it telegram of somebody too busy to attend an event. It closed with, "The next thing

you see and hear, let me dedicate to the Western Merchandisers."

As the lights darkened, an audio/visual presentation had Rich singing his latest single "America The Beautiful" (1976) as the screen showed a burning American flag mending itself—reverse action of a flag burning. As the song ended and the flag was whole again, a spotlight focused on Rich as the man who had just telegraphed his regrets walked out from behind the stage, stunning the audience.

"It completely destroyed them," Wunsch comments. "His personal appearance was a total surprise, especially after the telegram was read. It's something they'll never forget."

Rich performed "Behind Closed Doors," "The Most Beautiful Girl" and other songs, attended the group's luncheon, posed for photos, signed some 200 albums, then headed for a vacation in Florida.

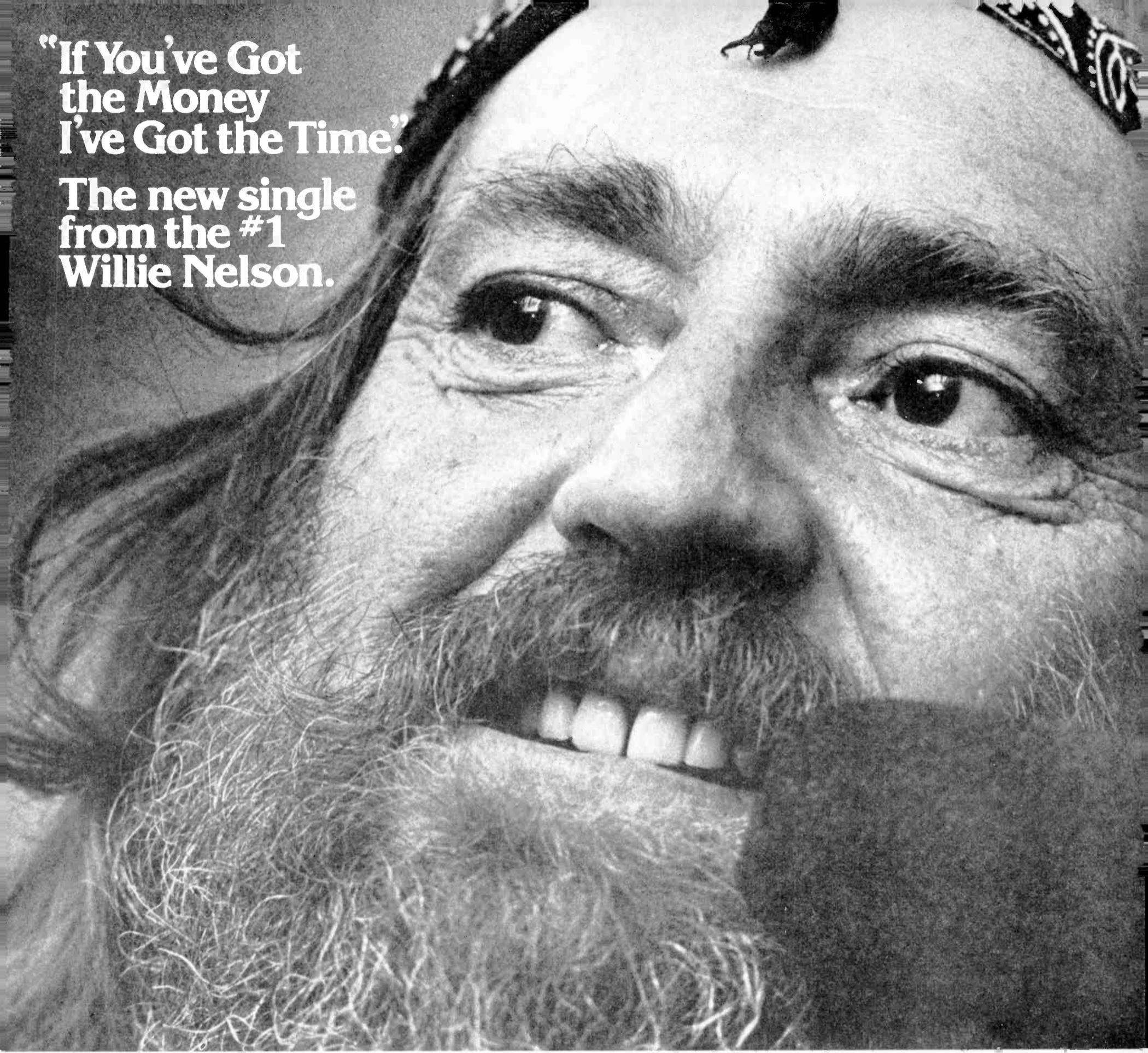
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Willie Nelson's success has been nothing short of dazzling. His new album, "The Sound in Your Mind," is a number 1 chart hit, his most recent single, "I'd Have to Be Crazy" <sup>KC 34092</sup> is a Top-10 hit, and now his follow-up, "If You've Got the Money I've Got the Time," <sup>3-10327</sup> has just shipped. Need we say that everyone who's heard it believes that Willie is going to the top again? <sup>3-10383</sup>

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Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/10/76

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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	3	13	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	34	39	5	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Half Clement/Maple Hill/Vogue, BMI)	69	59	13	YOUR PICTURE IN THE PAPER—Stattler Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)
2	1	12	ALL THESE THINGS—Joe Stampley (N. Nevile), ABC/Dot 17624 (Tune-Kel, BMI)	35	43	5	BECAUSE YOU BELIEVED IN ME—Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)	70	76	3	WHILE THE FEELING'S GOOD—Kenny Rogers (R. Bowling, F. Hart), United Artists 812 (Brougham Hall/Hartline, BMI)
3	2	11	SUSPICIOUS MINDS—Waylon & Jessi (M. James), RCA 10653 (Screen Gems-Columbia Music Inc., BMI)	36	42	6	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrelly (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)	71	81	3	AIN'T LOVE GOOD—Jean Shepard (L. Butler, B. Peters), United Artists 818 (Prize/Open Wide, ASCAP, United Music Corp./Ben Peters Music, BMI)
★	19	4	TEDDY BEAR—Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	37	41	6	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)	72	82	2	CRISPY CRITTERS—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14331 (American Gramophone, SESAC)
5	5	16	STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI)	38	46	5	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)	73	75	5	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)
6	6	12	HOME MADE LOVE—Tom Bresh (R. Mainegra), Farr 004 (Unart, BMI)	39	51	4	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmot, BMI)	★	74	NEW ENTRY	(I'm A) STAND BY MY WOMAN MAN— Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)
7	7	9	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, I. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	40	40	8	I LOVE THE WAY THAT YOU LOVE ME—Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	75	61	10	HAVE A DREAM ON ME—Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)
★	12	6	GOLDEN RING— George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	41	53	4	COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Weilbeck, ASCAP/Sweco, BMI)	76	87	2	LIQUOR, LOVE & LIFE—Freddie Weller (F. Weller, S. Dildham), Columbia 3-10352 (Young, BMI)
9	9	8	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. Janes), ABC/Dot 17627 (Morley, ASCAP)	42	52	5	REDNECK! (The Redneck National Anthem)—Vernon Dxford (M. Torok, R. Redd), RCA 10693 (Velvour, BMI)	77	79	5	LIVIN' ON LOVE STREET—Shylo (R. Scafe, D. Hogan), Columbia 3010343 (Partner/Julep, BMI)
10	10	8	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa We, ASCAP)	43	47	6	MACARTHUR'S HAND—Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)	78	83	2	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)
11	11	9	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Dweper, BMI)	44	44	7	DOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)	79	80	4	CRYING—Ronnie Milsap (R. Orban, J. Melsan), Warner Bros. 8218 (Acuff-Rose, BMI)
★	14	5	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	45	45	6	RODEO COWBOY—Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)	80	84	2	THE CALICO CAT—Kenny Starr (S. Whipple), MCA 40580 (Tree, BMI)
13	13	7	LOVE REVIVAL—Mel Tillis (T. Gmeiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	46	29	10	I REALLY HAD A BALL LAST NIGHT—Carmol Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	81	88	2	DISCO TEX/HALFWAY IN HALFWAY OUT—Little David Wilkens (L. Wilkens, T. Marshall), MCA 40579 (Ash Valley, ASCAP/Forest Hills, BMI)
14	15	7	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros. 8213 (Easy Listening, ASCAP)	47	32	15	LONELY TEARDROPS—Harvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	82	86	3	LONESOME IS A COWBOY—Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Double R, ASCAP)
15	17	7	SOLITARY MAN—T.G. Shepard (N. Diamond), Hillsville 6032 (Motown) (Tallyrand, BMI)	48	55	5	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)	83	NEW ENTRY	I WONDER IF I EVER SAID GOODBYE—Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff- Rose, BMI)	
★	25	4	THE LETTER—Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	49	33	9	HEART DON'T FAIL ME NOW—Randy Cornor (L. Jones), ABC/Dot 17625 (Publicare, ASCAP)	84	94	2	GATOR—Jerry Reed (J.R. Hubbard), RCA 10717 (Vector, BMI)
★	17	6	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	50	54	5	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)	85	85	3	FAMILY REUNION—Oakridge Boys (D.A. Coe), Columbia 3-10349 (David Allan Coe, BMI)
★	18	6	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros.) (Allam, BMI)	51	35	11	CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI)	86	96	2	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)
19	20	8	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	★	62	4	TRUCK DRIVIN' MAN—Red Stegall (T. Pell), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)	87	NEW ENTRY	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McDill), RCA 10718 (Hall-Clement, BMI)	
20	4	13	EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)	53	36	14	ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	88	90	2	C.B. WIDOW—Linda Cassidy (L. Cassidy), Cin-Ray 107 (Door Knob/Cin-Ray, BMI)
21	8	15	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	54	50	6	BRIDGE FOR CRAWLING BACK—Roy Head (R. Porter, B.E. Jones), ABC/Dot 17629 (Ma Rea/Porter Jones, ASCAP)	89	60	8	THIS MAN AND WOMAN THING—Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)
22	16	10	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	★	69	3	WICHITA JAIL—Charlie Daniels Band (C. Daniels), Epic 8-50243 (Columbia) (Night Time, BMI)	90	NEW ENTRY	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/ One Of A Kind, BMI)	
23	23	9	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins), Capitol 4264 (Leeds/Antique, ASCAP)	55	73	2	YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)	91	91	3	IF I'M A FOOL FOR LOVING YOU—Dottie West (S. Kasler), RCA 10699 (Drury Lane, Beckie, BMI)
24	24	9	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Cox), United Artist 793 (Unart/Pon In Hand, BMI)	56	65	5	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scafe, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)	92	92	3	A COWBOY LIKE YOU—The Hecksels (T. Glaser), RCA 10685 (Moss Rose/Ensign, BMI)
25	26	9	FLASH OF FIRE—Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	57	64	5	FROG KISSIN'—Chet Atkins (B. Kalb), RCA 10614 (Anab, BMI)	93	NEW ENTRY	WHEN A MAN LOVES A WOMAN—John Wesley Ryles (C. Lewis, A. Wright), Music Mill/IRDA 240 (Pronto/ Quincy, BMI)	
26	30	6	THINK SUMMER—Roy Clark (P. Evans, P. Parnes), ABC/Dot 17626 (September, ASCAP)	58	64	5	FROG KISSIN'—Chet Atkins (B. Kalb), RCA 10614 (Anab, BMI)	94	70	9	GOODNIGHT MY LOVE—Randy Barlow (G. Montola, J. Marascalo), IRDA/Gazelle 217 (Quintel/Unichappell, BMI)
27	18	11	YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros. 8198 (Irving/Web, BMI/Almo/Preston, ASCAP)	★	77	2	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	95	72	14	SHE'LL THROW STONES AT YOU—Freddie Hart (Souie, Cartee, Dana), Capitol 4251 (Al Cartee, BMI)
28	28	11	I'D HAVE TO BE CRAZY—Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP)	59	63	4	SLEEP ALL MORNIN'—Ed Bruce (A. Harvey), United Artists 811 (United Artists/Big Ax, ASCAP)	96	97	4	WE LIVE IN TWO DIFFERENT WORLDS—Rachel Sweet (F. Rose), Derrick 1000 (R. Baker/Milene, ASCAP)
29	27	13	YOU'VE GOT ME TO HOLD ON TO—Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP)	60	57	8	WAS IT WORTH IT—Joe Stampley (B. Wayne, M. Moore), RCA 8-50224 (Columbia) (Al Gallico, BMI)	97	71	9	ANGEL ON MY SHOULDER—Joni Lee (S. Fint), MCA 40553 (Warner-Tamerlane, BMI)
★	38	5	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	61	74	3	HOLLYWOOD WALTZ—Buck Owens (L. Henley, G. Frey), Warner Bros. 8223 (Warner Bros./Kicking Bear, ASCAP)	98	NEW ENTRY	HALF AS MUCH—Sheila Tilton (C. Williams), Con Bro 110 (NSD) (Fred Rose, BMI)	
31	31	9	NEGATORY ROMANCE—Tom T. Hall (T. Hall), Mercury 73795 (Phonogram) (Hallnote, BMI)	62	68	4	A COUPLE MORE YEARS—Dr. Hook (S. Silverstein, D. Locorriere), Capitol 4280 (Evil Eye/Horse Hairs, BMI)	99	NEW ENTRY	EVEN IF IT'S WRONG—Ben Reece (R. Manegra, M. Blackford), Polydor 14329 (Unart, BMI/United Artists, ASCAP)	
32	34	6	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acuff Rose, BMI)	63	68	4	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 6072 (Passkey, BMI)	100	NEW ENTRY	THE LAST WORD IN LONESOME IS ME—Terry Bradshaw (R. Miller), Mercury 73808 (Phonogram) (Tree, BMI)	
★	49	3	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)	64	48	7	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Putnam, M. Kossler, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)				
				65	37	8	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengros, ASCAP)				
				66	56	7	ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)				
				67	58	11	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield), Casino 185 053 (GRT) (Don Kirshner, BMI)				
				68	66	6					

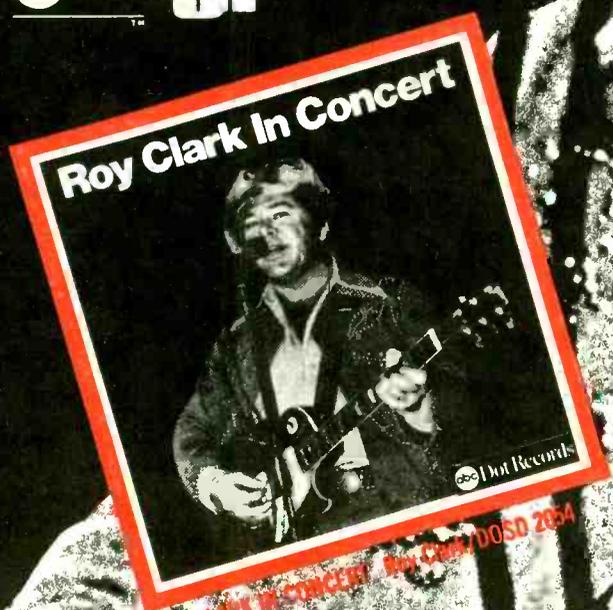
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# Country

## Nashville Scene

By COLLEEN CLARK

C.W. McCall will co-host the "Mike Douglas" Show July 29. . . . Aquarian Records' Larry Hudson took his group, the Stylists, to the International Hotel, Kinshasa, Republic of Zaire, Africa, July 2-4, for an American bicentennial celebration. Invited by the World International Group, Hudson performed for dignitaries of all foreign governments with units located in Zaire, as well as representatives for the government of Zaire. Fellow Aquarian artist Debbie Perkins accompanied Hudson on the trip. . . . Johnny Tillotson returns to Nashville the week of July 20 to record.

Midway through his portion of MCA's Fan Fair Show, producer Owen Bradley walked onstage and presented Conway Twitty with a gold record for his recording of "You're Never Been This Far Before." The award had been kept secret for more than a month just for the occasion. . . . Jeanne Pruett has combined her publishing company and fan club into one office on Music Row.

Delbert McClinton says he need a mansion now to park his newly acquired 1947 Chrysler limo. He spotted the car while driving through the Arkansas hills en route to an appearance. . . . Tommy Overstreet is sporting a new suit made for him by Harvey Krantz, who also makes clothes for Roy Clark, Hank Thompson and Freddy Fender. "It's red, white and blue, and looks like a flag," Overstreet said.

Doug Sahn and the Texas Tornados, new ABC/Dot artists, performed with Alvin Crow and friends recently at a benefit concert for Jesse Ashlock, former fiddle player for the late Bob Wills. Sahn played for free and when the hat was passed through the crowd at Austin's Split Rail, more than \$1,000 came in. . . . Red Steagall represented country music in the Texas segment of the NBC tv bicentennial salute, July 4 from Austin, Tex. He performed "San Antonio Rose" as a tribute to Bob Wills.

The Oak Ridge Boys are headlining the Jubilee Room at the Landmark Hotel in Las Vegas through July 18. . . . Jack "Cowboy" Clement returned to the stage of the Exit/In June 30 for his second performance there in recent months. The entire evening was taped for future use on his forthcoming debut album.

## Premature Roast

• Continued from page 40

a Billboard First Time Around pick (Billboard, July 4).

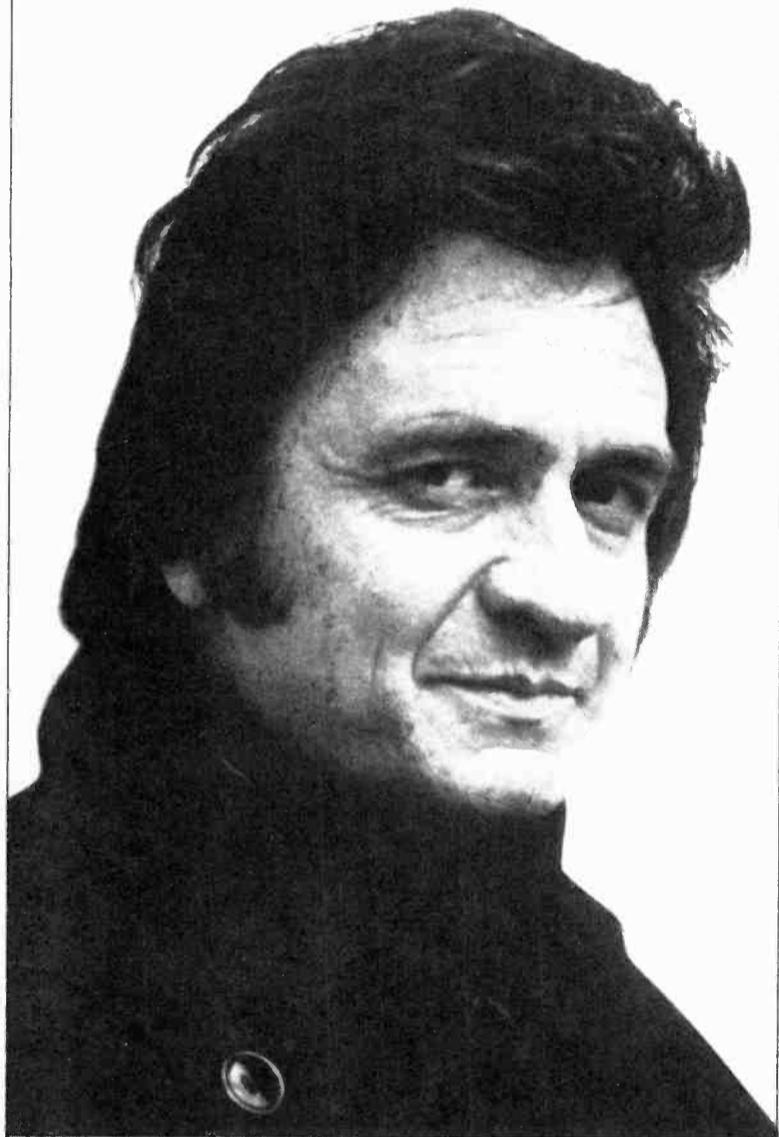
Among the roasters paying tribute to Rogers were a country judge, newspaper and tv reporters, and Rogers' father-in-law.

Following the roast, the party continued at the Station House where a capacity crowd of Rogers fans gave him three standing ovations—one following the announcement of his signing with Capitol, another after his performance of "Fly Eagle, Fly," and the third after his final number.

Should Rogers live up to his potential, he could become the first entertainer in history to be roasted at both the beginning and end of his show business career.

# Johnny Cash's new single just shipped, and it's already "Sold Out of Flagpoles."

3-10381



The new single from Johnny Cash's red-hot album, "One Piece at a Time," has just shipped, and it's sure to make all those radio stations around the country happy, because "Sold Out of Flagpoles" is the single they demanded.

It's sure to make all those millions of Johnny Cash fans out there happy, too.

"Sold Out of Flagpoles." Johnny Cash's new

follow-up hit single from his smash album, "One Piece at a Time." KC 34193

On Columbia Records.



Produced by Charlie Bragg and Don Davis.

**JOHNNY CASH AND THE TENNESSEE THREE ONE PIECE AT A TIME**  
Including:  
Let There Be Country  
Michigan City  
Howdy Do  
Sold Out of Flagpoles  
Love Has Lost Again  
Go On Blues

Billboard

# Hot

# Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 7/10/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	5	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
2	1	10	HARMONY—Don Williams, ABC/Dot D0SD 2049
3	3	11	BLOODLINE—Glen Campbell, Capitol ST 11516
★	6	5	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
★	8	6	20-20 VISION—Ronnie Milsap, RCA APL1-1666
6	4	17	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
★	9	5	NOW AND THEN—Conway Twitty, MCA 2206
8	5	9	LIVE—Willie Nelson, RCA APL1-1487
9	10	7	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
★	12	13	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
11	13	32	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543 G
★	30	2	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
13	14	24	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
14	7	13	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
15	18	23	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
16	16	7	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
17	17	18	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
★	25	3	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA LA608-G
19	20	5	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
20	11	13	GREATEST HITS—Johnny Rodriguez, Mercury SRM 1-1078 (Phonogram)
21	15	14	FASTER HORSES—Tom T. Hall, Mercury SRM 1-1076 (Phonogram)
22	19	16	COME ON OVER—Olivia Newton-John, MCA 2186
23	23	9	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
24	26	4	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
25	21	12	FOREVER LOVERS—Mac Davis, Columbia PC 34105
26	29	4	THIS IS BARBARA MANDRELL, ABC/Dot D0SD 2045
★	40	2	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
★	36	2	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
29	28	4	THE BEST OF RAY PRICE, Columbia KC 34160
★	37	2	LOVE REVIVAL—Mel Tillis, MCA 2204
★	39	2	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG-1-5019 (Polydor)
32	35	3	NO SIGN OF LONELINESS HERE—Marty Robbins, Columbia C 33476
33	34	6	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
★	NEW ENTRY		THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
35	32	5	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
36	41	13	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM 1-1077 (Phonogram)
37	31	5	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
38	44	22	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
39	43	18	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
★	NEW ENTRY		THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
41	NEW ENTRY		CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
42	42	3	MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 S1 (Motown)
43	22	16	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
44	33	8	MEL STREET'S GREATEST HITS, GRT 8010
45	NEW ENTRY		MERCY AIN'T LOVE GOOD—Jean Shepard, United Artists UA-LA609-G
46	24	21	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
47	NEW ENTRY		THE AMBASSADOR OF GOODWILL—Jerry Clower, MCA 2205
48	27	11	WILDERNESS—C.W. McCall, Polydor PD-1-6069
49	38	14	FEARLESS—Hoyt Axton, A&M SP 4571
50	46	6	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011

## Rocky Mt. High At Denver Fest

• Continued from page 40

Country Music Review Awards by the Shaffers.

Radio stations represented at the event were KERE and KLAK, Denver; KSSS of Colorado Springs and KBRU of Fort Morgan.

Gov. Richard D. Lamm of Colorado and William H. McNichols, mayor of Denver, proclaimed June 21-26 as Colorado Country Music Week—and the Continental Denver Hotel, site of the convention, was dubbed "Nashville, Colorado."

## 1st Videodisk Programming Meeting Set

NEW YORK—The types of software likely to be distributed on the new videodisk formats—and the role of the music industry among others—is the theme of the first annual International Videodisk Programming Conference, co-sponsored by Visiondisc Corp. and United Business Publications, Nov. 15-17 here.

With 11 panels and six hours of auditorium sessions set at the McGraw-Hill Conference Center, executives of major hardware manufacturers, program producers and distributors, performing artists' union representatives, economic and legal analysts will participate, notes Charles Arden, Visiondisc executive vice president.

Among initial speakers, according to Arden, are Tom McDermott, staff vice president, RCA SelectaVision special projects; Bud Wolff, AFTRA national executive secretary; Don Grody, Actors Equity executive secretary; Mario Calori, head of A/V services, Arnoldo Mondadori Editore; Tom Pulling, Shearson Hayden Stone; David Londonder, Wertheim & Co.; Les Brown, The New York Times; Nils Treving, EBAV/Insight; Bill Donnelly, Young & Rubicam video development; Sidney Dean, cable consultant; Paul Kagan, Cablecast newsletter editor; David Epp, Eastwoods Press executive vice president, and Julian Schosberg, Paramount Pictures East Coast vice president, production.

Arden conceived the idea for the confab as the result of his firm's deep involvement in videodisk programming, including a recent five-year agreement with the Cathedral of St. John the Divine here for major musical, cultural and educational events (Billboard, March 20).

He anticipates attendees to include independent film and tv producers, record company producers, marketers of educational material, print and audio/visual publishers, cablecasters and pay-tv program suppliers, educational broadcasters, corporate and industrial trainers, program syndicators, filmmakers and network tv programmers.

Attendance is limited to approximately 300, with advance registration fee of \$285 until Sept. 13, and \$325 after that time, with information available from United Business Publications, 750 Third Ave., New York 10017.

### MULTI-MEDIA, VIDCASSETTES

## Innovative Training For TEAC

By JIM McCULLAUGH

LOS ANGELES—TEAC Corp. has developed an innovative training and merchandising program for its representatives, dealers, and ultimately consumers utilizing ¾-inch color videocassettes as well as a new multi-media presentation.

The ambitious program culminates a corporate philosophy that has already produced the White Paper, what is now a reference piece on tape recording and how tape recorders work; "Home Made with TEAC," an album featuring tape recording tips; and last year's Creative Tape Center.

It also utilizes the audio visual tools which are an available and integral part of the industry. "We are one company that is finally doing it," enthuses George DeRado, president.

Essentially, the project consists of four 20-minute cassettes which include a video presentation of the White Paper in two parts: a tape on TEAC's Accuphase line; and a tape on the firm's Model 2 mixer.

The multi-media presentation, consumer oriented, is entitled "The Care And Feeding Of Your Tape Recorder" and employs four projectors. It deals with such topics as maintenance and microphone usage



Billboard photo by Jim McCullaugh

TEAC training manager Theo Mayer, right, and Linda Feldman, consumer education training, at work in training department on soundtrack of multi-media presentation, "The Care & Feeding Of Your Tape Recorder."

and takes a humorous, sophisticated approach.

Co-ordinating the project are three-year TEAC veteran Theo Mayer, training manager, and Linda Feldman, consumer education training, who is slated to take the multi-media show on the road to dealerships nationally this summer.

"It's a combination Monty Python and Charlie Chaplin," says Feldman, who adds that the presentation can be used by dealers to spin

off promotions and enable them to more effectively merchandise TEAC product.

What makes the cassette training program more effective, according to Mayer, is that TEAC's rep force already has portable U-matic cassette decks so hardware is no problem. The reps now have the software and are in the process of holding training sessions for their accounts. In turn, some dealers are video-

(Continued on page 49)

## Disco Hardware In NAMM Focus Move To Music Retail Outlets Noted For Portables

• Continued from page 34

show," explains Jim Opalek of Disco Entertainment Ltd., the Chicago-area firm that distributes the S.A.I. modules in the U.S.

"A lot of bands are buying the disco units and instead of taking a break, one of the band members puts on a disco show. They're getting great response too, because of the variety they can now provide. A lot of bands can't do the disco music which is so fully orchestrated."

Disco Entertainment Ltd. demonstrated its special affect rope lights and 4-Channel Light Sequencer at NAMM.

David Street, of Britain's Soundout Laboratories Ltd., showing NAMM three discotheque control desks, insisted that Americans are all wrong about disco.

"You are applying disco technology with hi fi principles, which is all wrong. Disco is not hi fi... it's not the closest approach to original sound. The disco sound is the sound of band equipment, designed to

make people's blood move, to get them dancing."

Soundout's control desks—two mono and one stereo—can be fitted with the Soundcraft Soundout M170 power amplifier. The systems, Street says, are designed for use with band microphones and band speakers.

### MICRO MART

CHICAGO—The growing micro-cassette mart at CES produced at least two significant new additions—an electronic transcriber to complement Sankyo Seiki's MTC-10 micro-cassette recorder that broke the \$100 price barrier with its January CES introduction (incompatible with existing Norelco and Olympus/Panasonic type micros), and the Memo-Corda, claimed as the industry's first combination multi-function calculator and micro-cassette recorder (Norelco-type), from the new Dynatrex division of Unitrex, also at under \$100 suggested list.

German-made Dynacord disco equipment made its NAMM debut. The firm, represented here by Dynacord Inc. of Philadelphia, offers a full line of disco electronic components—mixers, power amps, speakers—in addition to component cabinetry for permanent discotheque installations. Dynacord's portable "Disco-O-Party" combines two Lenco B 55 turntables, pre-amp, and the Dynacord SM 400 mixer in wooden cabinet with protective cover and plug-in type legs.

Audio Electronic Components of New York, repeating its CES exposure, introduced its budget Discomaster 75 pre amp/mixer for home and portable deejay use. George Kava, marketing vice president, notes that the unit has two phono inputs and a switchable mic or auxiliary input at suggested \$119.95.

It rounds out the line that includes model 100 at \$199.95 and model 150 at \$350. The latter has added VU meters, a master volume control, separate equalization and two auxiliary inputs for pre-cueing.

(Continued on page 49)



Billboard photos by Stephen Traiman & Jim McCullaugh

SUMMER CES SCENES—At left, new Chicago editorial bureau chief Al Penchansky with Craig Stevens of Three Js at firm's custom disco console; left above, John Brown of ABC Record & Tape Sales shows off new Zoom personalized birthday disk/cards and in-store displays; center above, Audiobile

demonstrates new hi fi car stereo system in BMW on exhibit floor; right above, Bob Peirce, Zenith director, audio planning, discusses current industry scene with Terry Rogers, co-producer of 1977 Hi Fi Stereo Music Shows in D.C., Philadelphia.

## FM Signal Multiplier From Cornell Dubilier

NEW YORK—Cornell Dubilier has developed an FM Signal Multiplier designed to improve the performance of all FM receivers, according to Tony Cavuto, regional manager. He explains that FM signals received on fringe areas, are so weak when they reach the terminals of sets with built-in antennas, it is virtually impossible to hear them.

The unit is said to multiply that weak signal to at least 7.5 microvolts, thereby allowing the receiver to process the boosted signal with full stereo separation. It also utilizes a remote control rotator to pinpoint the signal, thereby helping to separate stations that are close together on the dial, according to Cavuto. The rotator is also said to reduce multipath distortion which often results in garbled reception.

The unit, model FM505, includes a deep-fringe eight-element antenna, a control box and the rotator that serves to ensure the antenna achieves accurate positioning. It is being supplied with all necessary hardware for mounting, and includes instruction for easy installation. It sells for \$84.95.

## Nikko Hosts Swedes

LOS ANGELES—Nikko Electric Corp. recently hosted 19 Swedish dealers on a U.S. visit as guests of AudioStockholm, Nikko distributor in Sweden. Group visited Cal Hi Fi and Cal Stereo outlets for a first-hand look at how hi fi is merchandised in the U.S.

## 2 SMALL CHAINS

# Business Outlook Good In Eastern Pa., Southern N.J.

By MAURIE ORODENKER

PHILADELPHIA—Since the start of the year, business has been running from "good" to "great" at most of the leading record and stereo stores throughout the Eastern Pennsylvania-Southern New Jersey area adjacent to Philadelphia.

For Harry Paul, branch manager for the chain of eight Stereo Discounters, business has been "superb" and promises to be even better for the last half of the year. Stereo Discounters operate stores at King of Prussia and Feasterville in suburban Philadelphia; in Cherry Hill, N.J., and Washington, D.C., and four stores in the Baltimore market.

Sales satisfaction is also complete for Larry Rosen, who operates a chain of six WeeThree Record and Sound Centers in shopping malls at Plymouth Meeting, Glenolden, Horsesham, Lebanon, Lancaster and Conshohocken in Eastern Pennsylvania, and 1 in Moorestown, N.J.

For Stereo Discounters, major spurt in sales has resulted from a change in the physical image in merchandising product and in giving "in-depth" attention to the growing CB market. Until this year, the Discounters have been a warehouse type of operation with merchandise in boxes on the store floors. This

year, great attention has been given to the physical appearance of the stores. Units, while still in boxes, are now on display. There are nice fixtures in all the stores. Not only is the merchandise now out in the open, but for the first time the customers have an opportunity to hear the sets, whether they be stereos, tape decks or CBs.

While Paul expects the sale of audio equipment, tape decks and turntables to continue to show sales increases throughout the year, biggest growth is expected in CB equipment and tape deck sales. Also adding to the growth picture for '76 is the chain's expanding operation. Paul reveals that a ninth store is being readied for an early summer opening in Wilmington, Del. Also helping to stimulate sales and enhancing the store image is the cooperation coming from manufacturers and reps. A definite asset in this respect, says Paul, is the sales training the manufacturers have provided for our salesmen and the retail floor time given by their reps to help promote store sales.

For Larry Rosen, records and tapes continue as the mainstay for the WeeThree business, and sales for both are on the upgrade and should continue so for the rest of the year. With a large inventory, the WeeThree stores caters to all types of musical preferences. Also accounting for the sales growth are car stereos and tape players which are showing "very good" movement. And with people ever upgrading their equipment stereo sets and turntables, quad excepted, are turning in good sales figures.

While some area retailers have gone "whole hog" on CB, Rosen is still fencing the field. He has set up CB sections in only two of his seven stores "just to see how CB fits into the scheme of things as far as our operation is concerned." The WeeThree image has always been oriented to the musical rather than a verbal sound.

Record and audio manufacturers have also proven most helpful in advancing Rosen's sales picture, apart from the co-op advertising dollars. The abundance of in-store and point of purchase materials have been most helpful. In some instances, store salesmen have also participated in sales seminars conducted by manufacturers.

## Topp Compacts For Promo Mart

NEW YORK—Topp Electronics debuted two promotionally-priced compact systems with the Juliette brand name at the Summer CES, according to Charles Kates, executive vice president.

The units are model C650-90 with built-in 8-track recorder and player, and model C954-92 with cassette recorder/player. Both systems are promotionally priced at \$175 each, and were shown as part of the entire new Juliette line, part of which has already been previewed (Billboard, May 28).

Both units feature FM/AM/FM multiplex stereo receiver with full-size record changer, two microphones and a pair of 19-inch high air suspension speakers. There is also a companion unit, model C506-60, that comes with smaller speakers, and without a record changer. This unit is priced at under \$135.



Billboard photo by Maurie Orodener

One reason for continued optimistic 1976 business outlook for Larry Rosen of Wee Three record and audio stores is the newly opened eighth outlet at the suburban Springfield (Pa.) Mall. Focus is a "record wall" spanning entire length of store, in addition to growing inventory of approximately 2,500 prerecorded 8-tracks and 1,000-plus cassettes.

The end of fair trade pricing has created no real problems for Rosen "as I have built our business on the quality of our products rather than on price. Nor do I intend ever to get into any price war with any of my competitors." Rosen explained that he does only limited buying of those lines that are picked on by the discounters and mass merchandisers so as to keep away from any "price hasles."

Although they are not for his stores at the present time, Rosen sees innovations in the industry that may well prove to be important factors. He is keeping a watchful eye on pre-recorded television cassettes and tapes as a result of introduction of the Sony Betamax video systems, which could fit very nicely into the tape scene. Also, the electronic home video games as a specialty sales item is promising.

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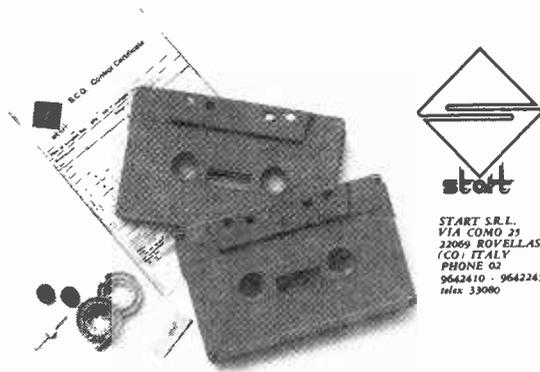
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## BILLBOARD'S BLANK TAPE ISSUE

AUGUST 28, 1976

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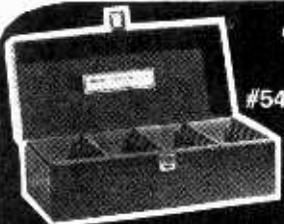


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# RepRap

Chicago-based **Quam-Nichols Co.** has announced the appointment of **Bill Newman Co.** of Denver to represent its line of Quam loudspeakers in Colorado, Wyoming, Utah, Western Nebraska, Eastern Montana and Southeast Idaho.

Also elected were **Robert Ferrel**, Grayhill, and **Jim Kimball**, Sole Electric, first and second assistant head tigers, respectively; **Bern Broude**, Vaco Products, and **Gerald Newman**, Prince, Schoenberg, Fisher & Newman, re-elected treasurer and secretary, respectively, and **Bob Fiedler**, Panelgraphics, elected assistant treasurer.

**Jack I. Frankford & Assoc.** has been named to handle **J.I.L. Corp. of America** CB/car stereo products in Michigan, sales vice president Al Kovac announced.

Recently established rep firm at 26709 Farm Brook Villa Dr., Southfield, Mich. 48076, phone (313) 353-0130, includes as principals **Jack Frankford**, former president of Michigan Mobile Radio, Crazy Jack's Sound Factorys and Auto Sound Distributing; **Charles Bassin**, former owner of Land of Hi-Fi, and **Louis Rose**, in the auto aftermarket field over 25 years.



U.S. Pioneer photo

**GOOD DEAL!**—Lou Paul of Houston-based L.J. Paul & Assoc. is congratulated on signing new three-year pact by Ken Kai, U.S. Pioneer marketing vice president. Pioneer president Bernie Mitchell said long-term deal acknowledged "excellent performance" of rep firm since 1970, topped by \$2 million May sales.

New rep in Indiana and Kentucky for **Fidelitone's** line of replacement styli, cartridges, record care and audio accessories, is **Kingston-Sharkey and Associates**, 1150 N. Shadeland Ave., Indianapolis 46219, (317) 353-9406.

**Earl C. Neal**, Georgia and Eastern Tennessee district manager of the **Morris F. Taylor Co. Inc.**, was presented with a "Tayco Service" pin award during the rep firm's CES show sales meeting. Neal celebrates 15 years with the organization based in Silver Spring, Md.

**Rothenheber & Wurts, Inc.**, rep firm based at 53 Cricket Ave., Ardmore, Pa. 19003, changed its corporate business title to **Manreps, Inc.**, effective July, according to **John Wurts**, owner and president. **Norman Rothenheber** continues as a consultant for the company that covers Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Washington, D.C., and Virginia.

**SBE, Inc.**, recently cited two of its rep firms at the national sales meeting. **New/Era Sales**, represented by Greg Thomas, Jim Thomas and Ray Wagaman, took the President's Award presented by head man **David Thompson**, for best representing and implementing company goals.

**Collins Co.** of Texas, represented by Joe Collins, Butch Luthy and Ralph Martin, got the Communications Award from **Paul Zimmer**, SBE national sales manager, for best business coordination and communications with the company.

Newest rep for **Irish Magnetic Recording Tape** announced by president Sol Zigman is **Louis W. Keller & Assoc.**, 1680 Newbridge Rd., North Bellmore, N.Y. 11710. Firm will cover the metro New York area with its five salesmen.

Five new firms have been appointed to handle **Accuphase** components by **Chuck Miller**, sales manager of the new TEAC special products group. Included are **Arthur K. Elliott Co.**, Kansas, Missouri, Iowa, Nebraska and Southern Illinois; **Quinn Mazzeo Sales**, New York state excluding the metro area and Long Island; **World Wide Products, Inc.**, Florida; **Component Marketing Consultants**, Ohio, and **R.A. Albrecht Co.**, Indiana and Kentucky.

The **Electronic Young Tigers** elected **Manny Grossman**, president of Manny Grossman Associates, consumer electronics distributor, and Ohm/Electronics, regional industrial electronic distributor, as "head tiger," succeeding **George Wissler**, sales director for Howard Sams & Co.

Active group of young leaders in the electronics industry, encompassing reps, distributors and manufacturers active in various association work, held its second annual CES Growl opening night of the recent summer event in Chicago.

## Everyone is sold on Sound Guard.<sup>TM</sup> Now we need some people to sell it.

### An independent testing lab is sold on Sound Guard.

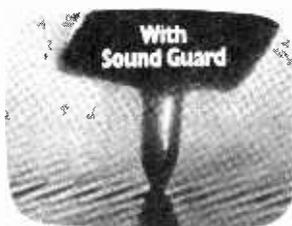
From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. **Sound Guard\*** record preservative.

When applied to record surfaces, **Sound Guard** preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the **Sound Guard** story, dramatically.



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test **Sound Guard** preservative for themselves.

Their results were astounding:

1. **Sound Guard** preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with **Sound Guard** preservative do not attract dust as readily as untreated discs.

### The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to **Sound**

Guard preservative with raves. Like that of **RADIO-ELECTRONICS**: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise."

Or as **Len Feldman** reports in **ROLLING STONE**: "...if anything, they (**Sound Guard** treated records) sounded even better in 4-channel reproduction at the end of the tests than the untreated records did."

Or **B.V. Pisha's** **AUDIO** review: "...we found **Sound Guard** to be without peer, the best thing for records since vinyl!"

### Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in **Syracuse, New York, and Columbus, Ohio.**

Did it sell? In just 16 weeks, **Sound Guard**, which is a *preservative*, went from 0% to 34% share of the *total* record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

### Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for **Sound Guard** kits.

What's more, we're finding that people are already ordering refills. They're coming to us direct now. But from now on, our national advertising will send **Sound Guard** customers to you.



### If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's **MIDNIGHT SPECIAL**, along with 60-second radio spots in many markets. Both will feature demonstrations with **THE TONIGHT SHOW's** **Doc Severinsen** as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in **SPORTS ILLUSTRATED**. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, **Sound Guard** representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about **Sound Guard**, write P.O. Box 5001, Muncie, Indiana 47302.



\*Sound Guard is Ball Corporation's trademark for its record preservative. Copyright © Ball Corporation, 1976.

## Car Stereo

### MORE COMING

## CB/Car Stereo Combos 'In'

CHICAGO—In addition to those firms noted earlier in the growing move to sophisticated CB and/or car stereo combination units (Billboard, June 26, July 4), new interest was seen at CES from such traditional CB powers as Hy-Gain and Royce, with autosound majors Tenna and Kraco both expanding their combo lines.

- Tenna Corp. announced a new line of CB transceivers which are still pending FCC type acceptance. Initial units on display included a combination in-dash AM/FM multiplex pushbutton radio with 23-

channel CB transceiver and three under-dash 23-channel CB transceivers. Also shown were the firm's "second generation" CB converter with built-in squelch to minimize interference and distortion. The firm markets a CB converter, conventional CB antennas, and is in production with its electric retractable CB antenna.

- Hy-Gain, a large traditional CB manufacturer showed a prototype of an in-dash AM/FM 23 channel CB that is still awaiting FCC type acceptance.

- Royce, another CB giant, showed prototypes of two in-dash AM/FM 23-channel transceivers which are also waiting FCC type acceptance.

- Kraco announced a \$1 million image building campaign for its CB line to be dubbed "Polly Want A Kraco" which will include tv spots. The firm showed an extensive CB/car stereo combination line and indicated a CB/8-track combination unit would be ready by next CES.

- TZL International, formerly Aiko Corp., showed its new Evadin line of cassette car stereos, two in-dash units featuring auto reverse and a mini underdash cassette player with auto reverse and an underdash cassette player with auto reverse also.

## ESS Newsletter Adds Circulation

SACRAMENTO, Calif.—ESS, Inc., has increased industry circulation of "Input," its bi-monthly newsletter, expanded to eight pages with timely articles on the company and a broad range of hi fi-related topics.

Recent issues featured dealer profiles on Beatty Stereo, Kansas City, and Wall to Wall Sound, Philadelphia; book review and record review columns, scripting radio spots, the SAC, death of fair trade, and product information on new ESS components as well as an inside look at the firm's metal shop and woodshop.

## STR Back Expands Line

CHICAGO—STR, the California-based high-end speaker manufacturer that fell into hard financial times last April when it was forced to file a Chapter XI petition, was back at CES with eight new models added to the line.

According to George Platis, president of the company, the beleaguered firm has been re-financed with a \$1 million loan from a European electronics company. Without naming the source of its financing, Platis discloses that the loan is repayable over a period of 10 years at a 6% interest rate.

Revitalized marketing and merchandising plans aimed at keeping the firm solvent include national media advertising, as well as special training seminars for dealers and other sales personnel.

The firm, which originally sold its products almost exclusively to the professional and semi-professional markets, will now develop lines for all categories of buyers from mass consumers to discriminating audiophiles, says Platis.

STR's reorganized staff include marketing director Barry Thornton, formerly of Quintessence Electronics; Charles Biddle, national sales manager, also an ex-staffer of Quintessence; and Mark Johnson, vice president, finance.

## Campus Encore For Hi Fi Expo

INDIANA, Pa.—Based on the success of last year's IUP Hi Fi Expo, billed as the nation's first college hi fi show, Indiana Univ. of Pennsylvania will stage a repeat, tentatively set for Oct. 20 at the IUP student union.

Frank Viggiano Jr., consumer services coordinator on campus who conceived the idea, was at the recent CES in Chicago to get added manufacturer support for the event. Last year, 14 area retailers exhibited various lines and drew about 6,000 students and townspeople.

He anticipates additional manufacturer support as well as more participation from other retailers who saw their competition reap the benefits of the generous publicity and excellent word-of-mouth from attendees.

## Pratt-Spector Bowing Irish Splicing Tape

NEW YORK—Pratt-Spector is introducing a new splicing tape developed in conjunction with CMC Ireland, Ltd., claimed to eliminate problems with consistency of product, holding splices and adhesive ooze that causes costly returns, according to Pratt president Stanley Gilman.

Manufactured and converted in Europe, the tapes have a guaranteed shelf life of one year, with the splice guaranteed for 10 years subject to normal handling and storage conditions. They are said to be compatible with almost all automatic splicing equipment, with technical assistance available from Pratt-Spector and CMC to cover special sizes or applications.

CMC Ireland is a major European supplier for the electronic industry, and Pratt-Spector is the exclusive U.S. distributor for the new splicing tapes, with large inventories on hand at the warehouse in Rockville Centre, L.I.

## Tape Duplicator

Parsons, Inc., manufacturer of tape duplicator equipment, has relocated to Pompano Beach, Fla., at 1310 S. Dixie Highway West, Zip 33060, phone (305) 943-2334, Ray and Yvette Parsons announce.

Formerly located in Cherry Hill, N.J., the firm has the Trackmaster line of high-speed winding machines, in-cartridge and reel-to-reel duplicators, 8-track and cassette loaders, 8-track exercisers and verifiers, as well as custom printed circuit board assemblies.

Updating its two 1975 conferences, the Institute for Graphic Communication has a July 11-13 conference planned on the "Video Disk Revisited," billed as a fresh look at emerging applications, markets and techniques for users and manufacturers.

Chairman is George Hrbek of Zenith, with conference leaders to include H. Jerry Bradshaw, Brigham Young Univ.; Rod Daynes, Sensors, Data, Decisions; Ray Hunt, Magnavox; Alan Kellock, McGraw-Hill; George Kenny III, Philips; Leonard Laub, Zenith, and Stephen Poe, Poe Engineering Service.

Information on registration is available from Richard Murray, IGC, 375 Commonwealth Ave., Boston 02115.

International Audio, Inc. bowed its new Alpha 21 in-cassette copier at the recent CES, with representative Ken Parr reporting much interest for the master unit which copies at 16 times (30 i.p.s.) original master speed, for a C-30 copy in less than a minute.

The two-track unit claims a signal/noise ratio within 3 dB of the master, ±1% timing accuracy and frequency response of 40 to 10,000 Hz ±3dB. Compact unit is 13 inches wide by 14½ deep by 8½ high, and weighs 28 pounds.

Features include two-position cassette slave add-ons, five-motor drive, automatic rewind for both master and slave positions, short tape and anti-jam visual warning systems, automatic recording levels, precision cassette transport and plug-in solid state modular circuit boards. Suggested list is \$785 for master and \$685 for each slave unit, with delivery in September.

Videotape Production Assn. June 29 meeting in New York featured an encore of the 3M "History of Videotape" that was highlighted at the March NAB in Chicago, and a new 3M study on the broadcast use of quad cartridge equipment and commercial airing on tape and film.

Panasonic's video systems division chalked up another major sale of videocassette equipment with the recent announcement that Holiday Inn has entered into an agreement for the purchase of upwards of 1,000 model NW-2110 ¾-inch U-Matic players to be supplied in the next few months.

Irwin Tarr, general manager of the video division, notes the VCRs will be used by Holiday Inn University at Olive Branch, Miss., and individual units as part of training sessions for management and franchise trainees. The "Vidnet" training curriculum includes communications, educational and procedures programs.

It is the industry's single largest sale of VCRs since Bank of America purchased more than 1,000 Panasonic units last July from Telecor-Newcraft, the firm's West Coast distributor.

Event Video Productions has been formed by D/J Brush Associates, New York-based communications consulting firm, to specialize in producing video programs from company sales and

### PROMO SONG TRIO

## Music Keys Koss Promo

CHICAGO—A trio of original songs created to promote the full line of Koss stereophones was debuted at CES, along with three new slim-line phones from the firm, the K/125, K/135 and K/145.

"Come and wrap the sounds around you ... come sit inside a song," is the song lyric Koss selected to set in three arrangements: country, soft-rock and MOR. These are the basis for new 30 and 60-second radio spots Koss has produced.

The 60-second spot allows tagging of local retailers in the middle and

shareholder meetings and association conventions for distribution on videocassettes.

New firm is the latest to focus on the growing potential of videocassette duplicating, which many former audio-only duplicators are now investigating as the home market begins to develop and the institutional fields continue to expand their video needs.

Smith-Mattingly Productions, Alexandria, Va., has three new hardware units available to complement the videotape duplicator's efforts.

The BMU-104 basic matte unit at suggested \$300 synchronizes a live camera to the sync signal for a prerecorded videotape and replaces part of the signal with information provided by a live camera. Designed for the small-system VTR user, it provides the capability to add or superimpose titles and to fade to or from a blank screen.

An ESS editing source selector at suggested \$75 is a free-standing module that permits the user to independently select any one of four video sources or any one of four audio sources as inputs to an editing VTR.

The DTG-1000 date-time generator at suggested \$600 incorporates the date and time into a video signal, designed to specifications prepared by helical scan VTR users.

Special reduced airfare/travel packages at considerable savings over the regular round-trip economy fare of \$802 are available to VIDCOM, the fifth international market for video-communications, Sept. 23-28 at the Palais des Festivals in Cannes, France.

A variety of plans include direct to-and-from flights, and bonus packages with London and Paris stopovers. Information is available from Sam Chase Associates, 118 W. 79 St., New York 10024.

"Video Tape Basics," the first Memorex "short course" for educational, industrial and other professional video media users, includes a 13-minute videocassette program and 12-page booklet. It was previewed at the Summer CES, in Chicago.

Cassette has two programs, "The Magnetic River," a tour through the Memorex plant showing step-by-step video tape production, and "The Critical Moment," a demonstration focusing on recommended tape handling and storage procedures.

The new program is offered through Memorex dealers and distributors, with information direct from Memorex Video Short Course, P.O. Box 420, Santa Clara, Calif. 95052.

## Audio Magnetics Tracs Promotion

LOS ANGELES—Audio Magnetics will feature a 30% discount promotion in July and August in support of its Tracs C-90 low-noise cassettes. The C-90 cassettes will be available in poly boxes specially stickered to highlight the retail price of 89 cents per unit, an average savings of 30% at retail.

First delivery date will be July 16; last order date, Aug. 20, and final shipment date, Sept. 3. Tracs will be featured prominently in Audio's national magazine advertising program over the two-month period.

end, according to Joe Kotowski, marketing manager for the firm.

"You can be part of the music ... the lyric continues ... put your Koss headphones on."

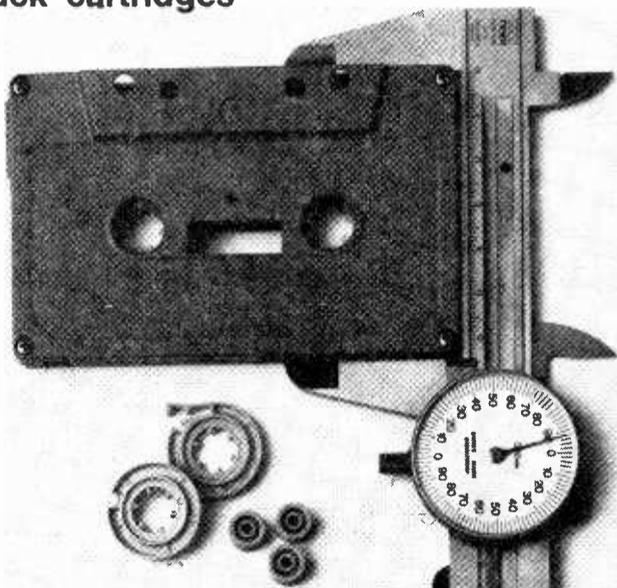
That verse represents something of a departure for the Milwaukee-based company that traditionally has preferred the term "stereophone." However, it admits, stereophone could not easily be gotten into the scansion of the song.

The song lyric is being carried over to print ads and in-store promo-

(Continued on page 49)

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## BUY A HI FI FROM BETSY? HESS'S MANNEQUINS SELL

NEW YORK—In an innovative, in-store bicentennial promotion, Hess's department store of Allentown, Pa., is using talking mannequins of such famous American patriots as Benjamin Franklin, George Washington, Paul Revere and Betsy Ross to sell its home audio products and other items throughout the store.

The mannequins, attired in what Hess officials call "authentic costumes and uniform of the Revolutionary War era," are the creations of AVM Corp., Washington, D.C.

According to Duane Machtig, creator of the Audio-Visual Mannequin, the heads of the patriots are molded with a specially-treated chemical material, to reproduce identical facial features. The only exception being that there are no eyes, nose, ears, mouth, lips, or forehead; instead, simple indentations.

AVM then hires professional actors, and makes them up to look like the patriots being created. The made-up personalities are then filmed on Super 8 film, and their pitches, including

their most famous speeches, are recorded on endless loop cassettes.

Using a hidden camera and recorder, AVM projects the Super 8 image of the actor onto the face of the mannequin, and the voice is heard through a speaker implanted in the mannequin's chest.

Through careful synchronization, the mannequins deliver their pitches with facial movements that are startlingly realistic, according to Hess officials.

So far Hess has an exclusive agreement with the AVM Corp. for supply of the mannequins, and the store executives feel the promotion has been so successful in building store traffic, it plans to extend the program after the bicentennial celebrations are over.

Meanwhile, Machtig assures that the mannequins can be applied to almost any situations, and plans to offer them for sale and rental "especially to busy businessman who must often be in several places at the same time."

## TEAC Into Videocassettes

• Continued from page 45

taping the cassettes themselves for their own in-house training sessions as well as spinning off consumer promotions/seminars themselves.

"The White Paper," adds Mayer, "explores the technical aspects of tape recording. The Accuphase tape is more a study in product presentation/merchandising, while the Model 2 mixer tape is more a creative type presentation." Accompanying the Model 2 videocassette are audio demo tapes which enhance its possibilities as a creative tape seminar.

In addition, TEAC is also providing reps with as much printed material as possible in an effort to make the training program complete.

Printed versions of the White Paper accompany that tape a comic book relating to the Model 2 mixer is provided with that tape, while product literature supplements the Accuphase presentation.

"Every Accuphase dealer in the U.S. should see that tape by the end of August," says Mayer. TEAC is concentrating on this tape to gauge feedback for possible refinements and additions.

## Memorex Files a Suit

• Continued from page 45

A sample Sound/Pro opening blank tape invoice contained in the franchisee package explains the \$5,500 outlay:

Units	Time (minutes)	Type	Cost per Unit	Total Cost
550	45	Scotch 8-track	\$1.15	\$632.50
250	45	Memorex Cassette	\$1.15	\$287.50
550	60	Scotch 8-track	\$1.35	\$742.50
250	60	Memorex Cassette	\$1.35	\$337.50
550	90	Scotch 8-track	\$1.55	\$852.50

Included with the pleading were orders from defendant companies to Memorex ordering a total of 120 units of blank tape Jan. 16 and April 7, 1976. Each unit provides an assembler of blank tape cassettes with enough raw tape for 25 cassettes.

Also included is testimony that Stan's Records, the Shreveport, La., operation of Stan Lewis, got a flier offering the Pro/Sound tapes for sale from Kester Marketing, Panorama City, Calif., wholesaler essen-

Mayer and Feldman have four more sales training and product videocassettes on the back burner with plans to expand the training and merchandising library during the coming year.

Interestingly, adds Mayer, the White Paper videocassette as well as its printed counterpart is being used in a special hi fi course now being given at the Southern Illinois Univ. at Carbondale which is drawing approximately 2,000 students each year (600 of them women) from a campus of 22,000. The course is part of a projected audio marketing program of study that will prepare graduates to enter the sales rep and audio retail fields.

Mayer also indicates he hopes the program will signal the beginning of possible joint efforts on the part of audio manufacturers for education and merchandising of high fidelity sound equipment.

"One of the most important aspects of the program," Mayer sums up, "is that it provides a great many dealers with an alternative method of promotion. It makes something happen in their stores and creates a lot of new traffic."

tially in surplus albums. Jerry Tanner of Stan's also states he got a flier on the tapes from Omni Sounds of Los Angeles.

The Taxes' conviction for tape piracy was affirmed by the Ninth Circuit Court of Appeals recently (Billboard, June 26).

## RCA Installs 289 Sensurround Units

NEW YORK—More than 80 RCA Service Co. technicians worked over five months to equip 289 theaters with the "Sensurround" custom sound system for "Midway." The system, each involving 3,000 pounds of equipment and developed by MCA-Universal for "Earthquake," incorporates Cerwin-Vegas speaker systems and BGW power amps, and create air movement that causes a feeling of vibration.

## Music Keys Koss Promo

• Continued from page 48

tional material, including the firm's new catalog. In turn, the catalog and print advertisements have been design-integrated with the packaging of the new phones. This on a scale never before achieved, according to Kotowski.

Koss says the new phones are packaged with conservation of space and natural resources in mind, and that dealers can stock nearly twice as

many of them as other phones in the same space.

The trio, at price points of \$25, \$35 and \$45 is aimed at the audio market, not mass merchandisers, a spokesman says. He adds that smoothness of high frequency response is the forte of these models.

All three employ Koss' "pneumalite" ear cushions, contoured in such a manner that, Koss says, "if you put them on backwards you'd know it immediately." The three feature color-coordinated ear cushions, cups and headbands.

Koss' Model one electrostatic loudspeakers (\$895 list, each) were being demonstrated at a downtown hotel suite throughout CES. The firm promises that a second electrostatic loudspeaker in the \$500-\$600 price range.

Koss also announced at the show that construction had begun on a new plant in Ireland.

## Annual Dealer Expo Marks Almo's 30th

PHILADELPHIA—Almo Electronics Corp., major distributor of radio, audio, electronics, CB and components on the East Coast, will mark its 30th anniversary at its annual Consumer Products, Parts and CB Show. For the first time, CB has been added to the title of the dealer show, set for Aug. 3-4 at the Holiday Inn-City Line here.

While exhibit hours both days will be from 4 to 9 p.m., with more than 50 manufacturers already lined up to exhibit, the show will feature free CB seminars from 2 to 4 p.m. For the CB sessions, there will be speakers from Royce, Electra (Bearcat), Motorola and Howard Sams Co., along with a representative of the FCC in Washington.

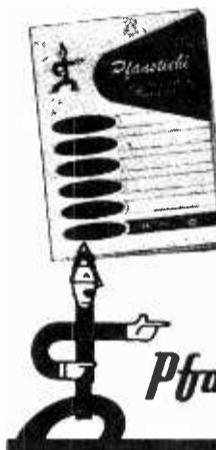
Arthur Seltzer, Almo executive vice president, pointed out there will be many show specials as well as a drawing for a color tv set and a microwave oven, among other door prizes.

## Securette Tape Rack Is Renamed 'Serette'

LONDON—After five years of production and worldwide distribution of cassette and 8-track racks, Securette, the London tape display rack manufacturer, has been forced to change its name. Reason for the change to Serette has been the discovery of a similar trade name in France and Germany.

## New Sony Mo. Site

KANSAS CITY, Mo.—Expanding U.S. operations saw Sony Corp. of America begin construction of a multimillion-dollar distribution center and product testing facility at the Air World Center here. Completion of the massive 200,000-square-foot complex is anticipated in late 1977, adding the site to major Sony distribution centers in New York, Chicago and Los Angeles for a total of more than 800,000 square feet of warehouse space in the U.S.



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JULY 10, 1976, BILLBOARD

# Radio Shack IS AWARDING \$100,000 in cash prizes

YOU Could Win \$1000...\$3000...\$8000...\$13,000  
... or the GRAND PRIZE TOTAL of \$18,000 in

REALISTIC \$100,000  
**THE 1976 CB SONG SEARCH** ★  
63 cash prizes! Plus, the 10 winning semi-finalist entries will be professionally arranged and recorded by Radio Shack... this could help further your musical career... enter today!

The 1976 Realistic \$100,000 CB Song Search is sponsored by Radio Shack, a leader in CB since 1960, and is open to any U.S. or Canadian resident.\* It's a contest for the best original music and lyrics on any phase of CB activity, real or imagined. To enter, just record your song on a blank cassette tape. You may even have someone perform the song for you, but it must be your own creation. Submit any number of songs, but only one song per tape per entry form. Entry forms and rules are at your nearby participating Radio Shack. But hurry, all entries must be postmarked or delivered to a participating Radio Shack store or Dealer no later than August 31, 1976. Act NOW!

\*Except employees of Radio Shack, Tandy Corporation, their affiliated companies, suppliers, judges, or their immediate families.

Void Where Prohibited by Law

**SIXTY-THREE CASH PRIZES**  
Totaling \$100,000 Will Be Awarded as Follows:

**Preliminary Playoff**  
\$1000 Each to the Top Fifty Winning Entries

**Semi-Final Playoff**  
\$2000 Each to the Top Ten Winning Entries

**Final Playoff**  
\$5000 to 3rd place winner,  
\$10,000 to 2nd place winner,  
\$15,000 to 1st place winner.

# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	14	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
2	2	8	<b>THOSE SOUTHERN KNIGHTS</b> Crusaders, ABC/Blue Thumb BTS 6024
3	3	12	<b>LOOK OUT FOR #1</b> Brothers Johnson, A&M SP 4567
4	5	5	<b>FEVER</b> Ronnie Laws, Blue Note BN-LA628-G (United Artists)
5	6	8	<b>HARD WORK</b> John Handy, ABC/Impulse ASD 9314
6	9	8	<b>FLY WITH THE WIND</b> McCoy Tyner, Milestone M 9067 (Fantasy)
7	4	12	<b>BLACK MARKET</b> Weather Report, Columbia PC 34099
8	10	4	<b>GOOD KING BAD</b> George Benson, CTI 6062
9	8	14	<b>ROMANTIC WARRIOR</b> Return To Forever, Columbia PC 34076
10	12	5	<b>EVERYBODY COME ON OUT</b> Stanley Turrentine, Fantasy F 9508
11	15	4	<b>BOB JAMES THREE</b> CTI 6063
12	13	8	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
13	7	8	<b>SALONGO</b> Ramsey Lewis, Columbia PC 34173
14	11	19	<b>THE LEPRECHAUN</b> Chick Corea, Polydor PD 6062
15	16	14	<b>REFLECTIONS OF A GOLDEN DREAM</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA)
16	18	14	<b>PRIMAL SCREAM</b> Maynard Ferguson, Columbia PC 33953
17	17	22	<b>SECOND CHILDHOOD</b> Phoebe Snow, Columbia PC 33952
18	14	37	<b>FEELS SO GOOD</b> Grover Washington Jr., Kudu 24 S1 (Motown)
19	19	5	<b>EARL KLUGH</b> Blue Note BN-LA596-G (United Artists)
20	20	39	<b>KOLN CONCERT</b> Keith Jarrett, ECM 1064/65 (Polydor)
21	21	17	<b>OPEN YOUR EYES YOU CAN FLY</b> Flora Purim, Milestone M 9065 (Fantasy)
22	22	35	<b>CITY LIFE</b> Blackbyrds, Fantasy F 9490
23	26	14	<b>AURORA</b> Jean-Luc Ponty, Atlantic SD 18163
24	30	5	<b>THE PAUL DESMOND QUARTET LIVE</b> Horizon SP 850 (A&M)
25	25	4	<b>IT'S JUST A MATTER OF TIME</b> Marlena Shaw, Blue Note BN-LA606-G (United Artists)
26	27	4	<b>THE MEAN MACHINE</b> Jimmy McGriff, Groove Merchant GM 3311 (PIP)
27	28	4	<b>ARBOUR ZENA</b> Keith Jarrett, ECM 1070 (Polydor)
28	<b>NEW ENTRY</b>		<b>THE NEED TO BE</b> Esther Satterfield, A&M SP 3411
29	23	35	<b>TOUCH</b> John Klemmer, ABC ABCD 922
30	29	5	<b>MYSTERIES</b> Keith Jarrett, ABC/Impulse ASD 9315
31	<b>NEW ENTRY</b>		<b>ALL THE THINGS WE ARE</b> Dave Brubeck, Atlantic SD 1684
32	32	26	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity, Polydor PD 6057
33	33	4	<b>ASPECTS</b> The Eleventh House Featuring Larry Coryell, Arista AL 4077
34	24	10	<b>THIS MOTHER'S DAUGHTER</b> Nancy Wilson, Capitol ST 11518
35	35	5	<b>OSCAR PETERSON IN RUSSIA</b> Pablo 2625.711 (RCA)
36	36	5	<b>LOVERS</b> Cannonball Adderley, Fantasy F 9505
37	<b>NEW ENTRY</b>		<b>OH, YEAH?</b> Jan Hammer, Nemperor NE 437 (Atlantic)
38	34	8	<b>BIRD/THE SAVOY RECORDINGS</b> Charles Christopher Parker, Savoy SJL 2201 (Arista)
39	39	5	<b>THE BEST OF TWO WORLDS</b> Featuring JOAO GILBERTO Stan Getz, Columbia PC 33703
40	<b>NEW ENTRY</b>		<b>BILLIE HOLIDAY/THE FIRST VERVE SESSIONS</b> Verve VE-2-2503

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# Jazz

## TENTMAKERS L.A. Mgt. & Production Firm Swings With a CBS Affiliation

By ELIOT TIEGEL

LOS ANGELES—The Tentmakers, a local artist management-production company, will be providing a greater number of its clients to CBS through newly signed production arrangements.

Benny Golson, one of the firm's four partners, is himself returning to jazz recording after being away from performing as a featured tenor player for eight years.

And Hubert Laws, a Tentmakers client recently signed to Columbia (with his first LP produced by Bob James due the end of July), will be talent scouting acts for Columbia through his newly formed Spirit Productions.

Spirit is a joint venture operation between Laws and the Tentmakers, explains Roger Hart, company executive vice president.

Artists being sought for Spirit are jazz oriented pop acts, Hart says. They will be produced by Laws, a flutist who made his mark on CTI, and Golson, who made his mark in music as the co-leader of the famous 1960s group, the Art Farmer-Benny Golson Jazztet.

Golson, a resident here for the past eight years and a successful tv composer, will produce himself and gear his presentation to contemporary trends in jazz, with an emphasis on a large orchestral situation, Hart says.

Golson is currently producing one of the Tentmakers clients, singer Jon Lucien. The intention with Lucien, a Jamaica citizen, is to move his music into a more modern ballad setting, with a bit less emphasis on West Indies background sounds.

Lucien, who already records for

Columbia, is well known on the East Coast but has yet to break the local market, although he did well several months ago on a pairing with Sarah Vaughan at the Roxy.

In addition to building an artist roster, Tentmakers, itself formed last January, is moving into the concert packaging field. It has been asked by Jerry Johnson, head of the reactivated Sight & Sound Productions, to help map a concert for an Aug. 20 date at the Hollywood Bowl.

Hart says he's been talking to CBS officials about using its artists in a package situation, but emphasizes that the concert doesn't have to present artists all from one label.

Sight & Sound has been out of the concert field for several years. Hart

notes, but Johnson is itching to get back into the field and this is one of its first ventures.

Another client, producer, arranger, leader Bobby Martin, noted for his work with Philadelphia International (distributed by CBS), has moved here and has developed Bobby Martin Productions.

This firm will develop r&b acts for distribution through labels. The veteran a&r man is the leader of the top selling MFSB act on Philadelphia International. He also produced the Manhattans' top chart LP for Columbia and is working on the rhythm tracks for Jean Terrell's return to music. The former Supreme member has been in retirement for several years and is now back on the music beat.

Martin is also producing the Friends of Distinction (formerly on RCA) and has to find a label affiliation. Assisting Martin here is Chicago bred Drake McGillbrey, who will work on new acts. Tentmakers manages Martin and acts as the business agent for his production company.

Martin may get involved in producing Benny Golson's music, Hart notes. "He may become the man outside Benny's own mind."

Martin has touched on jazz with Lou Rawls' first Philadelphia International LP, "All Things In Time," for which he did charts for several of the tunes.

Besides Hart and Golson the other Tentmakers partners are Richard Stewart, formerly with A&M and now handling legal matters, and

(Continued on page 57)

## Buffalo Hosts A 'Jazz Week'

BUFFALO—Improv Records sponsored a jazz week at the Statler Hilton, owned by label owner Bill Hassett and partner Tony Bennett.

Appearing at the June 12-18 showcasing were Marian and Jimmy McPartland, Charlie Byrd, Bill Evans, Vic Dickenson, Herb Hall, Buddy Tate plus local blowers.

Marian acted as host for a shindig on Sunday, June 13, to which came singer Helen Humes, Gerald Wiggins and Major Holley, members of her backup band. Toronto jazzmen playing included George Reed, Carol Britto, Ted Moore and Frank Tate.

The label cut two LPs during the run by Marian McPartland and Charlie Byrd.

## 'Old Type' Jazz Club In Vegas Mike Capo's Tender Trap Clicks, Will Soon Expand

By HANFORD SEARL

LAS VEGAS—Top name jazz artists and capacity crowds have made a five-month series the rage at a small, intimate club off the tourist-dominated Strip.

A dream come true for two-year owner Mike Capo, the Tender Trap, at 310 E. Flamingo Road about three blocks east of the towering MGM Grand Hotel, featured trumpet great Dizzy Gillespie June 20.

"We're trying to recapture the old type jazz club popular some 30 years ago," says Capo, who came to Vegas 26 years ago from the Bay area. "There's a real need for this place."

Gillespie, like most of the invited guests, played three sets from 11 p.m. to 5 a.m. with the excellent house band, the Jimmy Clark Quartet. Turnaway crowds lined up outside the 100-200 capacity club soon to be expanded.

According to Capo, only a two-drink minimum is presently required with no cover charge, compared to the high costs of neighboring Strip shows. Monk Montgomery, head of the Las Vegas Jazz Society, lends his support to Capo's efforts.

"The informal atmosphere is more conducive and free compared to the Strip shows and that's what these jazz fans want," reflects Montgomery. "It's not a flat-out money making venture but a genuine, dedicated effort."

First started in February, "Jazz At The Trap" has showcased such talents as Bill Mitchell, Carl Fontana, Eddie "Lockjaw" Davis and Mavis Rivers in the club, which Capo personally built and financed.

Jimmy Cook's four-man backup group includes Cook on all reed instruments, especially sax, with drummer Pat Sherrod, pianist Maurice Stewart and Red Brown on bass. The quartet plays Thursdays to Sundays with guest artists performing on concert formats in the "Jazz of Blue Mondays" series.

Gillespie brought Chano Pozo, Paul Anka's congoist, along to the Trap session, which was frequented by Strip musicians, locals, tourists, the older crowd and a surprising number of younger people.

Capo reports only about 20% of the house are tourists, but he hopes word of mouth and local advertising

in newspapers and on FM radio stations will increase that level.

Future bookings will bring Harold Land, Marlina Shaw, Louis Belson, Joe Henderson and Joe Pass at much lower costs than regular dates in this labor of love for jazz, adds Capo. With the ordering of 40,000 "Jazz" matches, Capo is confident the club will grow.

The facility is compact, divided into a bar area, accompanying seating segment and small stage platform bathed in mood lighting and wired with an adequate but small sound system. Wall pictures and nearby couches for lounging enhance the atmosphere.

## Jazz Beat

LOS ANGELES—Al Cohn joins Don Schlitten's Xanadu label. The tenor saxophonist is scheduled to travel to Japan this fall to appear on the second Xanadu "Silver Session" tour package. Cohn appears on the current Xanadu release, "Play It Now."

WHUR-FM in Washington, D.C., has been saluting the recent Verve re-issue series, "Giants Of Jazz," with special emphasis programs. The station's regular "Ebony Spotlight" show has been running specials on the LPs at noon, hosted by Robyn Holden and at midnight by Eddie Lemon. The spotlights began June 21 and ended Monday (28). Highlight of the series was a two-hour tribute on Monday (28) from 8-10 p.m. hosted by Ron Sutton with guests Jimmy Gray and Bill Quinn.

Stockton College in Stockton, N.J., plans a series of concerts featuring name guests working with the school's students, all under the direction of Carlton Drinkard, head of the college's jazz workshop. Drinkard was a former accompanist, arranger, conductor for Billie Holiday.

Randy Weston played with the Collective

Black Artists 17-piece ensemble in Town Hall, N.Y. ... Pianist Duke Jordan working at Churchill's in Manhattan. ... Veteran blowers Jimmy McPartland and Illinois Jacquet have been gigging around the Manhattan area.

Al Schmitt, freelance producer, is going to Montreux along with several Warner Bros. executives to do some recording at the Swiss spectacular jazz festival. He just did Al Jarreau's second vocal LP for WB, in which the distinct vocal stylist sings more tunes from outside sources. Jarreau, incidentally, worked the Roxy in L.A. two weeks ago on the bill with George Benson and both acts broke up the opening night house. Peter Golden of William Morris' music department says this tandem is going to be working together in upcoming weeks. ... A number of top New York studio cats, led by Eric Gale, will be recorded by Schmitt at Montreux.

The Smithsonian Institution has released an LP on its Collection label titled "The Piano Music Of Ferdinand 'Jelly Roll' Morton" played by

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## U.K. Sales In \$\$ Decline Despite High Price Index

• Continued from page 3

and the 22% increase in value (to \$9.9 million) is believed almost entirely attributable to two U.K. million sellers, by Queen and Brotherhood of Man.

Only 18.6 million albums, worth \$43.2 million, were shipped, a 20% drop in units. The monetary drop was 8%. Even cassette sales suffered a decline of 15% to 3.7 million units worth \$10.62 million, 6% down.

Cartridges inevitably reflect the worst decrease in sales, down by 33% to 630,000 units, worth \$2,034 million, a monetary loss of 25%.

In a letter to members accompanying the figures, BPI director Geoffrey Bridge comments: "Though there is no direct basis for

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## 3 Labels Firm Up New Distributors

WYCKOFF, N.J.—Maranta Music Enterprises has announced new distributors for the firm's Eclipse, Maranta and Spear labels.

The new distributors are: Antonio Contreras in Puerto Rico; Krupp Record Distributors in Texas, New Mexico and Arizona; Beta Record Distributors in New York; Apex-Martin Record Sales, Inc., in New Jersey and all New England states; Black Vision Record Distributors, Chicago and Palm Associates, Inc., Florida.

The announcement was made by Clancy Morales, president of Maranta.

## UA Beckoning U.S. Acts; U.K. Chief Downs Locals

By BRIAN MULLIGAN

LONDON—United Artists here is taking first steps towards strengthening its artist roster by signing contemporary U.S. talent.

Martin Davis, managing director, says it is a sign of the company's growing sense of frustration with the lack of suitable British acts having strong sales potential.

He also believes there is a decline in the standards of production expertise available here.

First signing is Walt Eagan, a singer-composer, introduced to UA's a&r chief Andrew Lauder by Greg Lewerke, a former UA staffer in the U.S. Eagan is being produced by the Buckingham Nicks team of Fleetwood Mac. An album is planned for September.

## Ital. Showcase Ready To Open

ROME—International and local talent has a new showcase in Italy with the opening of Bussoladomani July 16. An evening devoted to Puccini and hosted by ballet star Carla Fracci opens the facility.

Located at Viareggio, a resort near Pisa, the Bussoladomani is the brainchild of Sergio Bernardini, owner of La Bussola, one of the most expensive nightclubs in Europe.

He says: "The Bussoladomani got off to a late start, losing all of June because of the elections here, but now the word is 'go.'"

It opens as a theater tent, complete with wooden floor and carpeting and space for 5,000 persons. Current plans call for the opening of a permanent theater within five years. The matter has been in the planning stage for seven years, but delayed by obtaining various authorizations and licenses.

It will present a variety of acts at a variety of prices, from \$3.50 and under to \$15 for shows ranging from jazz and pop to opera and ballet. Dizzy Gillespie and Gerry Mulligan are headlining some early jazz events.

The opening night, filmed by RAI-TV in color, will provide the national tv network with one of its first transmissions when it debuts in color in August. Carla Fracci will be joined by such artists Grace Bumbroy, Montserrat Caballe, Ileana Cotrubas, Mirella Freni, Magda Olivero, Renata Scotto and other prima donnas.

## Reorganize EMI, U.K.

LONDON—EMI here has drastically re-organized its marketing and repertoire operations, with a group pop repertoire division formed to handle the EMI, Harvest, Parlophone and Capitol labels.

Paul Watts is to be general manager of the division, which also embraces a&r.

All licensed label repertoire, including both U.K. and U.S. labels, together with the recently-established commercial development division, will be consolidated into a licensed labels special projects division, and general manager here will be Colin Burn.

The two units are designed to be autonomous, with Burn and Watts reporting to Bob Mercer, director of repertoire and marketing. Additionally, an artists development office has been set up, with functions located between a&r and marketing.

EMI is also looking to possible expansion of Capitol's activities in the U.K. Peter Buckleigh has been appointed general manager of Capitol U.K., moving over from Capitol U.S.. Mike Harvey continues as label manager.

## Convict Seven In Depot Theft

By ADAM WHITE

LONDON—Seven men have been convicted of crimes connected with the theft of some \$18,000 worth of records from Phonodisc's East London depot.

David Barker, a Phonodisc driver, was convicted of theft and given a suspended 12-month prison sentence and fined \$1,000. John Valentine, a Phonodisc warehouseman, was similarly convicted of theft, received a \$700 fine and 12-month suspended sentence. Two other Phonodisc warehousemen were fined for theft.

Also convicted was Gordon Hume, a London retailer, for handling stolen goods. He was fined \$1,000 and given a 12-month suspended sentence. Woodford-based retailer-wholesaler Alfred Blohm, convicted of handling stolen goods, was given a suspended prison sentence and a \$700 fine.

All pleaded guilty. A seventh man, John Eddy, of Reading, Berkshire, pleaded not guilty but was found guilty by a majority verdict on two counts of handling stolen property. He, too, was fined \$1,000 with a 12-month suspended prison sentence.

## Dutch Debut 'Europarade'

By HENK VAN GELDER

AMSTERDAM—Dutch radio has introduced a "Europarade" program based on the charts of six European countries. The show airs weekly on Thursday afternoons.

The list is compiled and presented by TROS Radio, one of the eight broadcasting companies on official radio and tv channels in Holland.

"Europarade" covers the U.K., France, Belgium, Germany, Spain and the Netherlands. Lists used are those from Music Week (U.K.), Hit-parade Nationale du Disque (France), BRT (Belgium), Musik Informationen (Germany) and Super-ventes Singles (Radio Madrid in Spain). For Holland the official charts from Buma/Stemra are used.

The latter means a change of policy for TROS, till now the only station that did not use the "official" chart but instead broadcast the Top 40 compiled by former pirate radio station Veronica. Now that Veronica is an authorized radio station, TROS

does not want to be linked with a chart from an important competitor.

To get on "Europarade," every number one song on the different charts is given 30 points, number twos receive 29 and so on, down to one point for number 30. First "Europarade" was headed by "Save Your Kisses For Me," by Brotherhood of Man and "Fernando" by Abba, both hits in five of the six countries involved.

But Dutch record companies are not entirely happy with the idea, though. Suddenly, they claim, Dutch listeners are faced with all kinds of records—from Spain, for instance—which normally would not be released in Holland.

And another argument is that singles which are no longer hits in Holland can still be heard on "Europarade" because of their ratings in other countries. For the Dutch record companies this spells confusion.

## NATIVE ACT STARS

## Double Winner At Czech Song Fest

By LuBOMIR DORUZKA

PRAGUE—Slovak singer Jana Kocianova, formerly a member of Karel Gott's group, scored a double success at the 1976 Bratislava Lyre Song Festival.

With the song "A Few Notes," penned by Pavol Zelenay and Lubos Zeman, she won the national contest and then, a day later, the international contest in which there were singers from Yugoslavia, Bulgaria, the German Democratic Republic, Romania, Poland, Hungary, the Soviet Union and Cuba.

In the national contest, Kocianova was followed by the Peter Ulrych/L. Kopecky song "The Acorns," sung by the composer and his sister Ilana Ulrychova (Panton), and by the Supraphon singer Vera Spinarova, interpreting an Opus copyright "Saying Goodbye" by J. Lehotsky and L. Zeman.

In the international section, Alexander Gradschik from the Soviet Union was second with the song "Elegy," which he also cowrote. Third was the Polish singer Daniel with "Don't Be Afraid Of The Green Shadow."

The festival also introduced a

contest for the best interpretation of a Czech or Slovak song by a foreign singer. Magda Body from Hungary won the competition with her version of the Slovak title "Dancing Teacher," by P. Hammel.

Second-placed Corina Chiriao (Romania) and Zoran Milivojevic (Yugoslavia) chose songs from the repertoire of Karel Gott.

Gott and Kocianova shared the honors in the closing non-competitive gala concert. Gilbert O'Sullivan, who topped the bill, had to put on a particularly fine show to match the success of local hero Gott, whose popularity here is beyond any comparison.

Other guests featured in non-competitive gala performances included the Rubettes, Christina, and Mac and Katie Kissoon (U.K.), John Kincade (Germany), Maryla Rodowicz (Poland), Dina Straat with the group Lift (German Democratic Republic) and the group Fonograf (Hungary).

For the first time the concerts took place in the big Sports Hall with its 4,000-seating capacity.

## From The Music Capitals Of The World

### LONDON

Retirement party and presentation to former Mechanical Copyright Protection Society managing director Bert Pratt held in the House of Commons. . . . Welcoming party for new UA president Artie Mogull held in Crockford's, noted gambling club.

Elton John and Kiki Dee single "Don't Go Breaking My Heart" written by Ann Orson and Carte Blanche, joke names used by John and Bernie Taupin when writing songs for other artists. . . . The late Johnny Mercer last in London in 1974, recording an album for Pye and working with Andre Previn on a musical adaptation of J. B. Priestley's "The Good Companions." . . . First EP, 4-track 45, in singles chart in many years is Demis Roussos' "Excerpts From The Roussos Phenomenon." It took Phonogram just five days from release decision to retail distribution.

Strike at Orlake, the Essex-based custom-pressing company, which normally presses 50,000 units a week, stretched into its seventh week, created by men seeking union recognition and pay increase. . . . Jacques Levy, chairman of Association of Professional Recording Studios, recovering in hospital after second spell of illness this year.

Last-minute hang-ups in reaching settlement of session fees between Musicians' Union and British Phonographic Industry. . . . Retirement of Jack Aistrop, BBC Records head of production, after total 20 years with the corporation. . . . With the release of "Magic Disco Machine, Vol. 2," Motown re-promoting its complete "DiscoTech" line here. . . . Under the title "South Bank Music Fair," promoter Derek Block presenting 14 concerts at London's Queen Elizabeth Hall, artists including Labi Siffre, Alan Price, Pasadena Roof Orchestra and the Million Airst. . . . Securitee, leading suppliers of piller-proof display units in U.K., with a big export trade to North America, South Africa and Europe, now moved to larger premises in Essex.

Mike Harding, singer-comedian, accompanying Phonogram sales force on sell-in for his double album "One Man Show," meeting retailers and customers. . . . EMI installing a second Honeywell 66 computer system at its Hayes depot, at a cost of some \$4 million. . . . Clive Davis held conference to announce worldwide signing of Kinks to Arista recording contract. . . . Tony

Edwards, CBS van delivery man for the Kensington, West London, area, won London heat of the 1976 Lorry Driver of Year contest, another CBS driver, Seppo Haitto, coming second in category for vehicles under two tons unladen weight.

Tony Muxlow, heading up WEA's new distribution outfit, says distribution costs in U.K. have risen by some 250% since 1973. . . . First album by Dennis Weaver, popular here as telly-cop "McCloud," through DJM through deal with Ovation Records of Glenview, Ill. . . . Johnny Nash presented with silver disk for his "Tears On My Pillow" album during promotional tour for new single "What A Wonderful World."

Charley Pride touring U.K. again for Jeffrey S. Kruger, starting in Ireland (Nov. 2) and including two shows at the London Palladium. . . . Decca signed five-year recording deal with Gene Autry's Republic Records from Nashville. . . . Death here, at 52, of Malcolm Lockyer, composer and conductor, who wrote "Friends And Neighbors" and was a regular on radio.

Latest WEA target for extensive promotion is Florida-based Bellamy Brothers with the album "Let Your Love Flow," and a single of the same name. The brothers are coming in for a two-day promotional visit. . . . Barry Kirsch, who has produced disks by Kamahl, Paul Jones and Marsha Hunt, debuts as singer/songwriter on DJM with "Sweetest Salena," dedicated to cabaret entertainer Salena Jones.

Soft Machine and Automatic Man together in a Hammersmith Palais concert (June 27), Soft Machine's first London performance since an appearance with Pink Floyd in a benefit for Robert Wyatt at the Rainbow two years ago. . . . Julie Andrews opened at London Palladium (June 9), her first show in the capital for 18 years, when she was Liza Doolittle in "My Fair Lady" at Drury Lane. . . . Bing Crosby Palladium gig sell-out, with Prince Philip in the audience.

Another comeback tour by Frankie Laine included the Palladium—he last headlined there 1957. . . . Shirley Bassey recording six 45-minute specials for BBC-tv with guest list including Rod McKuen, Charles Aznavour, Gilbert Becaud, Morris Albert and Gilbert O'Sullivan. . . . First album from Lancashire folk group Fivepenny Piece since they re-signed with EMI is getting tv promotion.

A rock and roll summer coming up here with

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## CONCERT DISORDER

## Hammersmith Odeon Nixed For Reggae

By REX ANDERSON

LONDON—Rank Leisure has banned reggae music from the Hammersmith Odeon following recent concerts at the venue by Bob Marley and the Wailers.

Tony Williams, of Rank Leisure Service, refuses to comment on the ban which has already affected appearances there by Virgin artists the Mighty Diamonds and U-Roy, but it is believed that during Marley's appearance police gave an unofficial warning to the Odeon management that its license could be in jeopardy should such concerts take place there again.

Virgin, which also promoted the concerts, discovered the ban when trying to reserve a further date for the two bands. Initially, Rank Leisure, leaseholders of the Odeon, said that concerts could not take place because of extensive redecoration of the auditorium and backstage areas, scheduled for most of July and August.

But when efforts were made for a September date, Williams told Virgin that no concert featuring the artists could take place there at all.

Now Virgin quotes Williams as saying that allowing the bands to play there could only create problems. If the venue wanted to keep its license, the company was in no position to antagonize local residents, the general public, the police or local authorities.

But Williams said that Rank would still be interested in putting on such concerts at the Odeons at Lewisham or Kilburn, two other London suburbs, where it was felt it was easier to cope with the situation.

Marley's series of concerts at the venue were highly successful in terms of attendance and audience response. However, the security force was unable to keep the audiences from storming the stage, or from standing on seats. It is believed the crime rate in the area rose considerably while the concerts were on.

And, against Marley's own doctrine of total pacifism and integration, there were reports of muggings

and pocket-picking both inside and outside the theater.

A spokesman for Rank Leisure admitted the ban had been imposed but said there was no intention of operating any long-term ban. It was, he said, necessary to review the situation before any other reggae act would be allowed to appear there.

## JUKEBOX \$\$ UPPED

LONDON—A new agreement provides for a substantial increase in the basic annual royalty rate payable to the Performing Right Society here for jukeboxes.

For the next two years, effective immediately, the royalty is raised to \$54 per jukebox, replacing the basic royalty of \$24.57 which has been in force since 1958.

The tariff revision was agreed after lengthy negotiations between the PRS and the British Amusement Catering Trades Assn. (BACTA). The negotiations broke down at one stage.

The PRS claim for an increase started in mid-1975. Towards the end of the year, when talks appeared to have come to a dead end, the matter was referred to the Performing Right Tribunal and hearings were due to take place this month.

Now, as a result of the agreement, annual royalties collected by PRS in the U.K. for jukebox performances are expected to increase to roughly \$1,548,000 from the present figure of approximately \$700,000.

Some 90% of all jukeboxes in the U.K. are in premises licensed for the sale of alcoholic drink.

## New Firm Eyes U.S. Rep Ties

LONDON—European Marketing Consultancy, specializing in the representation of U.S. music firms in the U.K. and Europe, has been by Dave Chapman, previously marketing manager of Polydor and managing director of Probe. His partner is Don Morris of the specialist youth promotions company AMC.

The aim of the firm is to work on a retainer basis and supply representation for smaller U.S. companies and labels without the resources to maintain their own personnel and offices in Britain or on the continent.

Representation offered covers liaison with local record companies, publishers, managers and promoters.

Handling the U.K. company's affairs will be the law firms of Leonard Krobkin in Los Angeles and Lewis Harris in New York.

First clients are record producer Papa Don Schroeder and the Burt Taylor company. Schroeder is producer of James and Bobby Purify's U.K. hit "I'm Your Puppet," and EMC has completed a deal with Island Music to handle his Mama Gail and Penelope Music companies for the world, outside the U.S. and Canada.

Negotiations are in hand for Schroeder to produce at least one U.K. artist at his Nashville, Tenn., studio. The Taylor company represents Nickey Barclay, former keyboard player with Fanny, whose Ariola America album "Diamond In A Junkyard" was released here by EMI, and a new signing to Playboy Records, Joey Steck, who is being produced by Jimmy Miller.

## International

## EMI Taps Movie Chain For Disks

LONDON—EMI's ABC cinema chain here is being used to promote EMI records. In future, EMI is to supply all cinemas involved with a cartridge of the latest single releases, together with a full-color poster giving disk details.

The cartridge will be played during intervals, with a short trailer screened informing audiences that they are listening to EMI singles. First tape features nine records, including "Back In The USSR" by the Beatles, "Don't Go Breaking My Heart" by Elton John and Kiki Dee, and "Last Train To San Fernando" by Johnny Duncan.

An EMI spokesman says that the label feels that the promotion of EMI product, in the past limited to albums of traditional instrumental cinema music could be more fully exploited through the cinemas.

"The cinema audience profile tends to be very similar to the profile of the mass singles market. Since the age group for both tends to be 12-35, promotion of singles in cinemas should be a worthwhile operation," he explains.

The scheme is similar to one launched by Cinedisc, which attempted to promote singles through taped presentations in cinemas. The company failed, though, because of a lack of record company support.

## French Society Seeks Aid For Its Members

PARIS—SACEM, the French copyright society, has asked the Ministry of Cultural Affairs for a new royalty collection and protection system, less complicated than at present, which will preserve SACEM's independence but at the same time permit it to give the same protection to its members as those enjoyed by ordinary wage earners.

The society does not, in its present form, help members who might be in needy circumstances in old age. Aid is given from time to time, but it is the exception rather than the rule.

A law was passed last December to protect the artistic fraternity and it is expected to come into force early next year. It provides greater security for artists, authors and composers as well as covering audio-visual and cinema artists.

Details of the law have yet to be worked out, but SACEM wants to be deeply involved. Whatever is decided, the society insists on retaining its financial independence and autonomy.

## Prodigal Gets New Identity

LONDON—Prodigal, the label launched by Barney Ales before he rejoined Motown U.S., is to get its own identity in the U.K. The move follows the label's absorption into the Motown group, and the expiration of its license deal with Decca here.

Prodigal was set up by Ales in Detroit in late 1974 and signed to Decca for the U.K. early the following year by its managing director of that time, Ken East.

During the Decca link Prodigal appeared on the London-American label. No date for the "re-birth" has been fixed but, as with Motown, it will be licensed through EMI.



Koh Hasebe photo

ANOTHER CHAPTER—Noboru Takamiya, president of Toshiba-EMI, presents Suzi Quatro and her band gold disks for sales of her "Suzi Quatro Story" album in Japan. Quatro and musicians took a break from a concert tour for the presentation.

## International Turntable

Dr. Wolfgang Hix has been promoted to senior vice president and Georges Meyerstein-Maigret and Pieter R. Schellevis have been named vice president at Polygram, headquartered in Hamburg.

Hix has been general counsel and vice president since 1973, joined the group in 1962, the year in which the partnership of Polygram shareholders Siemens and Philips started in the music business. In 14 years Hix has assumed a key position in the areas of legal, personnel and social affairs for the company.

Meyerstein-Maigret, in addition to his present job as chief executive of Polygram France and president of the Polygram music publishing division, now has vice presidential duties. He has been in the record business for more than 40 years.

Schellevis, president of Phonogram International in Baarn, Holland, since 1972, has international experience in a&r management, marketing, merchandising and corporate affairs. He was with the group from 1955 to 1960, then again from 1970 when he became deputy managing director of Phonogram International.

Mary Titmus, formerly with Noel Gay and with Foster's Agency and personal assistant to Harold Davison for 10 years before leaving to get married, back in the management-production business in London as director of Melton Productions and Melton Management. Her goal is to build up the management side.

Also in the U.K., Malcolm Parry appointed general manager of Topc Displays, replacing Nicola Porter who is leaving for another post. Parry joins the company from Island, where he was assistant sales manager. Richard Williams has left Island where he was a&r manager for three years. He is returning to a career as a free-lance writer.

Franz Wallner is the new general manager of Musica, which in Austria distributes Decca, Deram, London, MCA, RCA, Telefunken and Young Blood. Musica's previous general manager Rudolf Friedmann retired June 30.

Margaret Davis, secretary and training officer of the Music Trades Association in London retires at the end of this month. Her departure from the MTA Training Centre, which she set up six years ago, coincides with the end of the current training year. It comes at a time when the center is without a permanent home. A fire last summer destroyed the previous premises.

Harry Orvomaa, one of the stalwarts of the Finnish record industry, has given up his post as managing

director of Scandia Musiikki, a position he's held since 1955. Orvomaa's move follows a lengthy bout of ill health he's had. He will, however, stay on at the company as chairman of the board.

According to John Eric Westo, managing director of the Finnlevy Group, selection of a new managing director will take some time. Meanwhile, main responsibilities are being shared by Chriss Johansson (domestic), Gugi Koljuschin (international), Ritva Karhula (WEA) and Perttu Rousi (Sonet/Island). Scandia is also seeking a press/publicity executive.

## From The Music Capitals Of The World

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a Beatles single from the "Rock 'n' Roll Music" album, the Beach Boys' revival of Chuck Berry's "Rock And Roll Music" and U.A. re-release of Eddie Cochran classic "C'Mon Everybody." ... Motown's Ken East, who originally signed John Miles while at Decca, a guest at celebratory shindig after the singer-writer's Hammersmith show.

U.K. group Sweet banned from using "naughty" movie sequence to their stage show—in Hamburg, of all pristine-pure places. ... Stephanie de Sykes, chart singer, has left Bradley's but the label manager, Stuart Slater, formerly with the Mojos, has revived his own version of "I'm In The Mood For Love" under the name Stuart James.

Tenorist Stan Getz, trumpeter Dizzy Gillespie and pianist Horace Silver main attractions in summer-schedule bookings for the Ronnie Scott Club. ... Jazz Centre Society's 5th annual Summer School held this year from July 26-Aug. 6. ... Heavy Metal Kids' new single "She's No Angel" produced by Mickie Most, guests on Uriah Heep European tour which takes in Germany and Spain. ... New Polydor signing, Krakatoa, a group featuring a spectacular lady saxist.

Solo album "I Believe" by Terry Sylvester, of the Hollies, who replaced Graham Nash in the band some years back. ... Arista putting big promotion behind Alexander Robertson's debut album "Shadow Of A Thin Man." ... Two extra dates for Leonard Cohen at the New Victoria Theatre following 19-date all sold-out tour of the Continent.

Newly published: "The Slade Papers," commemorating 10 years of the U.K. rock group, including 25 of their hit songs. ... Industry company teams to compete in a tug-of-war contest for the Mountain Management Cup, presented by Bill Fehilly. PETER JONES

## VIENNA

Keith Jarrett recently toured Austria with performances in the WIG hall in Vienna and the Stefaniensaal in Graz. ... Polydor's Michael Hel-

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## U.K. Sales

• Continued from page 51

comparison, best estimates have been made and there is little doubt the results of the survey indicate a depressed market. The British Phonographic Industry is unwilling to make predictions on the basis of three months trading.

The average trade value increased markedly over the previous half year in every case, except cassettes which dropped in average value from \$2.99 to \$2.86.

The average single rose in trade value from 63 cents to 70 cents. Albums rose from \$2.21 to \$2.32 and cartridges from \$3.15 to \$3.22.

## GEMA Rise

• Continued from page 1

royalties and pensions. Foreign societies received \$15 million.

GEMA has 1,321 ordinary members: 868 composers, 191 lyricists and 262 publishers. There are also 2,388 associate members and 4,276 others. New members enlisted in 1975 included 331 composers, 84 lyricists and 53 publishers.

But the old financial trend continues: GEMA pays more into the U.S., U.K. and other music centers than it receives.

# THE FUSION OF JAZZ AND ROCK

## JULY 24-25



**Circuit  
Paul Ricard  
Le Castellet—France**

### **Riviera '76 is Fusion**

A unique event will take place this summer on the French Riviera at the Circuit Paul Ricard.

The Fusion of jazz and rock music will be presented to an international audience for the first time.

"We believe Fusion is the future of music and we are happy to be providing the vehicle for it." *Michael Lang*

The following acts have been booked and more are being added daily.

<b>Airto</b>	<b>Al Di Meola</b>	<b>Jean-Luc Ponty</b>	<b>Stuff</b>
<b>Ray Barretto</b>	<b>Roberta Flack</b>	<b>Magma</b>	<b>Taj Mahal</b>
<b>Joe Beck</b>	<b>Gil Scott-Heron</b>	<b>Pat Martino</b>	<b>Michal Urbaniak &amp;</b>
<b>Gary Burton</b>	<b>Al Jarreau</b>	<b>Hugh Masekela &amp;</b>	<b>Ursula Dudziak</b>
<b>Stanley Clarke</b>	<b>Ramsey Lewis</b>	<b>Ojah</b>	<b>Lenny White</b>
<b>Larry Coryell</b>	<b>Dave Liebman &amp;</b>	<b>Les McCann</b>	<b>Tony Williams</b>
<b>Crusaders</b>	<b>Richard Beirach</b>	<b>Passport</b>	
<b>Betty Davis</b>	<b>Eddie Palmieri</b>	<b>Shakti (Featuring John McLaughlin)</b>	

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## DECISION TO COME

# French Consider TV For Paid Disk Plugs

By HENRY KAHN

PARIS—French prime minister Jacques Chirac will soon decide whether or not to allow the advertising of records on French television.

In the past there have been problems over this kind of promotion on State-run communications media and, at the same time, it has never been clear whether the record companies here themselves are all that enthusiastic about tv advertising.

The television authority though, is in urgent need of more money and it could help sway the decision. Then reluctance on the part of record companies to buy time is due to the fact that television itself depends to a great extent on pop music. All the top artists are already signed up with

the big companies, and there would not necessarily be much advantage in TV ad promotion. The artists are already well-known. Lucien Ades, President of the Syndicat, thinks tv advertising would simply cause confusion.

There are other fears. One is that if advertising is permitted, the television authority might lay down conditions—for instance, giving pop program bookings only to artists whose companies buy commercials.

In fact, many record company executives believe the prospect of advertising fairly bristles with various business traps.

And, despite the demand by the president of the Republic himself that more new faces should be seen on television, advertisement-buying might simply lead to even greater emphasis on the old faces, the established stars.

But for the smaller companies, those with sufficient money to spend, television advertising might help product reach a wider public.

## Pori Jazz Fest Set To Plug In

HELSINKI—Some of the best-known representatives of the modern jazz world will be at the 11th Pori Jazz Festival here July 16-18. And, while the accent will be on electronic wizardry, there will also be jazz forms to suit most tastes.

International artists to appear include Weather Report, Billy Cobham, Larry Coryell, George Duke, John Scofield and Alphonso Johnson, all from the modern school. Big band music will come from the Buddy Rich aggregation and Dixieland will be performed by the 10-man Preservation Hall Jazz Band.

A festival highlight will be pianist Frigyes Pleszka, a 16-year-old Hungarian, featured in his own concert and backed by guitarist H. Ray Crawford and bassist David Friesen.

Late negotiations involve such names as Johnny "Guitar" Watson, Stan Getz, Cedar Walton and Cecil Taylor. A total of 21 concerts and jam sessions are planned, along with lectures and film presentations.

Finnish names appearing include UMO, strengthened by Niels-Henning Orsted Pedersen, Allan Botchinsky and Dexter Gordon; the Eero Koivistoinen Quartet; Piirpauke and the Mike Koakinen Quintet.

## Court Ruling Favors Private Radio & TV

• Continued from page 1

permitting cable television in Italy.

The latest decision means that the court no longer recognizes RAI as having a monopoly on broadcasting, though it has been the country's only officially sanctioned station since getting its charter at the end of World War II. Italian Constitution states that no group shall have a monopoly on the dissemination of information, but a dispensation was given RAI on the theory that a state system open to all groups would be more representative of community thought than an oligarchy of private interests.

The law did not allocate the 100-108 area of the FM band to RAI though, and it's there that the private stations broadcast. Now it is possible for anyone with \$5,000 to become a private radio station owner.

A spokesman for RAI, now facing its biggest challenge, says: "Ours is the first country in Europe to legalize chaos in the radio and television system."

## EMI Unveils a Larger Facility

DUBLIN—EMI Ireland has opened a warehouse and factory in Glasnevin, moving from its Dominick St. location here.

According to Guy Robinson, managing director, 25,000 square feet of space is being used at the new facility. Operations include automatic pressing, a matrix department, tape duplicating and modern distribution capabilities.

"It's two miles from city center here so we can cover distribution in Dublin the same way as before, only more effectively, though, because we now have more space," Robinson explains. He says that lack of space has proven an embarrassment in recent years.

"The move also improves working conditions for our employees," he offers.

The company's Waterford plant will operate until the new facility takes over completely, something which is expected to happen within the next few months.

## AKM Doubles Income

VIENNA—The Austrian copyright organization AKM, state-authorized society for authors, composers and publishers, has reported \$11 million in income for 1975, double the income level of the organization in 1969.

For the year, \$3 million was paid to foreign countries while only \$1.3 million was received by Austria from abroad.

Broken down, 46% was paid to GEMA (Germany), 12% to PRS (U.K.), 11% to ASCAP (U.S.), 8% to SACEM (France). The remainder went to SIAE (Italy), SUISA (Switzerland) and to other areas.

As to incoming royalties, 61.1% came from GEMA; 7.1% from SACEM; 6.6% from Italy; 4.5% from PRS; 3.6% from KODA (Denmark); 3.2% from BUMA (Netherlands); and 2.7% from ASCAP. The remainder came from SABAM (Belgium) and a few other territories.

# From The Music Capitals Of The World

• Continued from page 52

tau toured here (Villach, Graz, Salzburg, Linz, Innsbruck and Vienna) with a new chanson program, giving concerts also in Liechtenstein, the Vienna concert being a repeat because of public demand.

CBS has cut the retail prices of quadrasonic records to match the price of its stereo product. . . . After a gap of seven years, Lionel Hampton back for a concert in the Vienna Konzerthaus. . . . New concert hall, the Hobokensaal, opened in Vienna featuring a new quintet by Robert Schollum and songs by Schubert, Einem and Wolf.

The Alban Berg Quartet (Telefunken) gave concerts in Innsbruck and Vienna. . . . The Johann Strauss Orchestra, conducted by Walter Goldschmidt, has paid its third visit to Canada. . . . During the Salzburg Festival 1977, Mozart's "Don Giovanni", conducted by Karl Bohm, will be played.

New London Philharmonic Orchestra, conducted by Riccardo Muti, gave a concert in the Vienna Musikverein. . . . Importance of the Brezgenz festival for tourism was proved by a research inquiry which showed that 78% of the 10,400 persons queried said they had visited Brezgenz simply because of the festival.

Singer Anton Dermota awarded the golden badge of honor in the City of Vienna. . . . Ulrich Baumgartner, director of the Vienna Festival, much criticized at late, will be replaced in 1978 by Gerhard Freund. . . . The Bernstein musical "Candide" to be played at the Vienna Stadthalle Aug. 5, with CBS releasing an original cast album to tie in.

MANFRED SCHREIBER

## OSLO

Swedish Flamingo Quintet recently received a series of gold and silver disks on Norwegian TV. . . . Brotherhood of Man in for a country show at Toten here in August. Roger Wittaker has also been invited to attend. . . . Walter Norris, pianist with Thad Jones/Mel Lewis on the big band's last tour here, has been recording for ENJA Records in Germany. . . . Group Henry Cow, first visiting Norway last summer, now well-established here. . . . Big pop festival on Calf Island, near Oslo, (June 20) featured Dr. Hook. . . . Diamond disk presented to Hans Petter Hanssen, of Bendixen Records, for his album "Paloma Blanca."

Disco hits here include "Turn The Beat Around" by Vicky Sue Robinson, "Silver Rain" by Bibu Silveti and "Love Really Hurt Without You" by Billy Ocean. . . . Japanese cassette players now sold in Norway under Norwegian names, but the authorities are telling manufacturers to mark clearly Japanese-produced goods to assist customers. . . . Jamaican soul music becoming very popular here, with a big promotion by Arne Bendixsen for the Bob Marley visit. . . . EMI Norway presenting all Beethoven Symphonies with Herbert von Karajan and the London Philharmonic on seven albums in a special carton at low price.

RANDI HULTIN

## TOKYO

Victor Musical Industries released the first two albums from recently acquired Ariola America. The LPs: "Bad Luck" and "Sons Of Champlin." . . . Nippon Columbia is releasing more LPs by the late John Coltrane on its ABC/Impulse label. Four of the albums, "Coltrane 'Live' At The Village Vanguard," "Impressions," "Live At Birdland" and "New Thing At Newport John Coltrane/Archie Shepp" were released June 25. An additional three albums, "A Love Supreme," "John Coltrane Quartet Plays" and "Ascension" ship July 25. The company released several other Coltrane titles earlier this year to mark acquisition of ABC/Impulse. LPs were limited editions and sold at the special retail price of \$6.

The Three Degrees started their fourth concert tour of Japan June 17. Performing through July 20, the group will play a total of 28 dates. City itinerary includes Tokyo, Osaka, Kobe, Fukuoka, Nagoya and Sapporo. Kyodo Tokyo is the promoter. . . . Toshiba-EMI released the double-album "Rock 'N' Roll Music" by the Beatles June 25. Included in the package is a booklet and poster. The label also released the single "Got To Get You Into My Life" b/w "Helter Skelter."

Shigeru Izumiya (Life Records), one of the top singer/songwriters in Japan, performs at the Troubadour in Los Angeles (two shows) either July 27 or 28. Akio Itoh, president of Papa Songs Music Publishing which manages rights on Izumiya's songs, says, "Izumiya will sing in Japanese. It's his belief that American youth will get the feeling of his songs. We believe that youth is the same everywhere." Izumiya, extremely pop-

ular with Japanese youth, puts on about 30 concerts a year. His album sales average 50,000 units each title. His shows in Los Angeles will be recorded live.

Noriko Iida of Nippon Television left for London to record the Japanese version of "Johnnie Angel Wings" with the Kookies (Satriel Records). The single will be released in Japan through Nippon Columbia. . . . Dolenz, Jones, Boyce & Hart will be in Japan for five concerts starting July 17. The group is promoted in the country as the "new Monkees." Their concerts are promoted by Aoyama Music Promotion. Toshiba-EMI recently released group's new LP. . . . Takami Shobochi, president of Nippon Columbia, and Tamotsu Hanzawa, ex-general manager of international repertoire of the company, received a letter of commendation and medal from Supraphon of Czechoslovakia upon 30th anniversary of Czech label. Nippon Columbia has been a license of Supraphon for 13 years. . . . Charley Pride kicks off his concert tour in Japan July 14 with a concert here. He will perform four concerts, two here and two in Osaka. The concerts are promoted by Shin-Nichi Promotions. RVC released his album, "The Happiness Of Having You," July 5. Pride was in the country in November 1974, for the CMA Convention but did not perform.

ALEX ABRAMOFF

## PARIS

Joseph Dejean, winner of the Django Reinhardt prize for guitar technique, was killed in an automobile accident here at the age of 28, having long been regarded as one of the best guitarists in the country. . . . Louis Merlin, known as the creator of modern radio here, died in Paris, aged 75. He was the first director of the Europe No. 1 network.

Carrousel Records announces that French guitarist Andre Banichou has recorded "Modern Classical Guitar," with a release in the U.S. following release in France, Italy, Spain, Israel, South Africa, Brazil and Canada. . . . A Festival of

Military Music held here last month, featuring more than 1,000 musicians and contributions from many countries.

Pickwick announces a budget line series featuring Andre Verchuren. . . . Barclay supporting a campaign in favor of jazz with a 10-record collection of 145 Louis Armstrong titles. . . . Pathe Marconi studios at Boulogne have been completely re-equipped.

Barclay has released an album by Louisiana's accordion player Clifton Chenier, recorded near New Orleans and called "Frenchin' The Boogie," a Blue Star release, half in French and half in English. Blue Star is the Barclay jazz outlet. . . . Barclay's Swiss distribution preparing a big promotion for Melba Moore and Andrea True, both with discotheque reputations in Europe and both with the Buddha catalog.

HENRY KAHN

## HAMBURG

Udo Juergens wrote the music for the film "Potato Fritz" with a western theme. . . . Daliah Lavi has produced a new album and starts a German tour in the fall. . . . Bellaphon Records presenting a new low-price label "Pick Up," featuring artists like Johnny Cash, Chuck Berry, Ray Charles and Joan Baez.

Rainer Eitzrodt has signed the Jorge Ben catalog for his publishing company Countdown. . . . Teldec singer Su Kramer enjoying her fifth anniversary as a professional. . . . More than 1,000 soldiers of the Germany army playing in 20 different bands and undertake 3,000 gigs a year in Germany. In recent years they have produced 200 records and the government provides \$10 million in subsidies annually. Most successful aggregation is the Big Band of the Bundeswehr, conducted by Guenter Noris and recording for Ariola.

Headlined stories here for Phonogram singer Vicky Leandros about negotiations with CBS for a worldwide contract, suggesting CBS offers

(Continued on page 56)

# International Briefs

LONDON—The Rainbow, noted rock center here, may reopen as a concert venue. Rank Leisure Services, owners of the theater, say that negotiations to this effect are currently taking place, but they will not name the organization involved. Talks are at a very early stage and no further developments are expected until later this year.

The Rainbow, located in North London's Finsbury Park area, was closed early in 1975 when leaseholders Biffo Music, a subsidiary of Chrysalis, faced a repair bill exceeding \$200,000. The shut down was a considerable blow to rock music promoters and concert goers for there are very few alternative venues.

DUBLIN—John Woods, managing director of Polydor (Ireland), says in a letter to retailers here that the company has spent considerable effort reorganizing all facets of its business to meet the changing demands of the economy. This has meant pruning the catalog substantially, setting up a special-order department, rearranging staff functions and other internal alterations to make the company as viable as possible.

Woods says: "We are confident we are geared to meet promptly all your demands for product in record and cassette during what we think will be an improved summer market. Our new premises, just off the Naas Road, has been designed and laid out to make selection of material from the shelves easy and comfortable."

DUBLIN—The Recorded Music Industries of Ireland has postponed its first Irish music industry seminar until later this year, to possibly September. Aim of the confab is to provide a forum for discussion on all matters and problems relating to the music industry in Ireland.

LONDON—Free pop festivals with artists paid the local rate have been advocated by a government Working Party report here. The report claims that the festivals would be "a reasonable and acceptable form of recreation."

After publication of the report, however, Denis Howell, minister of sport and recreation, stated in the House of Commons that the government would not spend any money on a site for free festivals this year, nor would it take any action that would lead to any local council incurring additional expenditure.

(Continued on page 55)

## Jazz Fest Acts Set

PARIS—Keith Jarrett, Weather Report, Mahavishnu, Billy Cobham, Ray Charles and Milt Jackson are among the acts scheduled for this year's Antibes-Juan les Pins Jazz Festival July 16 to 25.

In addition to evening concerts on the open-air stage of the Pinede, there will be a series of afternoon piano recitals in the Palais des Congres and nighttime performances around the town by the Cajuns.

Program is:

July 16: Albert King, John Lee Hooker, Mighty Clouds of Joy.

July 17, 18: Ray Charles.

July 20: Sy Oliver and the Lionel Hampton Band.

July 21: Crusaders, Milt Jackson Quartet, George Benson.

July 22: Thad Jones—Mel Lewis Orchestra; Stan Getz Quartet.

July 23: Herbie Hancock.

July 24: Weather Report, Mahavishnu, Billy Cobham/George Duke.

July 25: Cohelmec Ensemble, Sun Ra.

Palais des Congres piano recitals: July 21, 22: Keith Jarrett; July 23: Don Pullen; July 24, 25: Cecil Taylor.

# Columbia's Bob James To Pop Some Jazz Surprises

• Continued from page 1

of its rock-flavored rhythms. James comments he "doesn't think we've reached the potential of what this music can do."

Since 1971 when Miles Davis' revolutionary "Bitches Brew" LP was released which showcased the marriage of jazz with rock, the market for progressive music has been growing as other artists and companies sought to follow the patterns established by the trend-setting trumpeter.

Now, with the market quite healthy for jazz musicians who accept the challenges of performing for a broad-based audience, James is moving to strengthen Columbia's long-standing commitment to jazz by increasing the label's share of the progressive market.

Having worked on Maynard Ferguson's fast-stepping disco-flavored big band LP, "Primal Scream" by giving it a new rhythmic direction, James has added new vocal and instrumental elements to Blood, Sweat & Tears' newly released LP, "More Than Ever," is adding more pop flavored repertoire to Freddie Hubbard's upcoming LP, "Windjammer," will tie in Eric Gale's reggae influences to his first LP for the label which will rely on his extensive background as a jazz and r&b studio player, and will expand Hubert Laws' classical background with jazz and pop techniques on his next LP.

In addition to helping his charges find the correct musical approach for the mass appeal market, James is also continuing to perform as a musician on many of the dates.

He has played piano for Blood, Sweat & Tears, Hubert Laws, Freddie Hubbard and Eric Gale. With the exception of BS&T and Maynard Ferguson, all of his currently assigned acts formerly recorded for CTI, an interesting angle to this relationship which sees James still signed to CTI as an artist with a pact which is supposed to run an additional 2½ years.

Acknowledging this sticky situation whereby he produces music for one company and records for another, James is cautious about making any statements involving any shifting over to Columbia as an artist. He says he can't comment on his moving to CBS as a performer at this time.

Meanwhile, his life is full enough with recording and planning sessions and writing charts for his acts.

The Hubbard trumpet LP, slated to be released the third week of July in time for the label's convention in Los Angeles, is his third for the label and the first produced for Hubbard. And while Hubbard wrote the title tune plus a second called "New Land," James composed "Touch Me Baby" and prepared versions of Gary Wright's hit of "Dream Weaver" and Morris Albert's hit of "Feelings."

James has also used New York musicians for the Hubbard project (his first two were done on the coast) including soloists Laws, Gale and Mike Brecker. On three of the tunes James used voices.

James says the use of familiar material will help Hubbard make the cross into the major market.

With instrumental artists, James says he doesn't set out to cut singles,

but if the material is adoptable and there is a demand, that's another matter.

Since he's working with jazz musicians who thrive on improvising, James says he looks for "rhythms that feel good and are great to improvise on."

James says that while the musical community knows about Eric Gale, the public doesn't know him yet and he will try to synthesize his many backgrounds into a cohesive, commercial force.

For the Blood, Sweat & Tears project, James arranged, produced and handled the musical direction of the LP. He used as guests vocalist Patti Austin, who put together the background voices behind David Clayton-Thomas; Hugh McCracken on guitar, Eric Weissberg on banjo, Gary King on bass and Arnie Lawrence on saxophone. He also added strings.

Why all the artillery? "I don't want to necessarily feel the identity of BS&T is limited to a horn band instrumentation."

The LP is full of new tunes, except one, "Save By The Grace," with Clayton-Thomas and Willie Smith collaborating on four of the works.

James and Laws are currently writing the flutist's new LP. There will be a version of Tchaikovsky's "Romeo & Juliet" and an adaptation of Ravel's piano piece "Folies" from "Le Tombeau De Couperin."

James also did a version of Barry Manilow's "Tryin' To Get The Feeling."

James feels that with the proper framework and material a jazz musician can reach the broad audience

market and truly break out of the limited pure jazz field, although even this market has been expanding.

Columbia's sales for progressive jazz acts have been impressive, with "Bitches Brew" going gold, Herbie Hancock's "Headhunters" nearing 900,000 units sold domestically, Maynard Ferguson's band LP past the 100,000 sales mark, Ramsey Lewis selling in the 500,000 range with Weather Report and John McLaughlin in the 300,000 range.

Not every jazz musician can adapt his attitude or music to reach beyond the purist field. "People who criticize jazz instrumental music today," says James, "don't know the difficulty involved. I've seen enough guys fall on their face trying to do it. They'd give their eye tooth to try to make some magic happen in this idiom."

James says he won't be taking on any additional artists until after all his current projects are completed. And he says he doesn't want to necessarily be tied down to just instrumental groups. BS&T is his first "expansionist" move for Columbia, although he did some arranging for both Paul Simon's and Neil Diamond's most recent LPs.

Being a musician allows him to empathize with the players in the studio. "A musician may listen more critically to what I have to say, especially if I say, 'It's no good.'"

James has enthusiasm for the music he is involved in because such artists as Herbie Hancock, George Benson and Grover Washington Jr. are all solid sellers.

The audience's willingness to investigate new sounds and the artist's

desire to want to communicate to new audiences are the cementing factors enabling this art form to become a commercial form of repertoire, James points out.

CBS' research, James adds, indicates that people are retaining the record buying habit and the public's tastes are more diverse than in years past.

Columbia's progressive roster in addition to those acts already mentioned, is rounded out by Return To Forever, the Chick Corea group (reported as having recently broken up) and Tony Williams.

Speaking of his role as a sideman on a date he is producing, James says: "At this point I want to play. I like being out in the studio with the musicians, particularly on the rhythm dates. I can talk easier through my piano." Of course if he's cutting a piano artist, he'll concentrate on his role in the control room. But in other circumstances, he says he'll try to play as much as possible.

And why not? His LPs on CTI are progressive sellers.

## International Briefs

• Continued from page 54

WARSAW—Polish Radio has organized a professional song academy for the further education of talented young amateur singers. The studio is being supported by the record company Tonpress, and Waldemar Parzynski, leader of the Novi Singers, along with a number of other individuals, has volunteered to advise the youngsters.

JULY 10, 1976, BILLBOARD

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## 'HEART' BEATS TRUE

## Mushroom Tastes First Success

By MARTIN MELHUISE

VANCOUVER—Paydirt the first time out of the box has been hit by Mushroom. Canadian independent label which recently set up offices in Los Angeles and went with independent distributors and promotion personnel throughout the U.S.

The success story revolves around group Heart and its album "Dream Boat Annie," currently starred on Billboard's Top LPs & Tapes chart. Reaction to two of the group's singles, "Magic Man" and "Crazy On You," has also proven positive.

Shelly Siegel, who's partners with Mike Flicker, explains how the initial decision to go independent in the U.S. came about. "Most of us believed that it was not just an average run of the mill piece of product. But, when I originally took it to the States last September before it was even released in Canada everyone told me that the girls sound nice but there is nothing there.

"After that, I came back to Toronto and sat down with my people and my partner and we started researching the possibility of going to the U.S. and doing it ourselves, especially considering that both of us had been involved in the business for the last three or four years and we felt that we did have knowledge of the U.S. market. Anything we didn't know about, we would leave a

big figure next to it and we hoped it would be covered."

Initially, the company test marketed the product in the Pacific Northwest. "If indications were good we decided that sometime in April or May we'd go ahead and open an office," says Siegel. "It just blew open very fast in the Pacific Northwest, and it blew open much faster than we had anticipated. We decided that we could not wait until the end of April or May.

The first thing Siegel did was contact marketing consultant Macy Latman. Siegel also says that they were fortunate to get involved with such a pro in the business as Terry Morris out of Seattle. "Terry in the last 15

## Roller 'Mania' Dampens Show

TORONTO—A planned platinum records presentation to the Bay City Rollers by Capitol Records EMI of Canada Ltd. at Toronto City Hall June 27 had to be called off when an estimated 40,000 screaming and near hysterical fans surged toward the stage threatening the safety of the Band.

Both albums "Bay City Rollers" and "Rock and Roll Love Letter" have sold in excess of one hundred thousand copies each qualifying them for Canadian platinum.

Canadian prime minister Pierre Trudeau conveyed his congratulations to the Rollers by way of a pre-taped message, and the band was also presented a commemorative plaque on behalf of Toronto.

The Rollers are currently putting the finishing touches on their fourth album at Nimbus Nine studios here.

years had worked with different labels on a number of levels and he knew who he could count on," Siegel explains.

Siegel says that he feels that much of the label's success is due to the fact that they came totally out of left field. "We didn't come out with a lot of flash or a lot of hype; we were fortunate that we had facts to back up that we were selling a lot of records and being received strongly by programmers.

"In most markets we didn't have many people working the record, he continues. "We just had five or six independents covering 10 to 12 markets. Now that we released "Magic Man," though, we've added three or four promotion men. To put a promotion man on in Chicago the first week you release a record is a waste of time. A lot of it has been a learning experience for me," Siegel offers.

Mushroom Inc. and Cam-base Productions in Canada are both financially controlled by the same people, but for tax purposes a separate entity was set up in the U.S., says Siegel. The U.S. company is Mushroom Records Inc., incorporated in California. The partners also own the recording studio Cam-base.

"It is as easy to finance success as it is to finance failure," adds Siegel. "We expected to sell in the neighborhood of 100,000 albums the first three months and we ended up selling almost 250,000 units. We have to pay for these albums months before we get paid, and we've had to continually go back to the bank and explain our budget. The bank understands, but to have \$100,000 or \$200,000 in receivables is still hard to explain.

## Expo Exec Knocks Talent; Loses His Booking Role

TORONTO—Howard Tate, assistant general manager of a Canadian National Exhibition here was relieved of all talent booking responsibilities following remarks he made on Canadian radio and television as to the lack of talented Canadian artists and the unsuitability of folk singer Murray McLaughlan for family audiences.

In an official statement made by Julian Porter, president of the CNE, June 28, an apology was made to McLaughlan and the Canadian music industry in general for Tate's statements. Porter said that Tate will have no further responsibility for the bookings of talent in the performance sponsored by the CNE, nor will he be allowed to make any statements concerning the booking or performances at the CNE. The booking of talent will now be the responsibility of Cliff Hunt, voluntarily assisted by Sam Sniderman. Both Hunt and Sniderman will report to William Mollatratt, a general manager of CNE.

The reprimand to Tate was by agreement of CNE's board of directors.

Tate's statements were made on the television show "Twenty Four Hours" hosted by Bruce Rogers with guest Ben Nobleman. Nobleman, a Toronto alderman, has long been a critic of the lack of Canadian acts at the CNE. Tate made similar statements on the radio show "Metro Morning," hosted by Harry Brown. In his statement Porter also apologized on behalf of himself and the CNE to McLaughlan.

"These statements suggest that Murray McLaughlan's public performances contain material which is offensive and unsuitable to be performed at the CNE. To certain listeners it may have been understood as a reflection on Murray McLaughlan personally. We now recognize that there is no foundation for these statements, and we regret that they were ever made," said Porter. Attorney Bernard Solomon and McLaughlan's manager Bernie Finklestein had threatened to sue the CNE over the remarks. The CNE has agreed to pay all reasonable legal costs incurred by the artist in attempting to "set the record" straight.

Porter also pointed out that it was ironic that such statements should be made in week when Canadian entertainers were so much in the news here. He gave examples: Rush grossed \$42,000 in three nights at Massey Hall, a new record for a rock show there, and on June 15, April Wine appeared at Massey Hall, grossing \$15,000. Porter also noted that a special benefit for the Canadian Olympic team at Maple Leaf Gardens June 11 starred Gordon Lightfoot, classical guitarist Leone Boyd, Sylvia Tyson and Murray McLaughlan and raised \$191,000.

Bachman-Turner Overdrive is the only Canadian acts to be announced as a headliner at the grandstand show at the CNE this year.

Howard Tate later intimated that he had confused McLaughlan with McLain and McLain, an act that is known for its risque humor.

## Edmonton Studio

EDMONTON—A new 24-track recording facility has opened in this city under the name Sundown Recorders Ltd.

The studio, which is the only 24-track facility west of Toronto, has a staff of four engineers and three remixers and is open seven days a week, 24 hours a day.

According to Sundown Operations Manager Morrie Eaman, the studio is currently operating over 100 hours a week including sessions with Royalty Records producer R. Harlan Smith who is working with Randy Anderson, Glory-Anne Carriere, Larry Gustafson, Danny Hooper, Kris Nielsen, Jimmy Arthur Orige, Russ Thornberry and Lou & June Torok. Canadian Concepts are doing all their commercials at Sundown.

Other sessions include Martin Shaer in from Vancouver producing Karroll Brothers for Top Hat Productions; Gaye Delorme from Calgary producing Fosterchild; Wes Dakus, Sundown's president, producing Fustukian and Davis McCauley; Hammersmith with Danny Lowe producing for Mercury and Tuxedo producing its own.

Studio engineers include Barry Allen, Ron Vaugeois and Morrie Eaman.

## International Turntable

Jean-Marie Heimrath has been appointed eastern region promotion representative for Arista Records. Arista is distributed in Canada by Capitol Records-EMI of Canada Limited.

Heimrath comes to Capitol from A&M where he spent some time in sales. He has a degree in communications and commercial art and was working as a video educational specialist before he entered the music business in 1974 as Island's eastern Canadian promotion representative.

Michael J. Kernahan has been appointed to the position of director of advertising and creative services also for Capitol Records-EMI of Canada Limited. Kernahan joins Capitol after five years as sales promotion coordinator with the Mallory Company of Canada where he gained an extensive background in packaging, merchandising and advertising at the in-store, trade and consumer levels. Kernahan also plays bagpipes in the City Of Toronto Pipe Band.

## Dance Tune Series

HAMBURG—Metronome has begun marketing four series of product comprised of selections from the CTI, Buddah, Barclay and Dischi catalogs.

"The aim is to present best-selling titles for the small discotheque," says Klaus Ebert, label executive.

Using a black panther motif, one series, "Black Magic" features such artists as Curtis Mayfield, Bill Withers and Gladys Knight, T-shirts and stickers will be used for promotion.

Retailers successful selling a "Gold Rock" series, featuring Osibisa, Sha-Na-Na and Lovin' Spoonful, will get "prizes" of special gold "rock 'n' roll" jackets. A trip to Rome and bottles of wine are offered for big in-store sales on a "Canzone Dall Italia" series, featuring Milva, Drupi, Lucio Buttisti and Iva Zanicchi.

A "Gold Series" features hit records of Donna Hightower, Melanie, Milva and Charles Aznavour.

## International

## From The Music Capitals Of The World

• Continued from page 54

\$400,000 guarantee for one year, but Phonogram expects her to stay put. . . . Recently in for concerts: **Genesis, Gordon Lightfoot, Triumvirat, John Lee Hooker, Rico Morneo, Streetmark, Rameses, Bulldog, Trevor Richard's New Orleans Trio and Wild Geese.** . . . Hessischer Rundfunk in Frankfurt presenting a bi-monthly country music show.

Radio producer **Carl Michalski**, chief of the music department of Bavarian radio, to retire at the end of the year. . . . And producer **Jimmy Jungermann** to retire next year from the radio station in Munich. . . . German tours in the fall lined up for **Bert Kaempfert, James Last, Freddy Quinn, Daliah Lavi, Margot Werner, Michael Heltau** and the **Max Greger orchestra.** . . . Metronome released "More, More, More," first album of the **Andrea True Connection.**

Polydor released two **Bert Kaempfert** albums "Bert Kaempfert Today" and "Everybody Loves Somebody." . . . WEA singer **Juergen Drews** getting good chart reaction with the German version of the **Bellamy Brothers** hit "Let Your Love Flow," retitled "Ein Bett Im Kornfeld." . . . Under the title "Our Successes Know No Holiday," WEA produced an album with hits of **Rod Stewart, Gordon Lightfoot, James Taylor, Aretha Franklin** and **Al Jarreau.**

All six albums of **Roger Whittaker** are best sellers in Germany, with daily sales of 10,000 reported by **Gerhard Weber**, Metronome director. . . . **Demis Roussos** (Philips) has new German single "Komm In Den Garten Der Tausend Melodien." . . . Ariola's biggest sellers are "Save Your Kisses For Me," by **Brotherhood Of Man, Peter Alexander's** "Die Kleine Kneipe," and **Michael Holm's** "Lass Dein Herz Doch Frei."

Longest-lasting single in the Musikmarkt chart is **Hot Chocolate's** "You Sexy Thing," with 23 weeks residency for the EMI Electrola group, just beating **Pussycat's** "Mississippi" and **Donna Summer's** "Love To Love You Baby" (WEA). . . . Barclay's **Etta Cameron's** second album here is "I'm A Woman." . . . **Horst Mueller** is new product manager of WEA's a&r management team.

Hitberger company has new address: Geiselgastgeierstrasse 80, 8 Munich 90, telephone 089/640357. . . . WEA Music has an 80% increase on the singles market with artists like **Donna Summer, Two Man Sound, Four Seasons** and the **Bellamy Brothers.** . . . **Klaus Doldinger** and his jazz group **Passport** (WEA) celebrating fifth anniversary in the business. . . . The German record industry releases 221 pop singles and 278 albums in June, 1976, more than 60% of which are foreign productions.

WOLFGANG SPAHR

## STOCKHOLM

Polar launching **Ted Gardestad's** new album "Franska Kort" with a special video cassette which features three of the songs from the album, his three previous albums having so far sold 250,000 copies in Sweden. . . . EMI just released **Harpo's** new single, the self-penned "Horoscope," in Scandinavia, Germany and Benelux, with release soon in the rest of the European territories and on July 14 he does "Top Of The Pops" on BBC-TV in London, with his last single "Moviestar" now released through Capitol in the U.S.

Swedish Radio currently running a weekly two-hour show produced and presented by **Peter Powell** and **Bernard Schu** from Luxembourg. . . . **Hank Mizell's** 18-year-old hit "Jungle Rock" released here on two labels. Both Marialla and Phonogram claim rights to the recording, Marialla as distributor of the U.K. label Charly and Phonogram through contract with the U.S. company Shelby Singleton Corp.

**Bjorn Skif's** single "Firefly" to be released in Scandinavia, U.K., Germany and France this month through EMI and to be promoted through a video film produced by EMI Sweden. . . . Final breakthrough for reggae music here after a week dedicated to its promotion, during which time Swedish Radio ran five one-hour documentary programs on the music, with Swedish TV showing the movie "The Harder They Come" with **Jimmy Cliff**, and a debut appearance by **Bob Marley** and the **Wailers** at the Grona Lund in Stockholm before an audience of 11,000. . . . Swedish TV showing the **Kink's** Show "Starmaker." . . . And a **Glenn Miller** revival here too with chart placing for the double album "A Memorial 1944-1969" getting a lot of exposure.

LEIF SCHULMAN

## From The Music Capitals Of The World

## VANCOUVER

A&M's **Valdy** is scheduled to appear Aug. 4 in the Mississippi River Festival in Edwards, Ill. Manager **Cliff Jones** has recently completed negotiations with CBC-TV for a one-hour Valdy special to be taped in Toronto and Vancouver in September and aired in February 1977. The show will also feature Valdy's group, **The Hometown Band**, and Toronto's **Homemade Theatre**. It will be simulcast for stereo on CBC-FM. Produced by **David Acomba**.

New Vancouver WEA rep, replacing **Gary Slaight**, is **Mick O'Keefe**, formerly with A&A Records here. . . . Local Capitol rep has also changed with **Nikki Dalziel** being replaced by **Bob Roper**. Roper was formerly with A&M Records in Toronto. . . . **Susan Jacks**, currently cutting several sides at Little Mountain with **Terry Jacks** producing, signed a label deal with Polydor for Canada. . . . Drastic Moffatt revamping of administration at CKLG Radio here had station manager **Frank Callaghan** retire abruptly. AM personality **Roy Hennessey** moves to program director of LG-FM, and **Greg Haraldson** has been transferred from CXXL Calgary as PD for LG-AM. FM program director **Bob Morris** left in early May, along with news director **Larry Sell**.

Official lineup for the late-August early-September PNE Spectacular includes **Charley Pride, Lawrence Welk, Neil Sedaka, Ray Charles, Johnny Cash, Glen Campbell, Jose Feliciano, Neil Young** with the **Stephen Stills Band, Bachman-Turner Overdrive, Rick Nelson** and the **Stone Canyon Band** and **Frank Sinatra**. . . . **Sweeney Todd**, which recently lost its lead vocalist **Nick Gilder** and lead guitarist **Jim McCulloch**, has found replacements in **Clark Perry** and **Cliff Prest**. Gilder and McCulloch, who signed individual record deals with Chrysalis, were also ST's major composing team. ST booked into Little Mountain Sound in early June to cut several new sides.

JEANI READ

## 2 Sign With BMI

LOS ANGELES—David Rubinson and actress **Lucie Arnaz** have signed exclusive agreements as writers affiliated with BMI. Rubinson, president of David Rubinson and Friends, produces **Santana, Herbie Hancock, the Pointer Sisters** and others.

# New York Host To Newport Jazz Fest

• Continued from page 31

ducted by Dennis Davis, all of the music came from his new ECM release, "Arbour Zena." There were themes and counter themes, one more intricate than the next, then suddenly it became simple and repetitive, just as Jarrett's solo work develops.

This time around, there was less hypnotic repetition which could mean he's maturing as an artist, or that he is writing in a different vein for his work with an orchestra. Interlaced between the covers of his songs were traces of "Spellbound," "Rodeo," "The Fairies Kisses," Ravel Villa Lobos and even Rachmaninoff.

The dynamic ranges of the pieces were magnificently handled, running the gamut from one side of the spectrum to the other. Garbarek's solos were not written into the pieces, but spaces were left for his improvisations, much like Stan Getz's were in Eddie Sauter's "Focus." He works very well in the context of Jarrett's compositions and they often get into an exchange of musical ideas.

Another important segment of the festival is the salute to Duke Ellington—the Ellington Saga. Part I was held Sunday and Part II on Tuesday, with two more scheduled before the end of the festival. Each went into a different segment of this musical great's life.

Under auspices of the New York Jazz Repertory Company, this four-part tribute, the first segment featured Ellingtonia of the twenties. Although it was corny and dull, at times, the music was read dutifully by a band of all-star musicians playing the part of former band members (Harry Carney, Johnny Hodges, Cootie Williams, Bubber Miley, Tricky Sam Nanton, Toby Hardwicke, Arthur Whetsol, Elmer Snowden, et al). Still, they were only reading transcriptions painstakingly copied from 78s, for the most part, by a group under the guidance of musical director Dick Hyman. Hyman is a master of this sort of thing and most of the charts were faithful to the Duke. Standouts in the band

included Bob Wilber, Dick Sudhalter, Joe Newman, Eddie Bert, Doo Cheatham and the voice of Geanie Faulkner (reproducing Ivie Anderson).

The proceedings plodded along until a genuine voice of the Ellington sagas appeared and blew the band into motion—Cootie Williams. Unfortunately, his four numbers, of the 23 played, wasn't enough to stir up the energy level.

He was again featured on Part II, but was unable to help them at all this time around. As in the first part, the same soloists were featured, and the amazing feature was the fact that the band's sound and style radically changed in the decade (from the twenties to the thirties).

The band was larger, and later in the decade it took on that swing era flavor. Ivie Anderson was interpreted this round by Pug Horton, while trumpeters Dick Vance, Jimmy Maxwell and Bernie Privin put out like they were at Jericho. The reed sections doubled and tripled often intra-tune and drummer Bobby Rosengarden ran between chimes and traps, at one point, his head torn between the music and the mallet.

Therein lies the rub; the music had to be read. Because of this the musicians were constantly buried in their lead sheets and that doesn't make for good improvisation.

One of the high points of this performance was the foxy slide trombone of Vic Dickenson, which brought cheers from the audience.

Also featured Tuesday were the Hancock retrospect and a concert showcasing Art Blakey, Freddie Hubbard and Horace Silver.

The Hancock show was one of the more interesting parts of the festival.

It featured an almost letter-perfect reconstruction of his various musical stages and bands. The only person missing was Miles Davis, who had to beg off, and was replaced by Freddie Hubbard.

The evening opened with Hancock centerstage surrounded by a full regalia of equipment on all sides. After a brief electric piano solo, he was joined onstage by Hubbard, tenor saxophonist Wayne Shorter, drummer Tony Williams and bassist Ron Carter. Musically, everyone of these musicians showed their sterling capabilities, but for some reason, the less than one hour set was not enough time to generate much steam. They ran through a handful of older material like "Maiden Voyage" with some excellent soloing by all, before settling down on Hubbard's "Red Clay."

After a short intermission, the curtain opened to show Hancock surrounded by his Mwandishi-days cohorts—trumpeter Eddie Henderson, trombonist Julian Priester, reedman Bennie Maupin, drummer Billy Hart and bassist Buster Williams. While the set was entertaining and musical, it tended to get tedious at times. Again, each of these musicians is a virtuoso, but this performance just didn't hang together.

Then after another intermission, Hancock unleashed his brand new ensemble and the group knocked the audience out of their seats with its high energy level. While it's really hard to categorize, it does have elements of the funky Headhunters period with traces of, brace yourselves, progressive British jazz-rock (ala King Crimson). This could possibly lie in the fact that the group now fea-

(Continued on page 66)

# Tentmakers

• Continued from page 50

Ron Nadel, who handles packaging. Hart was formerly in pop music with the highly successful late 1960s rock band, Paul Revere & the Raiders, which he managed and brought to Columbia.

For those not familiar with Golson's jazz background, one of his original compositions became well known several years ago when Quincy Jones generated heat with "Killer Joe."

# Jazz Beat

• Continued from page 50

James Dapogney. Dapogney is an assistant professor of music at the Univ. of Michigan. The Smithsonian Collection is devoted to original recordings and reissues of "important but rarely heard American music."

The series began in 1973 with a six-LP set titled "The Smithsonian Collection Of Classic Jazz" featuring 84 cuts from 17 record labels. The LPs featuring 84 cuts from 17 record labels. The LPs are only available from the Institute. . . . Singer Bill Henderson is making waves at Donte's in North Hollywood, working with the Frank Collette Trio. Henderson's career has been on and off, up and down.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069

Billboard SPECIAL SURVEY For Week Ending 7/10/76

## Billboard Hot Latin LPs

Special Survey

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IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480	8	ROBERTO TORRES De Nuevo, Salsoul-Sal-4107
2	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	9	BOBBY RODRIGUEZ Lead Me To That Beautiful Band, XVS-43
3	PACHECO El Maestro, Fania JM00485	10	ORCH. HARLOW El Judio Maravilloso, Fania JM00490
4	YOLANDITA MONGE Floreciendo, Coco Clip-123	11	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400
5	TIPICA NOVEL With A Touch of Brass, TR-116XCP	12	ROBERTO CARLOS Quiero Verte A Me Lado, Caytronics 1439
6	MONGO SANTAMARIA Airo-Indio, Vaya XVS-38	13	SALSOUL ORQ. Salsoul Orchestra SZS-5501
7	PUPI Y Su Charanga, Vaya XVS-40	14	CAMILO SESTO Amor Libre, Pronto Pts. 1013
		15	MORRIS ALBERT Dime, Audio Latino 4085

IN PUERTO RICO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480	8	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400
2	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	9	LA PANDILLA La Pandilla, Alhambra 4007
3	RAUL MARRERO Apt. #2, Mericana 1035	10	CAMILO SESTO Amor Libre, Pronto 1013
4	YOLANDITA MONGE Floreciendo, Coco Clip-123	11	PACHECO El Maestro, Fania JM00485
5	LA CORPORACION LATINA Llego Pa Quedarse, Lamp 503	12	NYDIA CARO Nydia Caro, Alhambra Als-144
6	ORCH. HARLOW El Judio Maravilloso, Fania JM00490	13	JULIO IGLESIAS El Amor, Alhambra 23
7	IRIS CHACON Iris Chacon, Borinquen 1298	14	RICARDO RAY & BOBBY CRUZ 10 Aniversario, Vaya 36
		15	BOBBY VALENTINE Va A La Carcel, Bronco 1001

BIGGER EVERY TRIP

# Mexico Can't Get Enough Of Carlos

MEXICO CITY—It used to be that repeating a foreign artist in this country was risky business, but lately this has become a fallacy. In fact, the more times the right attraction comes back, the bigger the impact.

A current example of this is Brazilian Roberto Carlos, one of CBS International's top sellers, who is in the midst of what promises to be his most successful personal appearance here yet.

The Latin American idol arrived here June 10 for his fifth tour of the country, and, instead of being a ho-hum attitude with his presence, it turned out to be a mammoth reception for him. Some 200 radio, tv, magazine and newspaper representatives gathered for his press conference at the Fiesta Palace, where he is due to open for 10 straight days July 1, something which will assure the maximum promotion and boxoffice.

To most, it wasn't important what he had to say. Just that he was here in the flesh seemed to matter. As one put it, "Just to see him makes us believe that much more."

The questions fired at him for more than an hour were based on his past hits, his philosophy and, something which is always par for the

course, his politics. As swooning as his songs (he composes mostly everything he records) are, that's the way he responded. Crisp and clear and soft, and always with the right answers.

Prior to his engagement at the Fiesta Palace, Carlos will set out on a tour of the provinces under the aegis of his long-time local impresario, Hugo Lopez. "We've already had a pulse reading from those locales, and we're certain the Mexican public is going to respond big," he claims.

Lopez has mapped out an itinerary which will take Carlos to practically every section of the country. They are in order: Torreon, Monterrey, Villahermosa, State of Mexico, Hermosillo, Mexicali, Tijuana, Leon, Aguascalientes, Queretaro and Ciudad Juarez.

Following his stay in this country, Lopez has him set for a co-promotion in Puerto Rico July 12, followed by a stint at Florida Park in Madrid from July 14 to 17.

CBS will be behind the promotion 100%, and according to the label's marketing executive here, Raul Bejarano, "We expect sales to at least double."

# Latin Scene

TEXAS

Nash Hernandez and his Orchestra are touring Europe, under contract with the Overseas Entertainment Agency. The band will be playing some 43 army service clubs in Germany, Spain, Italy, Norway and Belgium. Scheduled ending date for the three-month tour is Aug. 31. In conjunction with the tour, Jesse Segovia's Amerikants label recently released an LP by the band. Although the band has been active in the Austin area for close to 20 years, this will mark its first LP since 1965.

Marsal Productions, Inc. has announced changes in its administrative staff and board of directors. Effective May 11, Joe P. Martinez and Dr Enrique Quillen are no longer associated with the company. Antonio J. Menendez is now the new president and other officers are: Larry Ruenes, first vice president; Chano Elizondo, second vice president; and Mrs. Pat Alvarado, secretary-treasurer. Operating positions will be assumed as follows: Antonio Menendez, director of sales and production; Larry Ruenes, director of JPM Publishing; Chano Elizondo, national sales and promotion manager, and Mrs. Alvarado, office manager. The company will be handling the following labels: Magda, Sonido Internacional, Bernal, Tex-Mex, Discos Del Topo, Discos Dominante, Del Rio, Marsol, and Super-Mex.

Mel Villarreal and Los Unicos have a hot single out on their Uniko label. It is "Me Estoy Auostumbrando A Ti," and is picking up in air-play and sales across the state. Also selling well on Uniko are Eddie Olivares Y Los Playboys with

"Solo Un Sueno," and Los Kasinos with their fourth album titled, "El Disco De Oro." Freddie Records released a lot of product in the past two months. Included among these new releases are: Tony De La Rosa with an album titled "Cuarenta Anos," Ramon Ayala Y Los Bravos Del Norte with their first LP, Los Hermanos De La Rosa with "La Flor Que Yo Corte," Augustine Ramirez with "Damelo," Los Campeones De Raul Ruiz with "El Regreso Del Preso," and Los Colores De Ruben Villarreal with their first LP for Freddie. Also pending release at Freddie are a new album by Johnny Canales and more product by a new group calls Everardo Y Su Flota Musical.

Jimmy Edward's recent appearance on Oscar Zamora's show on San Antonio's Channel 41 will also take him to new markets such as New Mexico, Los Angeles, Miami, and New York City. The show, titled "Sal Y Pimienta" is aired on alternate weeks over television stations belonging to the Spanish International Network. Edward is presently taping a television special in San Antonio with songs from his recent hit album. Meanwhile, the title single of this album, "Memories," has reached the top of the charts in San Antonio, Corpus Christi, and other South Texas towns. . . . Snowball & Company have a new album out on Fireball Records titled "Snowball & Company." They also have a new single out titled "Cuatro Copas" b/w "Solamente Una Vez." Fireball is distributed by Manny Rangel at Rangel Record Distributors. LUPE SILVA

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Box 7511, Van Nuys, Calif. 91406, U.S.A. tfn  
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NEW YORK—Gemini Artists  
Management has moved to larger  
quarters at 1370 Ave. of the Amer-  
icas with a new phone. (212) 246-  
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## Royalties Are the Issue In Artie Shaw RCA Suit

By JOHN SIPPEL  
LOS ANGELES—The effect of  
the inflationary spiral on artist con-  
tracts over the years is illustrated in a  
Superior Court suit filed here by Ar-  
tie Shaw against the RCA Victor  
Record Division.

Filed with his pleading are 14  
RCA artist pacts extending from  
1938 through 1958. The original pa-  
per, signed by the late Edward  
"Ted" Wallerstein, provided the  
clarinet-playing bandleader with a  
5% royalty and a \$175 advance. In a  
renegotiated binder in 1939, Shaw  
got an 8% royalty and a \$1,000 ad-  
vance. In 1944, Shaw was dropped to  
5% but was guaranteed a yearly  
\$100,000 royalty. That contract also  
provided he be paid \$1,500 for each  
12-inch 78 recording and \$1,250 for  
each 10-inch 78 recording.

Shaw's filing claims that some of  
his contracts called for payment on  
all records sold, while others pro-  
vided for a royalty on 90% of records  
sold, but RCA paid him only on 90%  
of total sales.

He also claims that RCA de-

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\$10—in advance—for 1 inch, one  
time. No charge for Box number.  
"POSITION OPEN" is \$20—in  
advance—for one time. Box num-  
ber ads asking for tape samples  
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(906) 789-9250 jy10

## JAZZ LABEL TO TOSHIBA-EMI

# Famous Door Signs Orient Distrib Pact

By DAVE DEXTER JR.

LOS ANGELES—He was felled for  
a while by an illness that re-  
quired surgery and weeks of recu-  
peration, but Harry Lim returned to  
action last week with his Famous  
Door jazz label by signing a binder  
with Toshiba-EMI of Tokyo which  
will see his catalog distributed  
throughout the Orient for the first  
time.

On his way to Los Angeles to

## Vanguard Goes 'Q'

• Continued from page 39

vier" by Bach. It is normally a 6-  
record project.

As for quad, Solomon says se-  
lected titles will be offered in the fu-  
ture, but only in the compatible SQ/  
stereo format. The label thus joins  
Angel, Columbia Masterworks and  
Vox in the single-inventory camp.

check with distributors and plot fu-  
ture recording sessions. Lim stopped  
off in Las Vegas to produce dates  
showcasing the trombone of Carl  
Fontana and the guitar of Lloyd  
Ellis.

Lim toiled with John Puckett, en-  
gineer, in creating two LPs to be is-  
sued next fall on the 2½-year-old la-  
bel based in Flushing, N.Y. Taping  
was done at the Las Vegas Record-  
ing Studios via 8-track.

"The Toshiba-EMI contract calls  
for an advance of \$2,000 against 5%  
pressing fees for every LP they man-  
ufacture," says Lim, a Javanese who  
moved to New York in 1939 and  
who for many years has worked as  
jazz buyer for the Sam Goody retail  
chain.

Famous Door albums retail at  
\$6.98, Lim says, and his distribution  
web now embraces "about 40 of the  
50 states."

Next on the Lim agenda is an LP  
sampler which will highlight jazz by  
Red Norvo, Bill Watrous, Zoot Sims,  
Georgie Barnes, Mundell Lowe,  
Milt Hinton, John Bunch, Brooks  
Kerr, Paul Quinichette and other  
mainstays of the Famous Door cata-  
log.

It was Lim who produced some of  
the first jam sessions open to the  
public in Chicago and New York  
back in 1939-1940. When the Japa-  
nese took over Java in 1941, Lim  
elected to remain in the U.S. and to  
later become an American citizen.

## Judge Halts TV Special

LOS ANGELES—Helen Reddy  
has obtained a preliminary injunc-  
tion and a temporary restraining or-  
der to halt marketing and showing  
of a tv special, "The Great Fairs," in  
which she charges she performed  
but the defendants did not live up to  
a prior agreement made to secure  
her appearance.

Reddy claims she agreed to ap-  
pear on the tv special only if she  
could approve the final print and  
also okay the promotional material  
to see that she got proper billing.

It's alleged that the defendants,  
Theatrical Corp. of America, Stan-  
ton Productions and 4 Star Inter-  
national, were ready to show the  
special on a Metromedia station,  
also a defendant, but Reddy's plead-  
ing won the two halting ukases from  
Judge Norman R. Dowds.

## Dutch Label Pulls A Novel Promotion

NEW YORK—More Love Rec-  
ords, a Dutch manufacturer looking  
for U.S. distribution, made music  
history of sorts, Wednesday (23)  
when it held a trans-Atlantic press  
conference between Amsterdam and  
New York.

Featured in the conference was a  
film clip of the label's top act, Living  
Awareness, as well as question and  
answer period between journalists,  
U.S. record company executives and  
the leadership of More Love Rec-  
ords.

Using an AT&T Television Satel-  
lite, the broadcast was beamed be-  
tween the Governor's Suite of the  
World Trade Center's 107th floor  
and the Amsterdam Hilton.

## Studio Film

• Continued from page 35

actually agree on, where there is a  
need. I think by doing this we can  
call attention to the blight in music  
education. People in the industry  
know these needs are out there but  
no one is really fulfilling it.

"But, we are not out to be  
schoolteachers. We are out to make  
magic. We have designed these  
things so that there will be spinoffs.  
For example, if some young musi-  
cian in Des Moines hears some of  
Dick's music and it really turns him  
on, he will be able to get the arrange-  
ment and instructional courses that  
will get him into it. Hopefully, of  
course, there will be a lot of commer-  
cial momentum generated from the  
tunes.

"This whole project," concludes  
Brown, "has all sorts of potentials  
and ramifications and it's something  
we are going to be very dedicated to.  
It will be mutually beneficial to both  
ourselves and JBL."

## A&M Seeks \$7,614

LOS ANGELES—Kaplan & Kap-  
lan, on behalf of A&M Records,  
are suing Far Out Productions in Su-  
perior Court here. The pleading al-  
leges that the Steve Gold-Jerry  
Weinstein producing/management  
firm owes the label \$7,614.47.

JULY 10, 1976, BILLBOARD

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/10/76

Number of LPs reviewed this week **62** Last week **112**

## Spotlight



**JON ANDERSON**—*Olias Of Sunhollow*, Atlantic SD 18180. This week's solo album from a member of major-group Yes features lead singer Anderson in a grandiose science fiction epic à la Rick Wakeman. The music is lush and intriguing, the names in the lyrics have a fairy-tale eeriness. The LP graphics are weirdly eye-boggling and include a built-in comic book that outlines the cosmic myths involved. It's all good stuff for FM or for playing during a particularly mellow evening at home. Anderson is to be admired for his facility in writing and performing such a wide-sweep phonographic epic.

**Best cuts:** "To The Runner," "Meeting," "Flight Of The Moorglade."

**Dealers:** The artist's name is hard to read on the cover, let alone any mention of his connection with Yes. You need your own display sign.

**AVERAGE WHITE BAND**—*Soul Searching*, Atlantic SD 18179. The AWB seems to be at a critical phase of its career, apparently having lost some acceptance momentum since its phenomenal streak of No. 1 singles and album. What the group has chosen to do is go back into the studio with its redoubtable producer, 1976 Grammy-winner Arif Mardin, and painstakingly hone its white soul disco formula to an admirably shimmering peak of quality. Whether this is the best commercial move for AWB, as opposed to extending its range a bit more, will have to be decided by the public in the upcoming months. At any rate, the group certainly deserves commendation for sticking to its original concept and even improving its execution.

**Best cuts:** "I'm The One," "Goin' Home," "Everybody's Darling."

**Dealers:** AWB still has strong following.

**RICK DERRINGER**—*Derringer*, Blue Sky PZ34181 (Columbia). No surprises from this crown prince of heavy metal. Jamming and a solid beat are in the forefront as the erstwhile Winter Brothers sideman and producer takes what seems to be his most determined step forward as a solo recording artist. His pounding, hard-driving backup trio sounds very commercially Winterish, in the best sense of the term. Rick's sweet-voiced vocals make an effective contrast to the feedback and fuzztone riffs. With some commitment to touring this year, Derringer could go a long way towards establishing a wide recognition on his own.

**Best cuts:** "Let Me In," "Loosen Up Your Grip," "Sailor."

**Dealers:** A good record to suggest to your customers impatient for the next Aerosmith LP.

**AL JARREAU**—*Reprise* MS 2248 (W.B.). His voice is sometimes velvety, but always demanding as he often uses it to emulate other instruments. He combines folk with rock and gospel. Displaying his versatility, he takes on a gutsy soul feel with Sylvester Stewart's "Somebody's Watching You," while handling the ballad "Your Song" with equal finesse. The arrangements do an effective job of showcasing his talents, and the generous use of overdubbing on "Hold On Me" gives the album still another dimension.

**Best cuts:** "Fire And Rain," "Glow," "Your Song."

**Dealers:** Would appeal to both pop and MOR customers.

**DION**—*Streethart*, Warner Bros. BS2954. It is a great pleasure to report that Dion has come up with one of his best albums since the Belmonts split up. His voice shows a stunningly sensitive control, surrounded by the usual impeccable production of Steve Barri and Michael Omartian. High-quality thoughtful lyrics abound and the music is soft rock at its most beguiling. There's even an oldies feel on several cuts, just right for this summer's nostalgia movement. With steady appearances and a judicious issue of singles of this LP's quality, Dion could again be just about as big as he wants to be.

**Best cuts:** "The Way You Do The Things You Do," "Queen of '59," "More To You," "Lover Boy Supreme."

**Dealers:** There are several outstanding catalog titles available on Dion, covering all stages of his career.

**WAYLON JENNINGS**—*Are You Ready For The Country*, RCA APL1-1816. Deservedly solidly entrenched into crossover pop success after years as Nashville's leading outlaw, Waylon comes through with a widely appealing and imaginatively programmed LP that shows him at his best and should win him even more new admirers. Typical of Jennings' exploratory approach is his use of songs from rockers like Neil Young and Toy Caldwell as well as other progressive country figures like Troy Seals and his own strong self-penned material. Macho, relaxed and street-wise in his singing, Waylon continues to extend his audience demographics while maintaining his country base.

**Best cuts:** "Are You Ready For The Country," "Them Old Love Songs," "Can't You See," "So Good Woman," "MacArthur Park (Revisited)."

**Dealers:** This artist now regularly sells as heavy pop as country.

**THE CHARLIE DANIELS BAND, CHUCK LEAVELL, JIMMY HALL, THE MARSHALL TUCKER BAND, DICKY BETTS**—*Volunteer Jam*, Capricorn 0698. A live album from a September 1975 concert features the Charlie Daniels Band on side one, with Daniels joined on side two by pianist Chuck Leavell and guitarist Dicky Betts of the Allman Brothers Band. Also, the Marshall Tucker Band and harmonica player Jimmy Hall of Wet Willie join in on an 11-minute version of "The Thrill Is Gone," the album's centerpiece. Set is split between laid-back rock jams and lively, hoe-down, country-flavored num-



**BEACH BOYS**—*15 Big Ones*, Warner Bros. MS 2251. A most unusual new package of no less than 15 oldies and oldies-influenced cuts on one disk. This is the first all-new Beach Boys studio LP in some three years and it finds the group resurgent to one of its greatest peaks of popularity due to years of indefatigable touring, the huge success of its surfer-period repackages and the overall rock nostalgia trend. Brian Wilson's renewed activity as Beach Boy writer-producer-arranger is also big news here. Roughly half rock classics and half original songs very much in the rock oldies vein, the album seems to represent a transitional reorganization towards a new Beach Boys identity. But it has all the joyful satisfactions of the old Beach Boys master harmonies and unpretentious lyrics. This may well be the ultimate summer-time relaxation album.

**Best cuts:** "Rock 'N' Roll Music," "It's OK," "That Same Song," "Just Once In My Life."

**Dealers:** The Beach Boys are on its heaviest summer of exposure ever, with a string of headlining stadium dates and a network tv special.



bers. No real surprises here, just the top Southern rock acts in the business on one LP.

**Best cuts:** "The South's Gonna Do It," "Sweet Mama," "Mountain Dew."

**Dealers:** Tie in to hot new albums by the Daniels and Tucker Bands.



**ISAAC HAYES**—*Juicy Fruit (Disco Freak)* ABC, ABCD 953. Effective interpretations of commercial disco sounds and soulful ballads. Usual powerful Hayes vocals. Produced by Hayes with solid arrangements by Hayes and Lester Snell. Hayes utilizes big band sound with horns, sax, trombone, trumpet. Good guitar work by Anthony Shinnault. Background vocals by Hot Buttered Soul Unlimited.

**Best cuts:** "Let's Don't Ever Blow Our Thing," "Music To Make Love By," "Lady Of The Night."

**Dealer:** A consistent soul crossover artist.

**MARGIE JOSEPH**—*Hear The Words, Feel The Feeling*, Cotillion SD9906 (Atlantic). Produced and mostly written by Lamont Dozier, this sleek sound package shows the beautiful soul-fluting voice of Joseph to best advantage. A somewhat traditional soul ballad album that reflects the best of the

**ROD STEWART**—*A Night On The Town*, Warner Bros. BS 2938. Stewart at his raspy-voiced and imaginative best in a charming and enjoyable package just perfect for summer bedtime listening. His songwriting abilities are now nearly as strong as his distinctive vocalizing. Rod seems to be deliberately experimenting with the widest range of styles on this LP, bringing delightfully offbeat insights into the sounds of the Stones, Lou Reed, country traditional, oldies and more. The labelling of "slow side" and "fast side" works much better than usual in an LP concept. If Stewart doesn't tour this year, it will be a great loss to us all.

**Best cuts:** "Tonight's The Night," "First Cut Is The Deepest," "Fool For You," "Killing Of Georgie," "Balltrap," "Trade Winds."

**Dealers:** Warner has a huge merchandising push on for all its July release.



**ALICE COOPER**—*Goes To Hell*, Warner Bros. BS 2896. Very similar in overall concept to Alice's highly successful 1975 "Welcome To My Nightmare" LP, even down to the sequencing of hard rock and ballad cuts. "Hell" is at least the equal of its predecessor, with an even more ambitious storyline—Alice dreams he has gone down an endless black staircase to a disco hell because of his "criminal acts and violence on the stage." The crisply produced music he makes during his confinement in hades ranges from tearful balladry to humorous, semi-autobiographical heavy metal and include parodies of the disco sound and old vaudeville riffs. The promised winter staged-tour of this album should be something to look forward to. Meanwhile, Alice keeps moving towards becoming the James Joyce of commercial rock surrealism.

**Best cuts:** "I Never Cry," "Go To Hell," "You Gotta Dance," "Guilty," "Give The Kid A Break," "Going Home."

**Dealers:** Lots of hellish possibilities for effective floor display.

genre. The impeccable playing of top Hollywood studio men adds to the total "sophisticated lady" feeling.

**Best cuts:** "All Cried Out," "Hear The Words, Feel The Feeling," "Something To Fall Back On."

**Dealers:** Good for soothing in-store play that will also garner sales.

**BLOODSTONE**—*Do You Wanna Do A Thing?*, London PS671. The group's literary endeavors don't get past the "boogie down and party" level but its production and music is thoroughly professional in all matters of sound as well as being pervaded by easy good humor. Bloodstone has quietly and tastefully established itself as one of the best all-around entertaining soul groups. The foursome are impeccably smooth stylists who can also get funky with the best.

**Best cuts:** "Stand Up, Let's Party," "Shake The Building," "If You Wanna Be My Baby."

**Dealers:** This group easily goes from ballad to disco.

**CROWN HEIGHTS AFFAIR**—*Foxy Lady*, De-Lite DEP 2021. From the wild world of disco funk, Crown Heights rises yet again. This self-contained horn and synthesizer octet is trademarked by its unusual energy and ferocious attack. These selling points are present again in abundance here. The LP moves along like rocket with a backbeat.

**Best cuts:** "Dreaming A Dream," "Foxy Lady," "I Am Me."

**Dealers:** The octet has built a substantial following.

**THE JAMES COTTON BAND**—*Live & On The Move*, Buddah BDS 5661-2. Excellent two record set by one of finest blues players today. Recorded live, "super harp" Cotton captures

the feel of basic rhythm and blues and jazz. Mike Zaitchik on keyboards, George T. Gregory on sax, Charles Calmese on bass, Mat Murphy on lead guitar and Ken Johnson on drums join Cotton in getting down to some soulful boogie numbers and high energy rockers.

**Best cuts:** "Born In Missouri," "Flip Flop & Fly," "All Walks Of Life," "Caldonia," "Goodbye My Lady."

**Dealers:** Group has loyal soul following.



**WAYLON JENNINGS**—*Are You Ready For The Country*, RCA APL1-1816. Recorded in L.A., Waylon's latest has strong crossover appeal. Excellent selection of songs from such writers as Neil Young whose ex-singing partner Graham Nash adds vocal harmonies on "MacArthur Park (Revisited)," Toy Caldwell of the Marshall Tucker Band who penned "Can't You See," Jimmy Webb and three songs from Jennings himself. Contains the rock-ribbed bottom that Jennings songs have become known for. Waylon has the power to take the songs of any writer and make them distinctively his own. "Can't You See" is a prime example as the instrumentation and delivery combine energies for a fresh treatment. For a dramatic illustration of how Jennings has progressed as a singer, radio programmers should play his 6:32 version of "MacArthur Park (Revisited)" immediately after playing his interpretation of the same song on his "Country-Folk" album released several years ago.

**Best cuts:** There's not a weak cut aboard, so take your pick. "Can't You See," "MacArthur Park (Revisited)," "A Couple More Years," "Old Friend" (Waylon's tribute to Buddy Holly), "Precious Memories" (with help from Don Robertson).

**Dealers:** Waylon sells. Expect country and pop buyers in large numbers.

**ROY CLARK**—*Roy Clark In Concert*, ABC/Dot, DOSD-2054. All except two of the selections were recorded live at the Frontier Hotel in Las Vegas and exhibit the live-wire fast-paced tempo typical of Vegas entertainment. Hefty background support from the Oak Ridge Boys, Sugah, and the Nashville Sound. Produced by Jim Foglesong, the LP captures the personality and talent of Clark who ranges between corny dialogue and witty remarks, from gimmicky songs like his past hit "Thank God And Greyhound" to sensitive ballads such as "Yesterday, When I Was Young"—a brilliant version. Clark also displays his versatility as an instrumentalist on "Malaguena" and "Somewhere My Love." Buck Trent adds his talents, especially noticeable on "Duelin' Banjos." Though the acoustics are livelier on the Vegas stage than the Nashville studio, both studio cuts are adjusted to blend well into the flow and feel of the live material.

**Best cuts:** "Rocky Top," "Yesterday, When I Was Young," "Somewhere My Love," "Duelin' Banjos," "Malaguena."

**Dealers:** Entertaining live set from a pop-country favorite should sell well.

**JOE STAMPLEY**—*All These Things*, ABC/Dot, DOSD-2059. Titled after his No. 1 single, Stampley's latest ABC/Dot album contains a fine selection of songs, powerfully sung and effectively produced by Norro Wilson. Equally at home with country or country-rock, Stampley swings from the lively "Cry Like A Baby" to a ballad such as "A Real Woman" to an effective change of tempo within "Soft As A Rose." Ron Chancey sweetened the Stampley product which has been sitting in the vault for a while—and it sounds as fresh as today. String and vocal background is clear, crisp and effective. Stampley capably handles a wide choice of material including "Unchained Melody" and "You Make Life Easy."

**Best cuts:** "All These Things," "A Real Woman," "Everything I Own," "You Make Life Easy," "Unchained Melody," "A Night Of Loving."

**Dealers:** Coming off a No. 1 record, Stampley's hot.

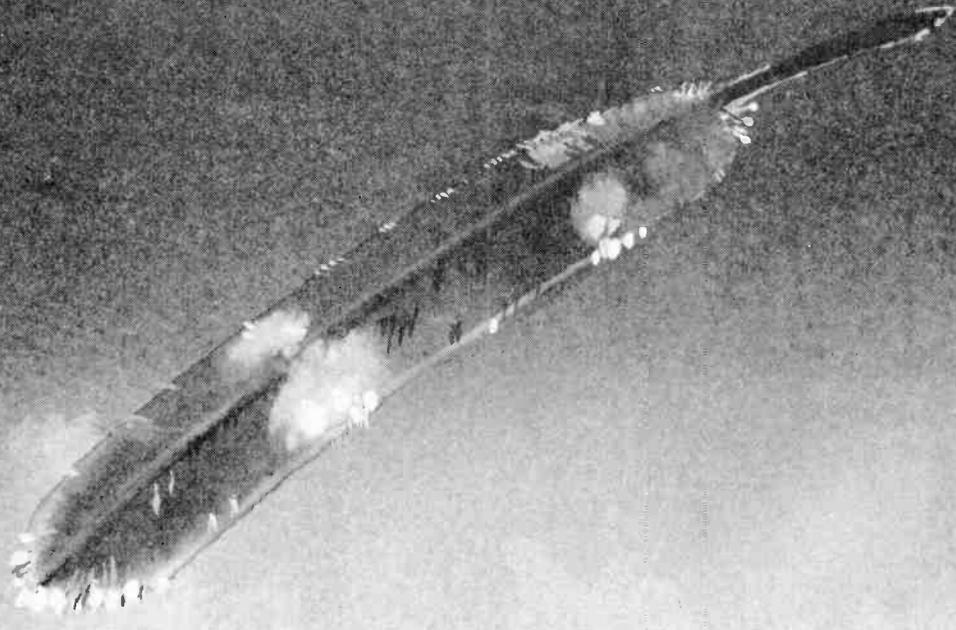
**RED SOVINE**—*Teddy Bear*, Starday (Custo) SD-968X. Red Sovine like red wine gets better with age—and this collection, titled after his rocketing single, is perhaps his best album yet. There's a lot of tear-jerking here (besides "Teddy Bear") and plenty of downhome country singing in Sovine's hard-country style. Simple, effective background strengthens this lyrically oriented set. This could open up a new set of fans for Sovine who has scored in the past with such hits as "Giddy Up Go" and "Phantom 309." Sovine's set should bring even more success to a long and distinguished career that has been jolted from the doldrums by "Teddy Bear."

**Best cuts:** "Teddy Bear," "Little Rosa," "It Ain't No Big Thing," "Daddy."

**Dealers:** Expect a tremendous resurgence in Sovine LP product because of the success of the title song.

(Continued on page 64)

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 Tiegell, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison.



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# Billboard Hits Of The World

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JULY 10, 1976, BILLBOARD

BRITAIN		SINGLES	
This Week	Last Week		
1	1	YOU TO ME ARE EVERYTHING— *Real Thing (Pye)—Screen Gems (Ken Gold)	
2	4	YOU JUST MIGHT SEE ME CRY— *Our Kid (Polydor)—B. Mason/ Cookway (Tony Sellers)	
3	6	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)	
4	7	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)	
5	5	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)	
6	8	HEART ON MY SLEEVE—*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)	
7	11	LEADER OF THE PACK—Shangri Las (Charly/Contempo)—Robert Mellin (Redbird)	
8	10	THE BOYS ARE BACK IN TOWN— *Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)	
9	2	COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)	
10	3	SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ ATV (Paul McCartney)	
11	18	KISS AND SAY GOODBYE— Manhattans (CBS)—April (Manhattans)	
12	27	THE ROUSSOS PHENOMENON— Demis Roussos (Philips)—MAM/ Britico (Demis Roussos)	
13	9	JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)	
14	42	A LITTLE BIT MORE—Dr. Hook (Capitol)—Bygones Music (Ron Haffkine/Waylon Jennings)	
15	12	SHOW ME THE WAY—*Peter Frampton (A&M)—Rondor (Peter Frampton)	
16	20	THE CONTINENTAL—Maureen McGovern (20th Century)— Warner Bros. (Carl Maduri)	
17	22	I LOVE TO BOOGIE—*T. Rex (EMI)— Wizard (Marc Bolan)	
18	15	YOU'RE MY EVERYTHING—*Lee Garrett (Chrysalis)—Island (Eric Malmud)/Tom Sellers	
19	35	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)	
20	13	SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin	
21	43	YOU ARE MY LOVE—*Liverpool Expresso (Warner Bros.)—Warner Bros./Maggie (Hal Carter/Peter Swettenham)	
22	16	THE WANDERER—Dion (Philips)— Schwartz (Glen Stuart)	
23	21	THE BOSTON TEA PARTY— *Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)	
24	—	YOU'RE MY BEST FRIEND—*Queen (EMI)—B. Feldman (Roy Thomas Baker/Queen)	
25	26	WHAT A WONDERFUL WORLD— Johnny Nash (Epic)—Kags (Sonny Limbo/Micky Buckins)	
26	48	IT ONLY TAKES A MINUTE—*100 TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.)	
27	34	I RECALL A GYPSY WOMAN—Don Williams (ABC)—Nems (Allen Reynolds/Don Williams)	
28	19	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhardt/T. Scotti)	
29	47	MAN TO MAN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
30	41	MY SWEET ROSALIE—*Brotherhood Of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	
31	14	NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)	
32	29	SHAKE IT DOWN—*Mud (Private Stock)—Evolution/Island (Pip Williams)	
33	17	THIS IS IT—Melba Moore (Buddah)— Screen Gems/Columbia (Van McCoy)	
34	50	ME AND BABY BROTHER—War (Island)—Carlin (Jerry Goldstein)	
35	24	THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.)	
36	23	MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)	
37	31	DANCE THE BODY MUSIC—Osibisa (Bronze)—Osibisounds (Gerry Bron)	
38	25	FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus)	
39	28	MIDNIGHT TRAIN TO GEORGIA— Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)	
40	30	FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)	

BRITAIN		LPs	
This Week	Last Week		
1	1	GREATEST HITS—Abba (Epic)	
2	—	A NIGHT ON THE TOWN—Rod Stewart (Riva)	
3	2	LIVE IN LONDON—John Denver (RCA)	
4	11	HAPPY TO BE—Demis Roussos (Philips)	
5	4	WINGS AT THE SPEED OF SOUND (Parlophone)	
6	5	INSTRUMENTAL GOLD—Various Artists (Warwick)	
7	3	CHANGESONEBOWIE—David Bowie (RCA)	
8	16	FOREVER & EVER—Demis Roussos (Philips)	
9	6	FRAMPTON COMES ALIVE—Peter Frampton (A&M)	
10	—	A KIND OR HUSH—Carpenters (A&M)	
11	25	ROCK 'N ROLL MUSIC—Beatles (Parlophone)	
12	12	BREAKAWAY—Gallagher & Lyle (A&M)	
13	7	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	
14	—	I ONLY HAVE EYES FOR YOU— Johnny Mathis (CBS)	
15	8	I'M NEARLY FAMOUS—Cliff Richard (EMI)	
16	13	RAINBOW RISING—Ritchie Blackmore (Polydor)	
17	14	GREATEST HITS—Eagles (Asylum)	
18	15	DIANA ROSS (Tama Motown)	
19	22	JAIL BREAK—Thin Lizzy (Vertigo)	
20	10	BLACK & BLUE—Rolling Stones (Rolling Stones)	
21	36	BELLAMY BROS.—(Warner Bros.)	
22	19	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)	
23	38	A LITTLE BIT MORE—Dr. Hook (Capitol)	
24	9	HIT MACHINE—Various Artists (K-Tel)	
25	—	SOUVENIRS—Demis Roussos (Philips)	
26	32	SOME OF ME POEMS & SONGS— Pam Ayres (Galaxy)	
27	—	KING COTTON—Fivepenny Piece (EMI)	
28	20	THE BEST OF JOHN DENVER (RCA)	
29	18	MUSIC OF AMERICA—Various Artists (Ronco)	
30	23	ROYAL SCAM—Steely Dan (ABC)	
31	27	ROLLED GOLD—Rolling Stones (Decca)	
32	31	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	
33	21	JUKE BOX JIVE—Various Artists (K-Tel)	
34	30	ROCK FOLLIES (Island)	
35	24	FABULOUS—Stylists (Avco)	
36	29	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE—Elvis Presley (RCA)	
37	45	TONY MONOPOLY—(BUK)	
38	28	RED CARD—Streetwalkers (Vertigo)	
39	47	A NIGHT AT THE OPERA—Queen (EMI)	
40	39	DESIRE—Bob Dylan (CBS)	
41	—	TUBULAR BELLS—Mike Oldfield (Virgin)	
42	37	HOW DARE YOU—10C.C. (Mercury)	
43	34	A TRICK OF THE TAIL—Genesis (Charisma)	
44	42	WHO LOVES YOU—Four Seasons (Warner Bros.)	
45	—	MY ONLY FASCINATION—Demis Roussos (Philips)	
46	33	PRESENCE—Led Zeppelin (Swan Song)	
47	—	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	
48	—	STATION TO STATION—David Bowie (RCA)	
49	—	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)	
50	—	COMBINE HARVESTER—Wurzels (One Up)	

WEST GERMANY		SINGLES	
This Week	Last Week		
1	1	FERNANDO—Abba (Polydor)—Union / Oktave/SMV	
2	2	GIRLS, GIRLS, GIRLS—Sailor (Epic)— Chappell	
3	3	SAVE YOUR KISSES FOR ME—Brotherhood of Man (Pye/Ariola)—Arends	
4	4	DIE KLEINE KNEIPE—Peter Alexander (Ariola)—Vabo Melodie der Welt	
5	5	LET YOUR LOVE FLOW—Bellamy Brothers (Warners)—Gobal	
6	6	MISSISSIPPI—Pussycat (EMI Electrola)— Roba	
7	8	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Hanseatic/Intersong	
8	9	ROCKY—Frank Farian (Hansa/Ariola)— Intro/UEP	
9	10	A GLASS OF CHAMPAGNE—Sailor (Epic)— Chappell	
10	11	RIVER LADY—Roger Whittaker (Aves/ Metronome)—Slezak	
11	12	LIEDER DER NACHT—Marianne Rosenberg (Philips)—Tele/Intro	
12	13	EIN BETT IM KORNFELD—Jurgen Drews (Warners)—Gobal	
13	14	I LOVE TO LOVE—Tina Charles (CBS)— Finger	
14	15	FOREVER AND EVER—Slik (EMI Electrola)— Melodie der Welt	
15	—	—	

BRITAIN		LPs	
This Week	Last Week		
1	1	20 ORIGINAL HITS—Various Artists (Polystar)	
2	2	WIM THOELKE PRASENTIERT: Various Artists (Ariola)	
3	3	DAS VIERTE PROGRAMM—Otto (Russi Rackords)	
4	4	POP EXPRESS—Various Artists (K-tel)	
5	5	TROUBLE—Sailor (Epic)	
6	6	SUPER 20—NEU '76—Various Artists (Ariola)	
7	7	HIT EXPLOSION—Various Artists (Arcade)	
8	8	THE BEST OF ABBA—Abba (Polydor)	
9	9	GALAXO GANG—Udo Lindenberg and Panikorchester (Telefunken)	
10	10	ALSO DENN—Mike Kruger (Philips)	

JAPAN		SINGLES	
This Week	Last Week		
1	1	BEAUTIFUL SUNDAY—Daniel Boone (Disco)—Toshiba	
2	2	WAKATTEKUDASAI—*Akira Inaba (Disco)— Yamaha	
3	3	NATSUNI GOYOUJIN—*Junko Sakurada (Victor)—Sun	
4	4	KIRAMEKI—*Goro Noguchi (Polydor)—Fuji, NP	
5	5	JAGUAR—*Hideki Saijo (RCA)—Geiei	
6	6	AKAI HIGH-HEEL—*Hiromi Ohta (CBS/ Sony)—Watanabe	
7	7	KITANO YADOKARA—*Harumi Miyako (Columbia)—Columbia	
8	8	NATSUGA KITA—*Candies (CBS/Sony)— Watanabe	
9	9	BONGAERI—*Masatoshi Nakamura (Columbia)—Kitty, NTV	
10	10	GANPEKI NO HAMA—*Yuriko Futaba (King)—Teichiku	
11	11	BEAUTIFUL SUNDAY—*Seiji Tanaka (Victor)—Toshiba	
12	12	KITA SAKABA—*Hiroshi Itsuki (Minoruphone)—Noguchi	
13	13	MIRAI—*Hiromi Iwasaki (Victor)—NTV	
14	14	HARU URARA—*Masamitsu Tayama (Canyon)—Nichion	
15	15	SOUL DRACULA—Hot Blood (Overseas)— Shinko	
16	16	YOKOSUKA STORY—*Momoe Yamaguchi (CBS/Sony)—Tokyo	
17	17	HIZASHINO NAKADA—*Akira Fuse (King)— Watanabe	
18	18	YUBUE NO OKA—*Masako Mori (Minoruphone)—Tokyo	
19	19	BEAUTIFUL SUNDAY—*Tranzam (Black)— Toshiba	
20	20	ROADSHOW—*Furudokei (Teichiku)— Teichiku	

FRANCE		SINGLES	
This Week	Last Week		
1	1	JE VAIS T'AIMER—Michel Sardou (Sonopresse)	
2	2	T'AIMER ENCORE UNE FOIS—Romina Power and Al Bano (Carrere)	
3	3	LA CEGGAL ET LA FOORMI—Pierre Pechin (Barclay)	
4	4	SALE BONHOMME—Claude Francois (Fleche)	
5	5	BESAME MUCHO—Dalida (Sonopresse)	
6	6	L'AMOUR C'EST COMME LES BATEAUX— Sylvie Vartan (RCA)	
7	7	NE PARLE PAS—Daniel Guichard (Barclay)	
8	8	FERNANDO—Abba (Vogue)	
9	9	TOI ET LA MUSIQUE—Il Etait Une Fois (Pathe Marconi)	
10	10	TU SAIS JE T'AIME—Shake (Carrere)	
11	11	SI TU TE SOUVIENS—Alain Barriere (DiscoDIS)	

FRANCE		SINGLES	
This Week	Last Week		
1	1	ROCKY—Don Mercedis (Phonogram)	
2	2	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (U.A.)	
3	3	JUNGLE ROCK—Hank Mizell (Vogue)	
4	4	THIS MELODY—Julien Clero (EMI)	
5	5	COULD IT BE MAGIC—Donna Summer (Basart)	
6	6	THAT'S MY NUMBER—Trinity (Philips)	
7	7	MUSIC—John Miles (Decca)	
8	8	DONNA CARMELLA—Will Tura (Topkapi)	
9	9	SWEET LOVE—Ferrari (Negram)	
10	10	BARETTA'S THEME—Sammy Davis Jr (Philips)	
11	11	FOOL TO CRY—Rolling Stones (EMI)	
12	12	GLASS OF CHAMPAGNE—Sailor (CBS)	
13	13	YOU'RE THE REASON WHY—Rubettes (State)	

ITALY		SINGLES	
This Week	Last Week		
1	1	ANCORA TU—Lucio Battisti (Numero Uno— RSA)	
2	2	RAMAYA—Afrik Simone (Ricordi)	
3	3	GLI OCCHI DI TUA MADRE—Sandro Giacobbe (CBS-MM)	
4	4	LA PRIMA VOLTA—Andre & Nicole (EMI)	
5	5	LINDA BELLA LINDA—Danile Santacruz Ensemble (EMI)	
6	6	LADY BUMP—Penny McLean (Phonogram)	
7	7	SENZA PAROLE—Luciano Rossi (Ariston)	
8	8	S.O.S./MAMMA MIA—Abba (Dig-it MM)	
9	9	NON SI PUO' MORIRE DENTRO—Gianni Bella (Derby-MM)	
10	10	HURRICANE—Bob Dylan (CBS-MM)	
11	11	LET THE MUSIC PLAY—Barry White (Phonogram)	
12	12	DOLCE AMORE MIO—Santo California (Baby Record)	
13	13	COME UO BAMBINI—Bottega Arte (EMI)	
14	14	BOBO STEP—Blue Bahamas (Ricordi)	
15	15	LIVE SHOW—Sweet Hands (Aris)	

ITALY		SINGLES	
This Week	Last Week		
1	1	20 ORIGINAL HITS—Various Artists (Polystar)	
2	2	WIM THOELKE PRASENTIERT: Various Artists (Ariola)	
3	3	DAS VIERTE PROGRAMM—Otto (Russi Rackords)	
4	4	POP EXPRESS—Various Artists (K-tel)	
5	5	TROUBLE—Sailor (Epic)	
6	6	SUPER 20—NEU '76—Various Artists (Ariola)	
7	7	HIT EXPLOSION—Various Artists (Arcade)	
8	8	THE BEST OF ABBA—Abba (Polydor)	
9	9	GALAXO GANG—Udo Lindenberg and Panikorchester (Telefunken)	
10	10	ALSO DENN—Mike Kruger (Philips)	

SWEDEN		ALBUMS	
This Week	Last Week		
1	1	I LOVE TO LOVE—Tina Charles/CBS	
2	2	MOVIESTAR—*Harpo/EMI	
3	3	THE ELEPHANT SONG—Kamahal/Philips	
4	4	FRANSKA KORT—*Ted Gardestad/Polar	
5	5	DESTROYER—Kiss/Casablanca	
6	6	LADY BUMP—Penny McLean/Ariola	
7	7	SHANG-A-LANG—*Tonix/Thors	
8	8	HALLIGANG 6—*Schytt (Mariann)	
9	9	NYA PERSPEKTIV—*Ola Magnell (Metronome)	
10	10	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)	

SWEDEN		SINGLES	
This Week	Last Week		
1	1	BARETTA'S THEME—Sammy Davis Jr. (Philips)	
2	2	MOVIESTAR—*Harpo (EMI)	
3	3	I LOVE TO LOVE—Tina Charles (CBS)	
4	4	FERNANDO—*ABBA (Polar)	
5	5	LADY BUMP—Penny McLean (Ariola)	
6	6	LOVE HURTS—Nazareth (Vertigo)	
7	7	SAVE YOUR KISSES—Brotherhood Of Man (Pye)	
8	8	SILVIA—*Karlstad-Orjans (Tyfoon)	
9	9	1 2 3 ... Fire—Penny McLean (Ariola)	
10	10	LOVE TO LOVE YOU BABY—Donna Summer (Polar)	

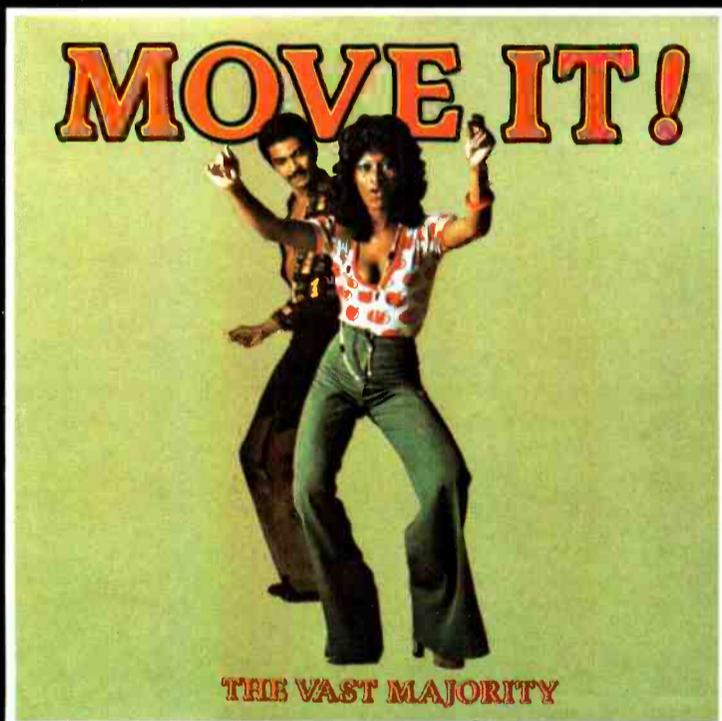
MEXICO		SINGLES	
This Week	Last Week		
1	1	JAMAS—Camilo Sesto (Ariola)	
2	2	NOMAS CONTIGO—Mario Quintero (Orfeon)	
3	3	DOLANNES MELODIE—Jean Claude Boreilly (Gamma)	
4	4	CARNAVALITO—Roberto Carlos (CBS)	
5	5	CARMENZA—Emir Boscan y Los Tomasinos (RCA)	
6	6	LADY BUMP—Penny McLean (Atco)	
7	7	GET UP AND BOOGIE—Silver Convention (RCA)	
8	8	A MI GUITARRA—Juan Gabriel (RCA)	
9	9	TANGERINE—Orquesta Salsoul (Epic)	
10	10	FALSO AMOR—Los Bukis (Melody)	</

# D & M

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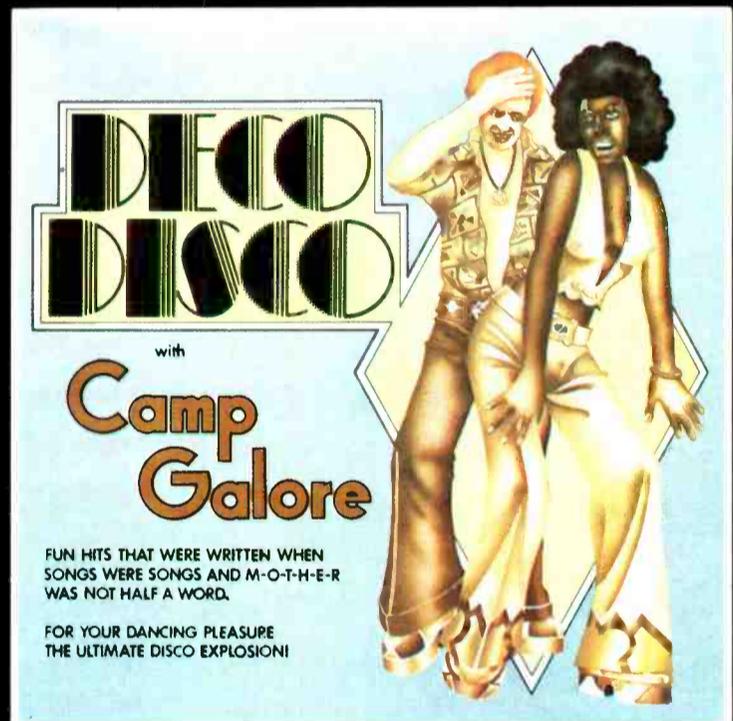
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**PRATT & McCLAIN—Devil With A Blue Dress (2:59);** producers: Steve Barri & Michael Omartian; writers: W. Stevenson-F. Long; publisher: Stone Agate, BMI. Reprise 1361 (Warner Bros.). Another good-fun and crisply produced oldie from the team of Pratt & McClain & Barri & Omartian. The singers perform with as much warmth and gusto as they showed on the hit "Happy Days" tv theme. Another natural disk for summertime programming.

## recommended

**DAVID CROSBY/GRAHAM NASH—Out Of The Darkness (4:27);** producers: David Crosby & Graham Nash; writers: C. Degree/G. Nash/D. Crosby; publishers: Fair Star & Staysail, BMI. Thin Ice, ASCAP, ABC 12199

**MELISSA MANCHESTER—Happy Endings (3:28);** producer: Vini Poncia; writer: Melissa Manchester; publishers: Rumanian Pickleworks & Screen Gems Columbia, BMI, Arista 0196.

**PATTI DAHLSTROM—He Was A Writer (3:28);** producer: Larry Knechtel; writers: Molly Ann Leikin-Gloria Sklerov; publishers: Senor/Almo, ASCAP, 20th Century 2288.

**JOHNNY RIVERS—Linda Lu (3:20);** producer: Johnny Rivers; writer: R. Sharpe; publisher: Gregmark, BMI, Epic 8-50248.

**IAN MATTHEWS—Brown Eyed Girl (3:30);** producers: Norbert Putnam & Glen Spreen; writer: V. Morrison; publisher: Web IV, ASCAP, Columbia 3 10374.

**THE SPACE CADETS—Tunnelvision (2:46);** producers: Dennis Lambert & Brian Potter; writers: Lambert & Potter; publishers: ABC/Dunhill, One Of A Kind, BMI, Haven 805 (Arista).



**DOROTHY MOORE—Funny How Time Slips Away (3:32);** producers: Tom Couch, James Stroud, & Wolf Stephenson; writer: Willie Nelson; publisher: Tree, BMI, Malaco 1033 (T.K.). One of two soul versions of this Willie Nelson country-pop classic out this week. Moore's TK entry is the clear superior in both vocal interpretation and production. A thrillingly emotional reading of one of the finest sad ballads ever written about the death of love.

• Continued from page 60



**GRANT GREEN—The Main Attraction, Kudu KU29 (CTI).** Guitarist Green hits paydirt with this very funky commercial big band flavored outing. David Matthews' charts enable Green to explore melodic lines while his studio cohorts bristle with energy and power. The title tune runs 19 minutes and is a major down to the ground work in which Hubert Laws' flute, Mike Brecker's tenor sax and Joe Farrell's soprano sax take soaring, but controlled flights. Creed Taylor a&ring is very tight; the horns sound very crisp and biting. Side two veers into a disco tempo on "Future Feature."

**Best cuts:** "Future Feature," "The Main Attraction" (the most adventurous of the tracks).

**Dealers:** This may be the breakthrough LP for this seasoned jazz player.



**THE MOVIES—Arista AL 4085.** A super effort by this New York cult band. Their free flowing three-part harmonies and excellent tunes are sure to hit the spot on all types of radio—from top 40 to FM. For a three-piece group, augmented only by a bassist, Movies makes a lot of music—and it is exceptionally good music. Comparisons to the Beatles, America and a variety of harmony oriented bands can be drawn, but make no mistake about them, this group is all their own. Excellent production by Vini Poncia should help this LP gain quicker acceptance.

**Best cuts:** "Dancin' On Ice," "Better Wages, Better Pay," "Empty Room," "Satellite Touchdown" (excellent single potential), "Would You Believe," "You Think You're Too Good To Be True."

**Dealers:** In-store play is a must, since the group is an unknown commodity outside of New York.

**DIANNE BROOKS—Back Stairs Of My Life, Reprise MS 2244 (W.B.).** An impressive blend of country, rock and gospel,

## recommended

**TAPESTRY—It's Not The World That's Messed Up (3:18);** producer: Norman Harris; writers: Harris-Felder Kersey; publisher: Six Strings, BMI, Capitol 4295.

**THE NATURAL FOUR—Free (2:55);** producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jays/Chappel, ASCAP, Custom 0119 (Warner Bros.).

**BETTY EVERETT—Hey Lucinda (3:23);** producer: Archie Russell; writers: Q. Joseph-T. Green-D. Reed; publishers: Gemigo, BMI & Right Step, ASCAP, Sound Stage 7 1520 (CBS).

**KOKOMO—Use Your Imagination (3:06);** producer: Brad Shapiro; writer: A. Spenner; publisher: Anglo Rock, BMI, Columbia 3-10380.

**JOE SIMON—Funny How Time Slips Away (3:28);** producer: John R. Richbourg; writer: W. Nelson; publisher: Tree, BMI, Sound Stage 7 1521 (CBS).

**MIGHTY CLOUDS OF JOY—You Are So Beautiful (3:49);** producer: Dave Crawford; writers: B. Preston/B. Fisher; publishers: Irving & Wep, BMI, Almo & Pres'on, ASCAP, ABC 12196.

**DENNIS COFFEY—Honky Tonk (3:40);** producer: Mike Theodore & Dennis Coffey; writers: Doggett-Shepherd-Glover Scott-Butler; publishers: W&K/Isip, BMI, Westbound 5028 (20th Century).

**UPROAR—Love Will Never (3:52);** producer: Tony Messina; writers: J. Cline-K. Schrioth; publisher: Roarwrite, BMI, East Coast 1063



**JOHNNY CASH—Sold Out Of Flagpoles (2:36);** producers: Charlie Bragg-Don Davis; writer: Johnny Cash; publisher: House of Cash, BMI, Columbia 3 10381. Cash enjoyed his first No. 1 record in six years with his last release "One Piece At A Time." This flaunts the same easy, happy-go-lucky style with a similar leaning toward nonsense lyrics. Supported by some slapback instrumentation—reminiscent of his early Sun hits—Cash sounds fresher than ever.

**O.B. McCLINTON—Black Speck (3:38);** producer: O.B. McClinton; writer: O.B. McClinton; publisher: Cross Keys, ASCAP, Mercury 73817. Highly original autobiographical number is a powerful tale of a black following Charley Pride's footsteps into country music. For better or worse, the word "igger" has been omitted from this version, though O.B. uses it in his personal appearances. Tremendous rhythm track as production and performance merge convincingly.

with an MOR flavor. Her voice is sometimes smooth and sometimes rough, but always melodic. There is no gimmicky here, and the strong background vocals, plus the generous use of strings only help to bring out the distinctive quality in her voice. This LP consists of both uptempo and ballad tunes with tight strong arrangements.

**Best cuts:** "Brown Skin Rose," "Desperado," "Heaven Is 10 Zillion Light Years Away."

**Dealers:** Might best be displayed in female pop section plus MOR.

**TIGERS—Warner Bros. BS 2940.** Strong debut album from seven piece high energy English rock group. Veteran lead guitarist Big Jim Sullivan who has played with the likes of Quincy Jones, Count Basie, Tom Jones, Kinks and Herman's Hermits, has formed a tight knit band of diversified studio musicians who not only get down to hard driving heavy metals, but show strength handling basic rock, jazz and country flavored tunes. Good production by Derek Lawrence.

**Best cuts:** "Lay Me," "Ordinary Girl," "Long Time," "Tyger, Tyger," "I'm Not Crying."

**Dealers:** Expect FM airplay with tour likely.

**WILD CHERRY—Sweet City PE34195 (Epic).** First effort from custom label of Midwest concert promotion powerhouse is a thoroughly raunchy funk-soul LP from an Ohio group that gets down as authentically as Parliament or the Players although its four members happen to be white. Leader-producer Robert Parissi is a real find, especially in regards to his remarkably soulful r&b vocals.

**Best cuts:** "Play That Funky Music," "Nowhere To Run," "9912."

**Dealers:** Shelve soul and pop.

**BECKY HOBBS—From The Heartland, Tattoo BJL 1673 (RCA).** Another new custom label debuts, this one from personal management moguls BNB. Artist Hobbs is an all around good fem singer and writer. However, she sounds distinctive and individualistic more on the midtempo cuts than ballads. Slower tunes seem to bring out a disconcerting resemblance to the vocal sounds of one Carole King. Still, there is a definite talent here that could well be nurtured to full flower.

**Best cuts:** "I'm In Love Again," "Sisters & Brothers," "Lonely Man, Lovely Man."

**Dealers:** Has pop and MOR appeal.

**THE HEPTONES—Night Food, Island ILPS-9381.** Label that has a current top 10 album with Bob Marley & the Wailers

**JOHNNY PAYCHECK—11 Months And 29 Days (3:45);** producer: Billy Sherrill; writers: Johnny Paycheck-Billy Sherrill; publisher: Algee, BMI, Epic 8-50249. A radical bluesy departure for Paycheck and a refreshing production job from Billy Sherrill who is such an excellent producer that he tends to become stylized. R&b meets c&w with plenty of funky harmonica and three chord guitar work meeting fiddle and drums.

**RAY PRICE—We're Getting There (2:45);** producer: Jim Foglesong; writer: J. Fuller; publisher: Fullness, BMI, ABC/Dot DOA-17637. From his new ABC/Dot LP comes a song in the time-tested Price tradition: a slow, almost pedantic, interpretation of a love ballad. Strings add their lushness to Price's mellow outing.

## recommended

**KATY MOFFATT—Easy Come Easy Go (3:15);** producer: Billy Sherrill; writers: T. Seals-M.D. Barnes-D. Gray; publishers: Danor/Simonton, BMI, Columbia 3-10377.

**BOBBY G. RICE—You Are My Special Angel (2:02);** producer: Gary S. Paxton; writer: Jimmy Duncan; publisher: Warner Tamerlane, BMI, GRT 061.

**TENNESSEE ERNIE FORD—I Been To Georgia On A Fast Train (2:52);** producer: Steve Stone; writer: Bobby Jo Shaver; publisher: Return, BMI, Capitol P 4285.

**BILLY WALKER—Sierra Nevada (3:21);** producer: Ray Pennington; writer: Jim Foster; publisher: Adventure, ASCAP, RCA PB-10729.

**PENNY DeHAVEN—(The Great American) Classic Cowboy (2:12);** producer: Scott Turner; writers: Scott Turner Bobby Fischer; publisher: Starburst, ASCAP, Starcrest GRT-066

**KARON BLACKWELL—Dancin' To The Lies (3:15);** producer: House Garland; writer: Bobby John Henry; publisher: Blackland, BMI, Blackland IRDA-253 A

**FOUR GUYS—The Morning Sun (3:37);** writer: Don Cook; publisher: Acuff-Rose, BMI, Woodsmoke WS112.



**BLACKSMOKE—(Your Love Has Got Me) Screamin' (3:02);** producer: Wayne Henderson; writer: Michael W. Fisher; pub-

lishers: Cafe Americana, Smoke-Shop, At-Home, ASCAP, Chocolate City 003 (Casablanca). Impressive new soul female vocal group with high-energy horns & rhythm produced by the Crusaders' Wayne Henderson. Energy, beat and tightness galore.

**REVELATION—You To Me Are Everything (3:10);** producer: Freddie Perren; writers: Ken Gold & Michael Denne; published by Colgems Music Corp, ASCAP, RS) R-22. Bouncy melody, tight production by the very hot Freddie "Boogie Fever" Perren and a full-voiced group hallmark the latest product from the fast-starting newly reorganized RSO label.

**THE ALAN PARSONS PROJECT—Doctor Tarr And Professor Fether (3:20);** producer: Alan Parsons; writers: E. Woolfson-A. Parsons; publishers: Fox Fanfare/Woolfsongs, BMI, 20th Century 2297. Strangely inviting single from the popular Edgar Allen Poe concept LP by this studio group. The single cooks with an unusual lighthearted ominous quality. An Alice Cooper vocal would not be out of place atop the admirable rock track.

**THE RUNAWAYS—Cherry Bomb (2:20)** producer: Kim Fowley; writers: J. Jett-K. Fowley; publisher: Bad Boy, BMI, Mercury 73819. Those heavily-promoted bad-girls of teen heavy metal rock arrive with their first single. Suburban angst lyrics and cleanly loud riffs are the predictable hooks. There seems no reason why this group can't build into the next Kiss.

**GROUP WITH NO NAME—Baby Love (How Could You Leave Me) (2:50);** producers: Hank Medress & Dave Appell; writers: Jim Lott & Alan Miles; publishers: Cafe Americana/Lotts of Miles/Apple Cider, ASCAP, Casablanca 860. Another strong label promotion for these mystery newcomers who do in fact deliver a nice catchy single featuring a strong female lead singer and a top-level Medress/Appell production

**BECKY HOBBS—I'm In Love Again (3:13);** producer: Lewis Anderson; writers: B. Hobbs-L. Anderson; publishers: Big Heart/Harmony & Grits, BMI, Tattoo 10725 (RCA). She sings well, but perhaps too close to Carole King in slower passages for her own best advantage. Becky Hobbs performs energetically and writes well-constructed songs.

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.

**PHILIP CATHERINE—Nairam, Warner Bros. BS2950.** A focus member, this Belgian guitarist has a blazing style which sizzles in this program of modern, wide open tunes, with some Indian ragas thrown in for confusion. LP consists of cuts from two earlier European works. Music is intense and requires an equal listening mood.

**Best cuts:** "Nairam," "We'll Find A Way," "September Man."

**Dealers:** Music covers the hard driving frenzied guitar style of the past two years.

## Billboard's Recommended LPs

### pop

**GRINDERSWITCH—Pullin' Together, Capricorn CP6173 (Warner Bros.).** Grinderswitch sings well, plays well, in fact does everything well and with obvious enjoyment in the group's trip. The only missing element seems to be some extra spark of uniqueness that will set it apart from other good Southern rock bands for that breakthrough hit single. Meanwhile this is another enjoyable semi-boogie album with nothing obnoxious about it. **Best cuts:** "Higher Ground," "I'm Satisfied," "Nobody Can."

**VARIOUS ARTISTS—The Watergate Comedy Hour, Little David LD 1010 (Atlantic).** Obviously, one of the big media hits of the summer is the movie "All The President's Men," which covers the serious side of Watergate. But does a high-quality topical comedy LP like this have relevance some two years after the resignation of President Nixon over these events. The timing of this LP makes it market somewhat on the unpredictable side despite the running chuckles elicited by the script of comedy LP stalwarts Burns & Schreiber and Ann Elder. **Best cuts:** "Watergate Comedy Hour," "Special Investigator."

**COMMANDER CODY & HIS LOST PLANET AIRMEN—We've Got A Live One Here, Warner Bros. 2 LS 2939.** Two-album set recorded live in England from one of the leading country rock groups is actually a "greatest hits" package. Although they haven't maintained commercial success since "Hot Rod Lincoln," this LP features Cody at its best-LIVE. Group displays versatility that has made them crossover favorites in country, pop and rockabilly. **Best cuts:** "Hot Rod Lincoln," "Don't Let

Go," "Smoke, Smoke, Smoke," "Riot In Cell Block #9," "Lost In The Ozone."

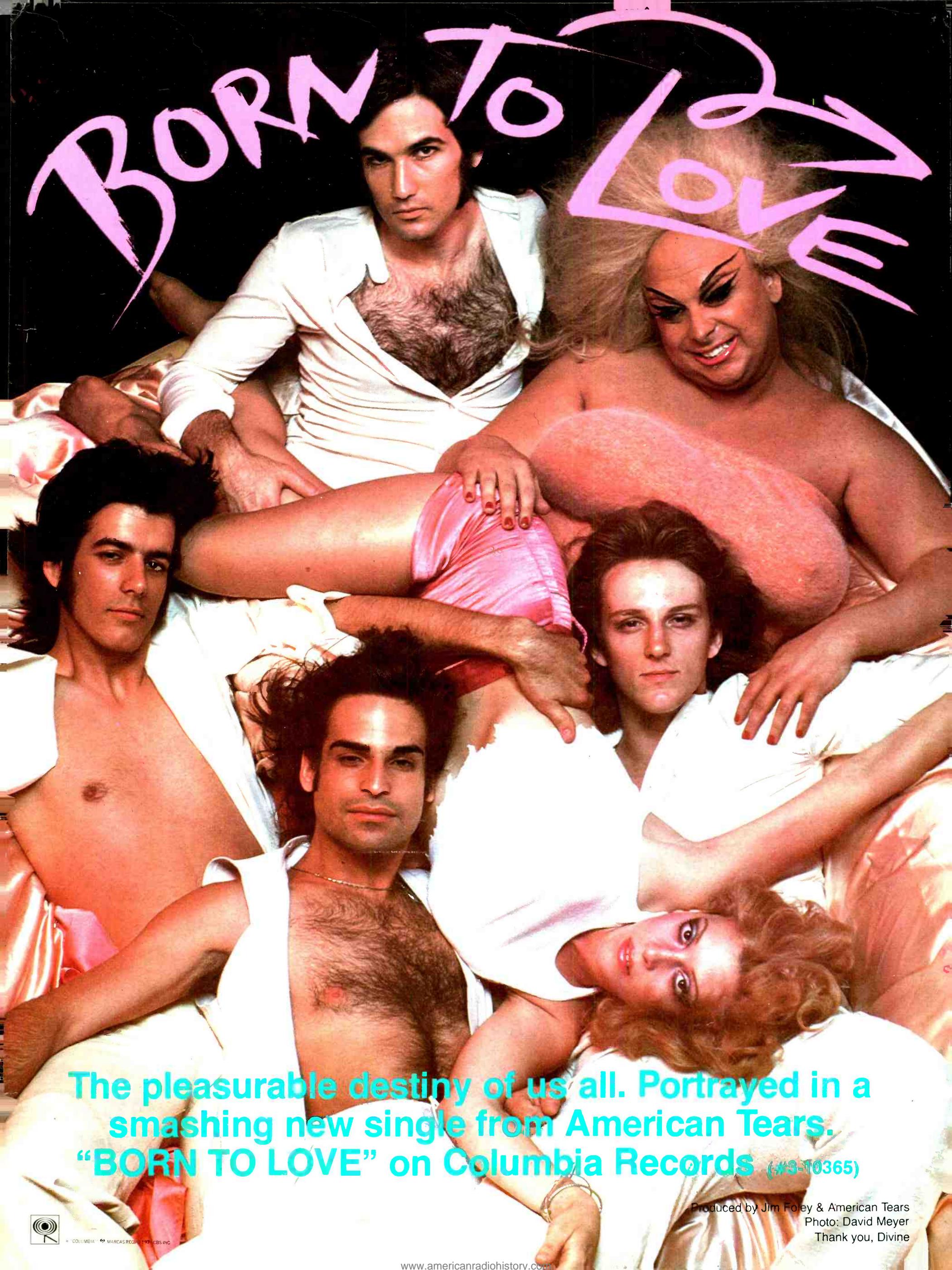
**TONY ORLANDO & DAWN—The World Of Tony Orlando & Dawn, Arista AI 9006.** This twofor is a compilation of all the top hits by this supergroup, except "Tie A Yellow Ribbon," which for some strange reason was omitted. There's a loyal legion of fans behind this group and TV exposure on their weekly show sure won't hurt this special low price two-record set. **Best cuts:** Except for the above mentioned cut, all of the group's big ones are included

**THE MONKEES—Greatest Hits, Arista AL 4089.** This album was previously released on Bell in 1972, but there's been a recent resurgence in the group. Included are all of the group's big songs, besides some of the smaller hits. **Best cuts:** All are worth playing again.

**HARPERS BIZARRE—As Time Goes By, The Forest Bay Company DS-7545-LP.** Highly imaginative and varied set from the group that scored a number of major pop/easy listening hits in 1967 on Warner Bros. Almost every musical era and style is represented, including a whirlwind '20s sounding tune, a calypso cut, a Motown oldie, and even a spoken word entry. **Best cuts:** "Cowboy," "Down at Papa Joe's" (fine Dixieland), "Every Night" (Paul McCartney's song), "Lullaby Of Broadway," "Speak Low" (Sergio Mendes-styled MOR).

**DUKE & THE DRIVERS—Rollin' On, ABC ABCD-942.** This back-to-basics rock 'n' roll semi-oldies good-time outfit has a second fun album. It plays energetically, mostly its own good-natured originals and gets nice packaging from Motown vet producer Deke Richards and some studio musician coloring Duke & Co. are a fun band. **Best cuts:** "I Need Your Lovin'," "I Ain't Particular," "I'll Take Care Of You."

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## CATENA CLASS ACTION WINDING

## Witnesses Support Cap Policies

By JOHN SIPPEL

LOS ANGELES—As the class action charging deceitful SEC reporting against Capitol Records winds down, a parade of witnesses for both sides challenged each other's testimony before Federal District Judge William P. Gray here.

"Generally accepted accounting principles" were described liberally by Capitol witnesses, while plaintiff Rocco Catena's witnesses held to a conservative view. (Billboard, May 8-15.)

James R. Cavanaugh, with Capitol since July 1969 in executive accounting positions, and Ed Khoury, controller during the contested class period of 1968 through 1971 who was also a witness called by the Catena side, described Capitol's transfer of funds from a variety of reserves into corporate earnings as carefully planned and logical moves. Dr. Anelis N. Mosich, professor of accounting at the Univ. of Southern California, supported their procedures, consistently stating that he knew of no acknowledged accounting rule which they violated. Mosich holds that "if quarterly (interim) reporting (to the SEC) were not indispensable, it would be indefensible." Mosich said "accounting is not an exact science" and "there is no such thing as an exact balance sheet," adding that if 20 different accounting firms work out a balance sheet, you could well get 20 different sheets.

Mosich, when asked about the hotly contested transfer of funds from co-op ad reserves at fiscal year end 1969 to assets, said there is no authoritative accounting pronouncement against it. Capitol witnesses have maintained that it was a carefully maintained fund from which, according to Khoury and Cavanaugh, transfers to revenue were made only when thorough corporate study indicated this and other

reserves were over-accrued. Cavanaugh said he determined that because Capitol credited its accounts for co-op expenditures, this should be a reduction of receivables rather than a liability so it was transferred to the asset side.

Cavanaugh testified Capitol sold more than 15 million over-90-days-old albums in fiscal 1968, which cut into prior plaintiff witness testimony that Capitol over-evaluated its inventory as an asset when its 90-day-old albums were "dogs."

Capitol picked up substantial liquid assets when it converted from full scrapping of obsolete albums to carefully transferring overstock into surplus for sale at a bottom price of 35 cents, Cavanaugh said. He testified that when Capitol sold an inventory of surplus for \$536,000, publishers were paid \$54,000 or 10% of normal publishing fees; artists got \$63,000 in a predetermined formula for surplus sales; AFTRA got \$4,000 and the AFM got \$5,000, leaving a net realizable value of \$410,000, which was \$19,000 in excess of the standard cost of \$391,000. In a specific example of closeout vs. scrap, he testifies a Lou Rawls "Closeup" album brought \$1.50 each for about 22,000, while the last 918 were scrapped at 45 cents each. In 1969, he testified, Capitol did \$85,633,000, paying \$18,031,000 in royalties, licenses and fees; \$856,000 in commissions and had transportation costs of \$1,067,000.

Cavanaugh said Capitol had a better handle on returns than one suggested by a plaintiff's witness, because Capitol used RIAA-supplied industry statistics blended with its own experience, improving upon that suggested by its adversary. Cavanaugh and Mosich defended the Capitol handling of the Invictus loan, which was derided by the plaintiff who contended the \$1.5

loan should have been written off during the class period.

Cavanaugh said the Invictus deal was studied incisively by various entities within Capitol from accounting through a&r. Mosich said Capitol was correct in not writing off the Invictus deal because the label had not abandoned hope in the deal and he generally felt a debtor should not be written off unless he has been adjudicated bankrupt and then a reserve should be set up if you only get back part of your money.

Khoury testified he encouraged Capitol to get more into closeout sales. When he became controller in 1969, the obsolescence problem at Capitol appeared overpowering, but greater controls and closeouts changed the picture in six months to a point where dollar transfers from obsolescence reserve to revenue were necessary because of over-accrual. In the year that Capitol Industries stock lost \$1.75 per share, Capitol Records showed a loss of \$1.8 million, while Merco lost \$5 million and Audio Devices \$3 million. Khoury testified, Khoury said he set returns reserves after analysis with sales and distribution, after which he provided interim reserves for abnormal returns only. Mosich backed his logic, saying that because interim reserves were set up for such abnormal situations, not seasonal, interim was the right road to take.

In discussing lofty returns, Transamerica, Rapid Merchandising and National Tape were the illustrations for the class period. All three went bankrupt later.

Merlin C. Findlay, associate professor of finance at the Univ. of Southern California, testifying for the defense, blasted a study by David K. Eiterman, plaintiff's expert witness, which attempted to show

(Continued on page 74)



## Joel Whitburn's Record Research Report

Marty Robbins' continuing saga about El Paso is #1 on the Country charts again despite a 16 year lapse story wise. The original "El Paso" was #1 on the Country and Pop charts back in 1960 and like its 'deja vu' story line, "El Paso City" is again back at #1.

Other artists facing a decline in their career have tried similar tactics, pulling on their proven hits for another shot at the top of the charts. Most of these tries were not as successful as Marty Robbins, however:

Duane Eddy's 1st big hit was "Rebel Rouser" (#6/'58)—his last charted record was "Son of Rebel Rouser" (#97/'64).

Danny & The Juniors had the top hit of 1958 with "At The Hop," while "Back To The Hop" in 1961 got only as high as #80.

Fats Domino had his all-time greatest hit with "Blueberry Hill," while he had one of his most significant hits with "Heartbreak Hill."

Paul Anka's 1st big hit "Diana" in 1957 didn't help his waning career in 1963 when he released "Remember Diana" (#39).

Trivia Question #44:

Since Billboard inaugurated the Top 100 chart in 1955, which record appeared in the Top 10 for the most weeks in a one year period?

(Answer: "The Green Door" by Jim Lowe in 1956 for 18 weeks)

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Joel Whitburn

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## New York Host To Newport Jazz Fest

• Continued from page 57

tures two guitarists (including the ever-amazing Wah Wah Watson), percussionist, drummer, and Headhunter holdovers Maupin and bassist Paul Jackson.

The music is all cohesive and makes you want to get out of your seat and dance. It is pure funk, in its truest sense, with leanings toward r&b and disco acceptance. In fact, his new LP of this band should garner airplay in all areas and break him wide open in all markets. Herbie Hancock has finally arrived as a real pop musical power with this group.

This entire concert was captured

## Diversification

• Continued from page 32

And what this means, according to Edwards, Mulne and Peanut (an imported deejay from Florida) is that today's disco devotee wants more than anything else the realism of what is on the record.

"We have even gone to rock 'n' roll," says Peanut. "A lot of people just aren't into all that much disco. So we started playing new rock 'n' roll and it goes over. It's still disco even though it's rock 'n' roll."

The realism also keys right into the reason for Tannoy speakers, says both Mulne and Edwards, who claim that this may be one of the first disco applications of the British-made units.

on tape by Columbia Records for a possible live LP. Oddly enough, it will probably make a much finer album than it did as a concert because things can be doctored up a bit. Overall the night was very interesting musically, but there were many people disappointed that Hancock totally ignored the acoustic piano in favor of electric pianos and synthesizers.

After this concert, CBS Records sponsored an after hours jam session that produced some of the more exciting moments of the evening. Jamming with Hancock, at various times, was an assortment of musicians that read like a who's who. Included were the members of Labelle, members of Weather Report (Joe Zawinul, Jaco Pastorius, Wayne Shorter), Return To Forever (Al Di Meola, Lennie White) and many others.

The final event of that evening was a late night concert of Blakey, Hubbard and Silver. This came as close as possible to breaking the festival wide open with its blowing fashion atmosphere.

Silver came out with a quintet that he's had for the past two years and they got the proceedings off on the right foot. Spaced-out looking, but hard-blowing trumpeter Tom Harrell set a fire each time he soloed and he never seems to run out of ideas. Tenor man Bob Berg, a Coltrane inspired saxophonist, was creative and driving, and drummer Eddie Gladden pushed the group at a fast clip.

## Jukebox Programming

## Wisconsin Ops Deplore Legislators

CHICAGO—According to a report from the Wisconsin Music Merchants Assn., the last session of the Wisconsin state legislature saw introduction of virtually no bills favoring music and amusement operators, and postponement or defeat of a number of specific measures proposed by the WMMA.

"In general," the report states, "the last session of the Wisconsin legislature was a tough one for businessmen, with very few special interest bills passed by any industry."

Legislation to exempt the gross receipts of coin-operated amusement devices from sales tax, a measure that failed to pass by only one vote the previous year, "was in limbo," the report states. And two bills that would strengthen laws against breaking and entering into coin-operated equipment "ran out of steam at the end of the session," though one passed in the state Senate.

At the same time, the association says, operators were dealt a blow when a 4% sales tax on cigarettes was "slipped into the Budget Bill." The measure was passed into law.

WMMA says it will continue to fight for adoption of a gross receipts sales tax exemption and to push for stronger measures against breaking and entering.

In addition, in a major effort enlisting the aid of Washington attorney Rufus King, next January the association will sponsor a bill to allow "free play" on game machines in the state.

## Big Demand For MOA Fall Expo

CHICAGO—Demand for exhibitor space at the 1976 MOA International Exposition and Trade Show is running heavier than last year, reports Fred Granger, MOA executive vice president.

Granger says 95% of exhibit booths allotted in two main halls of Chicago's Conrad Hilton Hotel have been allocated, and that a third smaller hall is being held in reserve.

Manufacturers from the U.S., Germany, Japan, Canada and Spain will be represented at the Nov. 12-14 gathering.

## Tree Intl Label Goes To Epic

NEW YORK—Epic picks up another custom label through a distribution pact with Jack Stapp and Buddy Killen's Tree International label.

First artists covered by the deal are Jerry Powell, Stirling Whipple and the pop group Doc & Robert. Killen will produce both Powell and Don & Robert, while Don Gant and Cliff Williamson produce Whipple. Title of Powell's effort, a single, is "Flash Turnip Seed."

Promotion will be coordinated by Roy Wunsch, director, national country promotion, Epic/CBS custom, and Early Williams, director of promotion for Tree International.

Both Epic and Tree International logos will be used on packaging.

# No one stands still listening to AWB. Not even AWB.

From their first album, The Average White Band played with the kind of funk, style and excitement, few groups achieve in a lifetime. There were awards, critical acclaim

was practically unanimous, and above all, the people loved them.

So, it's no surprise now, that their new album "Soul Searching" has everybody

dancing once more. In fact, when AWB plays, it's hard for even them to stay in one place.

Just ask the photographer who tried to get their picture for the cover of "Soul Searching."

*Average White Band "Soul Searching"  
On Atlantic Records and Tapes*

 SD 18179  
Produced by Arif Mardin



AVERAGE WHITE BAND

SOUL SEARCHING



# Billboard **HOT 100** \* Chart Bound

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DEVIL WITH THE BLUE DRESS—Pratt & McClain (Reprise 1361 [Warner Bros.])  
 FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (Malaco 1033 [TK])  
 SEE TOP SINGLE PICKS REVIEWS, page 64

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	2	10	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA) CLM	35	43	5	SOMETHING HE CAN FEEL—Aretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3326 WBM	69	80	2	DON'T TOUCH ME THERE—Tubes (Ken Scott), Nagle, Dorknocker, A&M 1826 WBM	
2	9	13	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3	36	40	7	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	70	82	2	LOWDOWN—Boyz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367 WBM	
3	8	11	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806 HAN	37	42	6	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Columbia/Epic) B-3	71	72	5	I'LL GET OVER YOU—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 781 B-3	
4	5	11	SHOP AROUND—Captain & Tennille (The Captain, Tomi Tennille), W. Robinson, B. Gordy, A&M 1817 CPP	38	39	7	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8203 CPP	72	49	14	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM	
5	6	18	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 CPP	39	44	6	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270 CPP	73	83	2	SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222 WBM	
6	1	14	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256 HAN	40	50	5	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic) WBM	74	78	4	WHAM BAM SHANG-A-LANG—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189 CPP	
7	3	17	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) HAN	41	41	5	FRAMED—Cheech & Chong (Low Adler), J. Lieber, M. Stoller, T. Chong, R. Marin, Ode 66124 (A&M) HAN	75	77	7	THE LONELY ONE—Special Delivery Featuring Terry Huff (Bob Shad), T. Huff, R. Person, A. Clements, Mainstream 5581	
8	10	13	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143 WBM	42	46	6	LIVIN' AIN'T LIVIN'—Firefall (Jim Mason), R. Roberts, Atlantic 3333 WBM	76	70	13	CRAZY ON YOU—Heart (Mike Ficker), A. Wilson, N. Wilson, Mushroom 7021 CPP	
9	4	24	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	43	59	2	LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293 HAN	77	87	2	DEVIL WOMAN—Cliff Richard (Bruce Welch), C. Hodgson, T. Britten, Rocket 40574 (MCA)	
10	12	5	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274 WBM	44	54	5	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209 CPP	78	89	4	PLAY THE FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Sweet City 8-50225 (Columbia/Epic)	
11	11	11	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184 WBM	45	55	3	ANOTHER RAINY DAY IN NEW YORK—Chicago (James William Guercio), R. Lamm, Columbia 3-10360 GPP	79	NEW ENTRY	NEW ENTRY	SHAKE YOUR BOOTY—M.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019	
12	13	11	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA) ALM	46	66	2	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA) MCA	80	NEW ENTRY	NEW ENTRY	SUMMER—War (Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834	
13	14	13	MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 HAN	47	48	6	C'MON MARIANNE—Danny Osmond (Mike Curb), L. Russell Brown, R. Bloodworth, Kolob 14320 (Polydor) CPP	81	85	4	RAINBOW IN YOUR EYES—Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.) WBM	
14	15	10	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260 BB	48	56	3	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832 ALM	82	86	2	I NEVER CRY—Alice Cooper (Bob Ezrin), A. Cooper, Warner Bros. 8228 WBM	
15	16	6	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.) BB	49	23	13	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Elektra 8196 WBM	83	93	2	DANCIN' KID—Disco Tex & The Sex-O-Lettes (Kenny Nolan), K. Nolan, Chelsea 3045	
16	17	9	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram) WBM	50	60	7	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391	84	NEW ENTRY	NEW ENTRY	HELL CAT—Bellamy Brothers (Phil Gernhard, Tony Scott), D. Bellamy, Warner/Curb 8220	
17	19	4	IF YOU KNOW WHAT I MEAN—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10366 CPP	51	67	2	YOU SHOULD BE DANCING—Bee Gees (Bee Gees), Bee Gees, RSO 853 (Polydor) WBM	85	NEW ENTRY	NEW ENTRY	SPRINGTIME MAMA—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45008	
18	20	13	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM	52	52	5	EVERYTHING'S COMING UP LOVE—David Ruffin (Van McCoy), V. McCoy, Motown 1393 WBM	86	88	3	A BETTER PLACE TO BE (Part 1 & 2)—Harry Chapin (Fred Newley), H. Chapin, Elektra 45327 WBM	
19	7	18	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10571 (RCA) ALM	53	53	3	HOT STUFF/FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic) WBM	87	NEW ENTRY	NEW ENTRY	KID CHARLEMAGNE—Steeley Dan (Gary Katz), D. Fagan, W. Becker, ABC 12195 CPP	
20	21	8	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318 B-3	54	57	3	STEPPIN' OUT—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40582 (MCA) WBM	88	NEW ENTRY	NEW ENTRY	TRY ME I KNOW WE CAN MAKE IT—Donna Summer (Giorgio Moroder, Pete Bellotte), G. Moroder, P. Bellotte, D. Summer, Basis 406 (Casablanca)	
21	18	15	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP	55	22	12	I WANT YOU—Marvin Gaye (Leon Ware, T. Boy Ross), L. Ware, T. Ross, Tania 54264 (Motown) ALM	89	NEW ENTRY	NEW ENTRY	HONEY CHILD—Bad Company (Bad Company), Ralphs, Rodgers, Kirke, Barrell, Swan Song 70109 (Atlantic)	
22	26	14	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN	56	58	4	IT KEEPS YOU RUNNIN'—Carly Simon (Ted Templeman), M. McDonald, Elektra 45323 WBM	90	90	2	I'VE BEEN LOVIN' YOU—Easy Street (Dennis Weinreich), R. Burger, P. Zorne, P. Marsh, K. Nicol, Capricorn 0255 (Warner Bros.) WBM	
23	24	9	TODAY'S THE DAY—America (George Martin), D. Peek, Warner Bros. 8212 WBM	57	45	6	FOOL FOR THE CITY—Foghat (Nick Jameson), D. Peeverett, Bearsville 0307 (Warner Bros.) WBM	91	91	3	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170 CPP	
24	27	9	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856 WBM	58	62	4	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280 CPP	92	92	3	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005	
25	25	10	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merlyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086 HAN	59	63	8	FOXY LADY—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1581 (PIP) CPP	93	76	7	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)	
26	30	10	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117 CPP	60	29	14	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306 CPP	94	94	2	BREAKER-BREAKER—Outlaws (Paul H. Rothchild), H. Thomasson, Arista 0188 WBM	
27	28	10	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hillier), T. Hillier, L. Sheridan, M. Lee, Pye 71066 CPP	61	71	3	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram) CHA	95	95	4	WILL YOU LOVE ME TOMORROW—Dana Valery (John D'Andrea), C. King, G. Goffin, Phantom 10566 (RCA) CPP	
28	31	5	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359 WBM	62	74	2	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.) CPP	96	47	7	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)	
29	38	5	I NEED TO BE IN LOVE—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A. Hammond, A&M 1828 ALM	63	75	4	HOLD ON—Sons Of Champlin (Keith Olsen), B. Champlin, L. Allan, Ariola America 7627 (Capitol) CPP	97	64	10	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258	
30	37	7	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181 WBM	64	68	4	TEN PERCENT—Double Exposure (Baker Harris & Young Prod.), A. Felder, T.G. Conway, Salsoul 2008 (Caytronics) B-3	98	100	2	SAY YOU LOVE ME—D.J. Rogers (DeWayne Julius Rogers Sr.), D.J. Rogers Sr., RCA 10568	
31	36	7	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259 CHA	65	67	69	3	BLT—Lee Oskar (Greg Errico, Jerry Goldstein), G. Errico, L. Oskar, United Artists 807 CHA	99	61	7	LIPSTICK—Michel Polnareff (Michel Polnareff), M. Polnareff, Atlantic 3330 HAN/CHA
32	32	8	MAMMA MIA—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3315 IMM	66	79	3	COTTON CANDY—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Yartan, Capitol 4255 CPP	100	51	20	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

A Better Place To Be (Story Songs, ASCAP) 86	Don't Touch Me There (Lucky Pork, ASCAP) 69	Heaven Must Be Missing An Angel (Bell Perren/Perren-Vibes, ASCAP) 39	I'll Be Good To You (Kidda/Gouglers, BMI) 3	Love Hangover (Jobete, ASCAP) 21	Rainbow In Your Eyes (Teddy Jack, BMI) 81	Sophisticated Lady (She's A Different Lady) (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI) 31	The Lonely One (Brent, BMI) 75
A Fifth Of Beethoven (RFT, BMI) 36	Dancin' Kid (Sound Of Nolan/Trembler, ASCAP) 83	Hell Cat (Famous, ASCAP) 84	I'll Get Over You (Pulleypone, ASCAP) 71	Lowdown (Boyz Scaggs/Hudmar, ASCAP) 70	Rock And Roll Music (Arc, BMI) 15	Today's The Day (Warner Bros., ASCAP) 35	Today's The Day (Warner Bros., ASCAP) 35
A Little Bit More (Bygones, ASCAP) 58	Hot Stuff/Fool To Cry (Knee, ASCAP) 53	Honey Child (Baccho, ASCAP) 89	It Keeps You Runnin' (Turpin, ASCAP) 56	Making Our Dreams Come True (Burm, BMI) 72	Roots, Rock, Reggae (Tuff Gang, ASCAP) 9	Something He Can Feel (Warner Bros., ASCAP) 62	Sunday, Rick's, BMI) 23
Another Rainy Day In New York (Big Elk/Laminations, ASCAP) 45	I'd Really Love To See You Tonight (Downbreaker, BMI) 40	Hot Stuff/Fool To Cry (Knee, ASCAP) 53	I Want You (Almo/Jobete, ASCAP) 55	Mamma Mia (Countless, BMI) 32	Save Your Kisses For Me (Easy Listening, ASCAP) 27	Summer (Far Out, ASCAP) 80	Turn The Beat Around (Sunburn/Dunbar, BMI) 22
Afternoon Delight (Cherry Lane, ASCAP) 1	If You Know What I Mean (Stonebridge, ASCAP) 57	I'd Really Love To See You Tonight (Downbreaker, BMI) 40	I Want You (Almo/Jobete, ASCAP) 55	Misty Blue (Talmont, BMI) 7	Shannon (Blendingwell, ASCAP) 100	Take The Money And Run (Sailor, ASCAP) 4	Will You Love Me Tomorrow (Screen Gems-Columbia, BMI) 95
Baby I Love Your Way (Almo/Fram, ASCAP) 48	I Hope We Get To Love In Time (Knee, ASCAP) 17	I'm Gonna Let My Heart Do The Walking (Holland-Dozier-Holland/Jobete/Stone Diamond/ATV, BMI) 50	I've Been Lovin' You (No Exit, BMI) 90	Moonlight Feels Right (Brother Bill's, ASCAP) 87	Shop Around (Jobete, ASCAP) 4	Tear The Roof Off The Sucker (Mabiz & Ricks, BMI) 73	Wham Bam Shang-a-Lang (Colegems, ASCAP) 95
Beaumont Newhall (ASCAP) 67	I'm Easy (Lion's Gate/Easy, BMI) 26	Let Her In (Midson, ASCAP) 12	Kiss And Say Goodbye (Nattahamm/Blackwood, BMI) 2	More, More, More (Part 1) (Buddah/Gee Diamond/MRI, ASCAP) 43	Shower The People (Country Road, BMI) 79	Ten Percent (Luck The Golden Fiecer/Mighty Three, BMI) 66	Who'd She Coo (Tight, BMI) 61
Breaker-Breaker (Hustlers, BMI) 94	Let Her In (Midson, ASCAP) 12	Let Her In (Midson, ASCAP) 12	Let Her In (Midson, ASCAP) 12	Never Gonna Fall In Love Again (C.A.M.-U.S.A., BMI) 11	Shy You Love Me (Genton, BMI) 63	That's Where The Happy People Go (Burma East, BMI) 60	You Are My Best Friend (B. Feldman/As, Trident) 20
C'mon Marianne (Saturday, Seasons Four, BMI) 47	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Play That Funky Music (Berna/Biaze, ASCAP) 78	Say You Love Me (Woogie, ASCAP) 98	That's Where The Happy People Go (Burma East, BMI) 60	You Should Be Dancin' (Cassero/Unichappell, BMI) 51
Cotton Candy (Perren-Vibes/Buil Pen, BMI) 46	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Rain, Oh Rain (Frank Snare/Big Shorly, ASCAP) 42	Shy You Love Me (Woogie, ASCAP) 98	That's Where The Happy People Go (Burma East, BMI) 60	You'll Never Find Another Love (Mighty Three, BMI) 37
Crazy On You (Andorra, ASCAP) 76	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Shy You Love Me (Woogie, ASCAP) 98	Shy You Love Me (Woogie, ASCAP) 98	That's Where The Happy People Go (Burma East, BMI) 60	Young Hearts Run Free (DaAnn, ASCAP) 30
Devil Woman (Chappell, ASCAP) 77	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Shy You Love Me (Woogie, ASCAP) 98	Shy You Love Me (Woogie, ASCAP) 98	That's Where The Happy People Go (Burma East, BMI) 60	
Don't Go Breaking My Heart (Big Pig/Leeds, ASCAP) 46	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Let 'Em In (MPL Communications/ATV, BMI) 28	Shy You Love Me (Woogie, ASCAP) 98	Shy You Love Me (Woogie, ASCAP) 98	That's Where The Happy People Go (Burma East, BMI) 60	

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.

FIRST SINGLE FROM

# Let's Fly

STREET SINGIN'



Written by Barry Manilow & Adrienne Anderson  
Produced by Barry Manilow & Ron Dante  
RS 852. RSO Records Inc. Time, 3:11



"THE MUSIC WE BELIEVE IN" RECORDS, INC.

MANUFACTURED AND MARKETED BY POLYDOOR, INC.





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**“Au revoir” Elton John and Gus Dudgeon.**

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	76	14	<b>JOE WALSH</b> You Can't Argue With A Sick Mind ABC ABCD 932	6.98		7.95		7.95	
107	99	22	<b>HENRY GROSS</b> Release Lifesong LS 6002	6.98		7.98		7.98	
108	110	82	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SD 3415 (Capitol)	6.98		7.98	7.98	7.98	
109	78	35	<b>ERIC CARMEN</b> Arista AL 4057	6.98	7.98	7.98	7.98	7.98	
120	2	2	<b>JERRY JEFF WALKER</b> It's A Good Night For Singin' MCA 2202	6.98		7.98		7.98	
121	33	33	<b>THE SALSOU ORCHESTRA</b> Salsoul SZS 5501	6.98		7.98			
112	114	136	<b>JOHN DENVER</b> Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	
113	NEW ENTRY		<b>ANDY PRATT</b> Resolution Nemperor NE 438 (Atlantic)	6.98		7.97		7.97	
114	116	17	<b>GENESIS</b> A Trick Of The Tail Atco SD 36 129	6.98		7.97		7.97	
115	111	25	<b>BOB DYLAN</b> Desire Columbia PC 33893	6.98	7.98	7.98		7.98	
126	5	5	<b>STANLEY TURRENTINE</b> Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95	
117	117	4	<b>STYLISTICS</b> Fabulous H&L HI 69013	6.98		7.98		7.98	
118	118	8	<b>CAMEL</b> Moonmadness Janus IXS 7024	6.94		7.95		7.95	
119	115	23	<b>DAVID BOWIE</b> Station To Station RCA APL1 1327	6.98		7.95		7.95	
130	73	73	<b>BEACH BOYS</b> Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	
121	123	32	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33694	7.98		8.98		8.98	
122	122	6	<b>BILLY JOEL</b> Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98	
141	2	2	<b>BOB JAMES THREE</b> CTI 6063	6.98		7.98		7.98	
124	124	9	<b>JOHN SEBASTIAN</b> Welcome Back Reprise MS 2249 (Warner Bros.)	6.98		7.97		7.97	
125	128	32	<b>HELEN REDDY'S GREATEST HITS</b> Capitol ST 11467	6.98		7.98		7.98	
126	113	12	<b>FOOLS GOLD</b> Morning Sky ML 5500 (Arista)	6.98		7.95		7.95	
127	NEW ENTRY		<b>MFSB</b> Summertime Philadelphia International P234238 (Columbia/Epic)	6.98		7.98		7.98	
128	133	7	<b>POCO</b> Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95	
129	129	8	<b>RAMSEY LEWIS</b> Salongo Columbia PC 34173	6.98		7.98		7.98	
143	6	6	<b>SONS OF CHAMPLIN</b> A Circle Filled With Love Ariola America ST 50007 (Capitol)	6.98		7.98		7.98	
142	6	6	<b>JOHN HANDY</b> Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95	
132	112	9	<b>BELLAMY BROTHERS</b> FEATURING "LET YOUR LOVE FLOW" Warner Bros BS 2941	6.98		7.97		7.97	
133	134	34	<b>TED NUGENT</b> Epic PE 33692 (Columbia)	6.98		7.98		7.98	
134	131	57	<b>THE CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
135	139	23	<b>WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER</b> The Outlaws RCA APL1 1321	6.98		7.95		7.95	
146	5	5	<b>McCOY TYNER</b> Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95	

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
137	83	8	<b>J. GEILS BAND</b> Blow Your Face Off Atlantic SD 2 507	7.98		8.97		8.97	
138	140	7	<b>A CHORUS LINE/ORIGINAL CAST RECORDING</b> Columbia PS 33581	6.98	7.98	7.98	7.98	7.95	
139	135	13	<b>NILS LOFGREN</b> Cry Tough A&M SP 4573	6.98		7.98		7.98	
140	147	35	<b>SEALS &amp; CROFTS</b> Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	
141	145	8	<b>HALL &amp; OATES</b> Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97	
142	132	17	<b>OLIVIA NEWTON-JOHN</b> Come On Over MCA 2186	6.98		7.98		7.98	
143	NEW ENTRY		<b>EARL KLUGH</b> Blue Note BN LA596-G (United Artists)	6.98		7.95		7.95	
144	71	7	<b>MAXINE NIGHTINGALE</b> Right Back Where We Started From United Artists UA LA526-G	6.98		7.98		7.98	
145	152	3	<b>KINKS' GREATEST-CELLULOID HEROES</b> RCA APL1-1743	6.98		7.95		7.95	
146	136	9	<b>JOE COCKER</b> Stingray A&M SP 4574	6.98		7.98		7.98	
147	150	55	<b>BEE GEES</b> Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97	
148	148	10	<b>JOHN DAVID SOUTHER</b> Black Rose Asylum 7E 1059	6.98		7.97		7.97	
149	149	11	<b>NANCY WILSON</b> This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98	
150	151	13	<b>MAYNARD FERGUSON</b> Primal Scream Columbia PC 33953	6.98		7.98		7.98	
161	6	6	<b>THE RAMONES</b> Sire SASD 7520 (ABC)	6.98					
163	4	4	<b>CHRIS HILLMAN</b> Slippin' Away Asylum 7E 1062	6.98		7.97		7.97	
153	155	9	<b>MARTHA VELEZ</b> Escape From Babylon Sire SASD 7575 (ABC)	6.98		7.95		7.95	
154	156	10	<b>VAN McCOY</b> The Real McCoy H&L HL 69012	6.98		7.97		7.97	
155	158	5	<b>NEW RIDERS OF THE PURPLE SAGE</b> New Riders MCA 2196	6.98		7.98		7.98	
156	154	82	<b>AEROSMITH</b> Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98	
157	159	6	<b>AMAZING RHYTHM ACES</b> Too Stuffed To Jump ABC ABCD 940	6.98		7.95		7.95	
169	33	33	<b>CHICAGO IX CHICAGO'S GREATEST HITS</b> Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	
159	160	4	<b>R.E.O.</b> Epic PE 34143 (Columbia)	6.98		7.98		7.98	
170	3	3	<b>CANDI STATON</b> Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97	
161	166	3	<b>URIAH HEEP</b> High And Mighty Warner Bros./Bronze BS 2949	6.98		7.97		7.97	
172	4	4	<b>ANGEL</b> Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98	
173	3	3	<b>KEITH CARRADINE</b> I'm Easy Asylum 7E 1066	6.98		7.97		7.97	
164	165	5	<b>MORRIS ALBERT</b> RCA APL1 1496	6.98		7.95		7.95	
176	2	2	<b>CHARLIE RICH</b> Greatest Hits Epic PE 34240 (Columbia)	6.98		7.98		7.98	
166	168	17	<b>KOOL &amp; THE GANG</b> Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98	
167	109	16	<b>ROBIN TROWER</b> Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97	
168	125	22	<b>BAD COMPANY</b> Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97	

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
169	171	4	<b>UFO</b> No Heavy Petting Chrysalis CHR 1103 (Warner Bros.)	6.98		7.97		7.97	
170	127	15	<b>RETURN TO FOREVER</b> Romantic Warrior Columbia PC 34076	6.98		7.98		7.98	
182	3	3	<b>SYNERGY</b> Sequencer Passport PPSD 98014 (ABC)	6.98		7.95		7.95	
183	2	2	<b>MUSCLE SHOALS HORNS</b> Born To Get Down Bang BLP 403 (Web IV)	6.98					
173	175	5	<b>BLACK OAK ARKANSAS</b> Balls Of Fire MCA 2199	6.98		7.98		7.98	
174	178	3	<b>PEOPLE'S CHOICE</b> We Got Rhythm TSDP PZ 34124 (Columbia/Epic)	6.98		7.98		7.98	
185	3	3	<b>D.C. LARUE</b> Ca-The Drals Pyramid PY 9003 (Roulette)	6.98					
176	181	33	<b>O'JAYS</b> Family Reunion Phila Int'l PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98	
177	NEW ENTRY		<b>BOZ SCAGGS</b> Atlantic SD 8239	6.98		7.97		7.97	
190	2	2	<b>AMERICA IS 200 YEARS OLD ... AND THERE'S STILL HOPE!</b> Bob Hope Capitol ST 11538	6.98		7.98		7.98	
189	2	2	<b>CURTIS MAYFIELD</b> Give, Get, Take And Have Custom CU 5007 (Warner Bros.)	6.98		7.97		7.97	
180	180	55	<b>THE EAGLES</b> One Of These Nights Asylum 7E 1039	6.98	7.98	7.97	8.97	7.97	
181	NEW ENTRY		<b>HARRY NILSSON</b> That's The Way It Is RCA APL1 1119	6.98		7.95		7.95	
182	NEW ENTRY		<b>BARRY MANILOW II</b> Arista AL 4016	6.98	7.98	7.98	7.98	7.98	
183	186	52	<b>JEFFERSON STARSHIP</b> Red Octopus GrunT BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	
184	NEW ENTRY		<b>KEITH JARRETT</b> Arbour Zena ECM 1070 (Polydor)	6.98		7.98		7.98	
185	NEW ENTRY		<b>AL WILSON</b> I've Got A Feeling Playboy PB 410	6.98		7.98		7.98	
197	6	6	<b>ATLANTA RHYTHM SECTION</b> Red Tape Polydor PD-1 6060	6.98		7.98		7.98	
187	187	14	<b>LONNIE LISTON SMITH &amp; THE COSMIC ECHOES</b> Reflections Of A Golden Dream Flying Dutchman BDL1 1460 (RCA)	6.98		7.95		7.95	
188	NEW ENTRY		<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> I Don't Want To Go Home Epic PE 34180 (Columbia)	6.98		7.98		7.98	
189	193	275	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
190	NEW ENTRY		<b>PRATT &amp; McCLAIN</b> FEATURING "Happy Days" Reprise MS 2250 (Warner Bros.)	6.98		7.97		7.97	
191	191	38	<b>PAUL SIMON</b> Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98	
192	194	29	<b>JOHN KLEMMER</b> Touch ABC ABCD 922	6.98		7.95		7.95	
193	195	86	<b>ELTON JOHN</b> Greatest Hits MCA 2128	6.98		7.98		7.98	
194	108	8	<b>TOWER OF POWER</b> Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97	
195	199	40	<b>KISS</b> Alive! Casablanca NBLP 7020	7.98		7.98		7.98	
196	119	22	<b>SYLVERS</b> Showcase Capitol ST 11465	6.98		7.98		7.98	
197	157	15	<b>DONNY &amp; MARIE OSMOND</b> Donny & Marie, Featuring Songs From Their Television Show Kaloob PD 6068 (Polydor)	6.98		7.98		7.98	
198	200	22	<b>PHOEBE SNOW</b> Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98	
199	137	32	<b>RUFUS FEATURING CHAKA KHAN</b> ARC ABCD 909	6.98		7.95		7.95	
200	188	4	<b>LOUDON WAINWRIGHT III</b> T Shirt Arista AL 4063	6.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

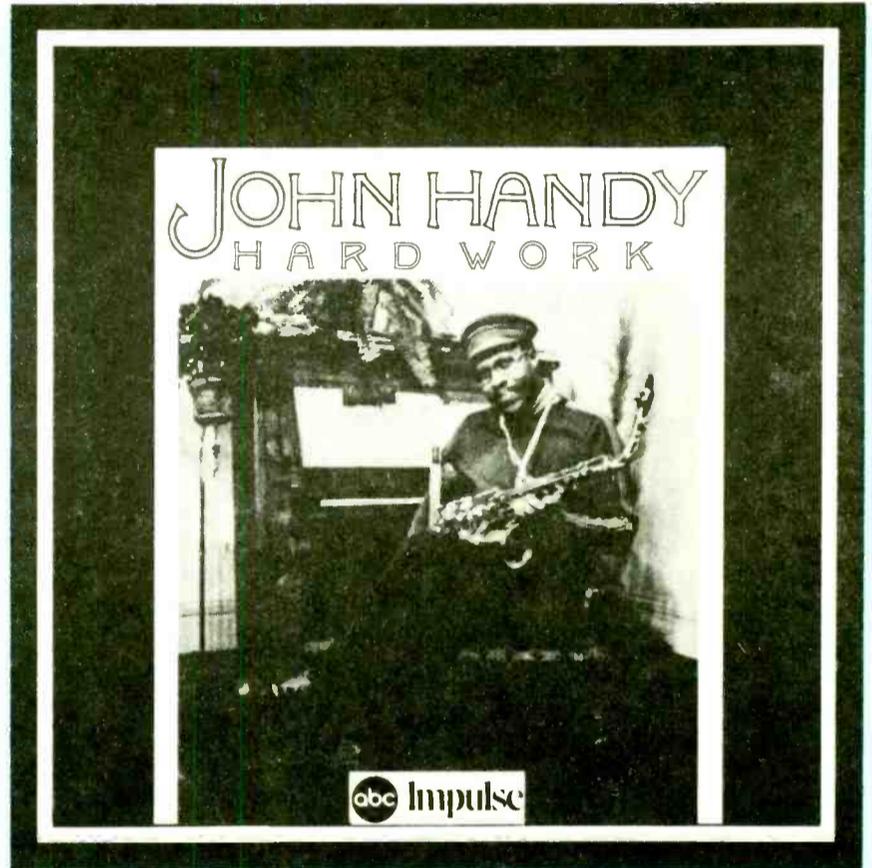
Aerosmith.....	3, 70, 88, 156	Keith Carradine.....	163	Daryl Hall & John Oates.....	22, 141	Marshall Tucker Band.....	50	R.E.O.....	159	Rod Stewart.....	95
Morris Albert.....	164	Harry Chapin.....	102	John Handy.....	131	Curtis Mayfield.....	179	Return To Forever.....	170	Steven Stills.....	67
Amazing Rhythm Aces.....	157	Chicago.....	7, 158	Heart.....	42	Van McCoy.....	154	Charlie Rich.....	165	Stylistics.....	117
America.....	52, 76	Joe Cocker.....	146	Chris Hillman.....	152	Harold Melvin.....	75	Vicki Sue Robinson.....	60	Donna Summer.....	71
Angel.....	162	Natalie Cole.....	14, 101	Isley Brothers.....	178	MFSB.....	127	Rolling Stones.....	19	Supremes.....	196
Atlanta Rhythm Section.....	186	William Bootsy Collins.....	62	Bob James.....	123	Steve Miller Band.....	13	Diana Ross.....	57	Synergy.....	197
Bad Co.....	168	Commodores.....	97	Keith Jarrett.....	184	Dorothy Moore.....	30	David Ruffin.....	13	Tavares.....	51
Beattles.....	2, 54, 56, 57	Bill Cosby.....	100								

# GREAT MUSIC HAPPENS ON

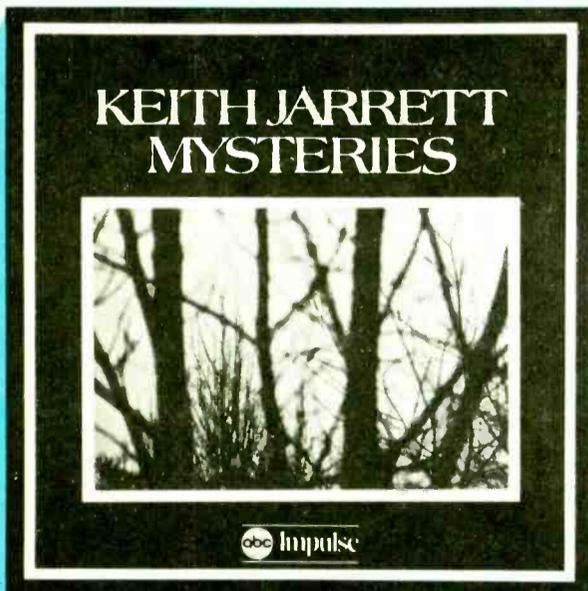
**abc** Impulse



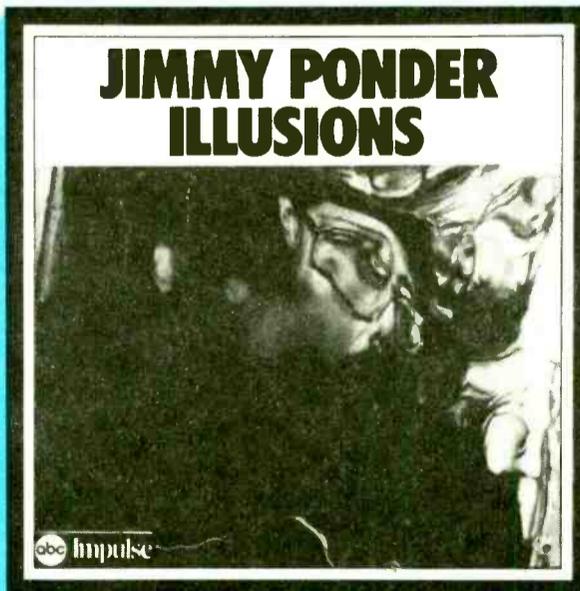
**BOBBY BLAND & B.B. KING**  
**Together Again...LIVE**  
**ASD-9317**



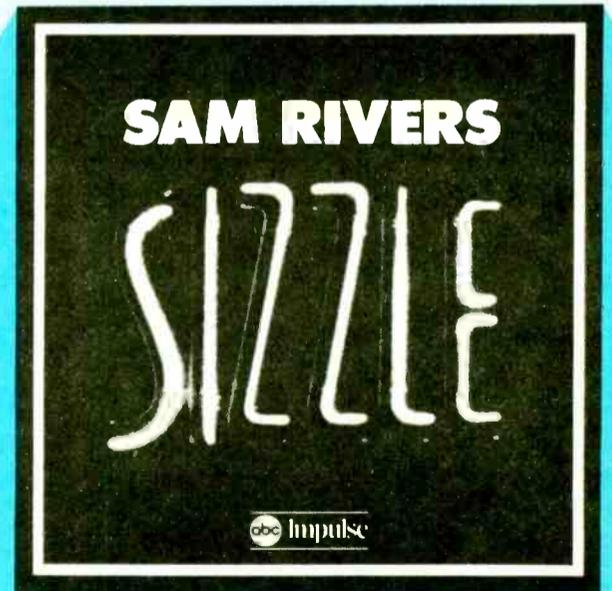
**JOHN HANDY**  
**Hard Work**  
**ASD-9314**



**KEITH JARRETT** Mysteries  
**ASD-9315**



**JIMMY PONDER** Illusions  
**ASD-9313**



**SAM RIVERS** Sizzle  
**ASD-9316**

**On Impulse Records and GRT Tapes**

**abc** Impulse

## New Motown Label Logo

LOS ANGELES—A new block M Motown label will be introduced globally through Motown's 19 for-



Motown's new corporate logo.

eign affiliates over the next six months, with the Tamla symbol being deleted completely, it was disclosed last week by Lee Armstrong, recently appointed director of the labels' international operations.

Two other label logos will be utilized. The Prodigal label, which was Barney Ales' and which he brought to Motown when he returned a year ago, and Hitsville, the mark which replaced Melodyland to cover country product will continue. EMI in the U.K., Germany and Australia will be the first to introduce the new Motown trademark with other affiliates making the change in six months.

The new international logo was created by Frank Mulvey, art director of labels.

## Solons Expect To Finish C'right Revision Markup

• Continued from page 3

Robert W. Kastenmeier (D-Wis.) and other members of the group present argued that a permanent commission would answer the growing increasing criticism of the "failings" of the tribunal approach.

The tribunal in the Senate-passed S.22 has been called unconstitutional and "probably unworkable." Its design for ad hoc, three-man panels, chosen from members of the American Arbitration Assn., to make periodic reviews of compulsory licensing rates is considered too sporadic to handle the workload.

A rate reviewing agency will have to handle problems of three new statutory rate areas in the bill. The revision provides compulsory licensing for jukeboxes, cable tv and the Public Broadcasting Service (both highly complex), in addition to the existing compulsory licensing for recording music, once a negotiated recording has been made.

States for commission reviews of statutory rates would differ from the Senate tribunal's schedule of a first review 1980, and a span of 10 years

## Catena Trial

what might have happened to damage Capitol Stock prices if the alleged hyped reports to the SEC by Capitol had become known to the investment community. Eiterman's 10-year study was too long for accuracy, he contended, and violated standard methodology. It is impossible to estimate what might have happened in such an event. Findlay said, with accuracy unless the event really occurred. Mosich said hindsight, available now to plaintiff's witnesses, was of no actual value in accounting. Mosich, too, said he felt Capitol's executive corps consistently was able to operate more prudently than the testimony of plaintiff's witnesses would indicate because they were more current and pertinent to the problems.

Eiterman returned to the stand later. He rebutted Mosich, stating he felt that if generally accepted accounting principles were not followed dutifully in SEC reporting, it would have a "shattering effect" on the faith of the investment community. He said Mosich's standards would not meet the full and fair disclosure rule. To produce financial statements as proposed by Mosich would be "willful, reckless and wanton," he added.

between reviews for each statutory rate.

The subcommittee voted to stagger the review dates. After a first 1980 review of all rates, the commission would hear rate petitions on mechanicals in 1987 and every 10th year thereafter; jukebox fees 1990 and every 10th year following.

Rate review intervals would be five years for public broadcasters, and cable tv rates, but interim reviews for cable could be triggered by changes in the inflation situation, or new FCC regulations.

Chairman Kastenmeier pointed out that the House version provides interested parties with judicial review of commission rate decisions in U.S. Courts of Appeals. The Senate would limit court review to cases of fraud or misconduct on the part of panel members. It would allow either House of Congress to veto a tribunal rate change. The House subcommittee dropped both of these provisos.

In answer to another criticism of the tribunal, the House royalty commission would remove the Register of Copyrights from any role in the selection of the commissioners.

It also relieves the Copyright Office from the task of acting as paymaster in the collection and disbursement of royalty pools from jukebox and cable tv compulsory license fees.

The royalty commission will deduct administrative costs for disbursement, and for settling distribution disputes "off the top" of the royalty pool. (Music performance fee from PBS will bypass any government collecting.)

Register of Copyrights Barbara Ringer, who has won the subcommittee's highest praise for her continuous help during the long schedule of markup hearings, favors the general concept of a permanent royalty commission, as being more workable than the Senate's ad hoc tribunal approach.

Because of the avalanche of new work that will hit the copyright office under the revision, the subcommittee voted to put over the effective date of certain sections of the bill from Jan. 1, 1977 to Jan. 1, 1978.

In any case, safety is provided for existing copyrights due to expire, which were extended to Dec. 31, 1976 by acts of Congress. The revision bill will give them a total of 75 years from the original date of the copyright.

## Inside Track

**Spiro Billouris** aka **Sam Billis** of City One-Stop in Los Angeles is staging a contest that sends a lucky couple to Acapulco for five days and four nights plus \$200 spending money. To qualify the customer must buy \$250 worth of Columbia and/or A&M albums. Contest ends Aug. 10. . . . The **Ray Charles** entourage makes its European trek July 15-30, winding up in Carthage, Tunisia. Charles' ecological radio commercial is a smash. . . . **Bill Gaff**, the British personal manager, has bought a Los Angeles hillside home.

**Ben Hooks**, first black commissioner of the FCC, is reportedly being considered for executive directorship of NAACP. His aide is **Chester Higgins**, onetime entertainment editor for Jet. . . . **Motown** has moved east on Sunset Blvd. to 6255, where the label occupies four floors. You can now reach your Motown party through an individual direct Centrex number. . . . **The Spinners** were added to the famed Hollywood Blvd. "Walk of Fame." Dedication cited their annual scholarship award at Michigan State. . . . Filmusic president **Michael Arciaga** scouting 24 tunes for inclusion in the indie film, "Trucker, the Last American Cowboy," which starts shooting Sept. 20.

"Volunteer Jam," full length feature film about the annual homecoming concert in Tennessee for the **Charlie Daniels Band** at Middle Tennessee State Univ., Murfreesboro, will be released next month. Featured along with the homecomer are the **Marshall Tucker Band**, the **Allman Brothers** band members, **Jimmy Hall**, **Drew Lombard** and **Steve Miller**, **Mylon LeFevre**, **Roni Stoneman** and **Paul Hornsby**. Latter did the music mix for the film. . . . **Hanna Aroni** and her husband/manager, **Charles Tishman** have returned to the U.S. to live and work after two years in Munich. She'll have a single release soon on Polydor.

The longtime **MGM Records HQ** on Sunset Blvd. is up for sale or lease. . . . **Bobby Phillips** of RPM, the management firm, suing **Irv Azoff's Front Line Mgt.** in Superior Court, Los Angeles, for \$13,000 commission he alleges is owed for a 1975 Eagles' Australian junket he helped book. . . . **CBS Records** has 11 hispanic and black college students working there as part of its summer minority internship program. . . . **Peter Fonda** and **William Hayward's Pando Music** to package and produce the

score and track for the Warner Bros. flick, "Outlaw Blues," in which Fonda warbles.

**Hamilton, Joe Frank & Reynolds** suing ABC Records and Wingate Music for \$500,000 allegedly owed in royalties. **Village Recorders** claims \$7,474.15 is owed them in the same court from **Michael Gruber, Richard Heehan, Steve Sulin** and **Kim Ornitz**. And **Denny and Letty Jo Cordell** are seeking a court decision there in their claim against **Bob Crewe, Mike Curb, Private Stock** and **Chelsea Records**. Plaintiffs claim they were aced out of a publishing deal and a chance to produce the **Four Seasons** and **Frankie Valli**.

ICM topper **Danny Cleary** is leaving the agency as reported here to join **Katz-Gallin** as an equal partner. Cleary, longtime agency biggie who began with MCA Chicago in 1948 as an office boy and became a band booker, takes on **Olivia Newton-John** as first of what will probably be several major acts chattels. . . . Music composer **Martin L. Klein**, 43, of Encino, Calif., fined \$2,500 and placed on three-year probation in Superior Court here in bilking CBS of \$17,000. He is to make restitution of the loot. He pleaded guilty May 21 to a charge that he dubbed in music that was not his as musical supervisor for the "Gunsmoke" tv show. . . . **Heilicher Bros. of St. Louis** got the London Records line last week when **David Lieberman** decided he would stick to his policy of rack-jobbing/one-stopping only when he takes over Roberts Record Dist., St. Louis. Will Heilicher take over the only London branch left in Chicago? . . . Why did **Dutch Lathower** give **Larry Harris** his yellow Sox to wear during the Casablanca **Donna Sommer** soiree at the elite Bistro last week? For the nostalgia buffs, Lathower's frau is **Shelby Jean Davis**, onetime WLS, Chicago, hillbilly chirp and jazz chanter with **Bill Russo's** band. . . . Outfielder **Tommy Davis** was sidetracked from his return as a record promo man for Casablanca when he was hired by the California Angels. . . . He was about to go to work for **Cecil Holmes** when the baseball slot was offered.

**Herbie Mann** is taking a two-year sabbatical after he finishes some concert dates in California in August. He plans disbanding his group and spending more time at home, in the studio on his own records, producing acts for some label which gives him the right production deal and after all that will plan his next in-person activity.

## Engineers Say TV Audio Improving

• Continued from page 3

says Mickey Crofford, an RCA Records engineer who has worked on many tv shows and specials. "People are becoming more realistic. One thing we do is dub down on small speakers, because, realistically, the tv viewer is hearing his sound on a five-inch speaker."

"Television is really not that interested in audio," counters Grover Hellsley, another RCA Records engineer. "Things have improved over the past few years, but the audio signal transmitted by tv is not that great, and you simply cannot do a great deal with it. It's not so much the fault of the networks as it is that of the tv manufacturers. If there is bad video on a set, everyone panics. Bad audio is looked upon more as an inconvenience."

Crofford adds that one reason sound is improving is because recording studios are now being used for most tv projects. He feels a mix that is on the lines of a good AM radio mix is what is needed, since tv is mono, and this is what he and Hellsley strive for.

Still, "it's amazing what can happen to sound transmitted over tv," he adds. "The bass sometimes gets eliminated, so we overcompensate for that when we record."

"The audio track on a videotape recording is very narrow," Hellsley adds, "because tv is not geared to audio. Everything is overlimited, so you add more to the top and bottom than you would when making a record. But this must be done in a recording studio. Most stations simply still do not have decent recording facilities, and a lot of it has not changed in years."

"Consumers may be more educated in this area, but it really has nothing to do with them. The ques-

tion is, can better tv audio sell more time? And the answer is generally no. Lighting is more important than audio, and tv just doesn't really care."

Crofford feels that simulcasts and the various rock shows have not made a great deal of difference in improving audio in general. "I've seen too many show producers tell an artist in the studio, 'It's for tv, it's good enough.'"

"Until that attitude changes, sound will not get a great deal better. And these are when the artist really makes a mistake, I'm not just talking about slight technical mistakes. A Hank Mancini will stand up and get his ways, but a lot of artists won't." Both men point out that the FCC has approved stereo for tv sets, but that manufacturers are hesitant to adopt such systems simply because of the money involved.

Andy Bloch, of Wally Heider's in Los Angeles, feels there is a genuine "hope for improvement, because there has been a big effort in improving tv audio over the past few years."

"The experience we've all gained doing tv audio has helped a lot," he says. "We now know there are special requirements in the mix and special requirements needed in equalization, and we work with these requirements in mind. You give acts a special set of tv monitors when they sing and you give them good p.a. systems."

"We now use multitrack recording for tv sound, and this gives us more flexibility. We mix down with smaller speakers. Audio equipment itself is a good deal better, and this helps. Instead of one mike for three singers, they now all get their own. And I think most tv producers are more concerned than they used to be.

"The networks still won't spend a great deal of money, but some stations are making strong individual efforts to better themselves in audio."

"CBS and ABC both have new studios, and the 'Midnight Special' is now cut 16-track as a backup. The band width for tv audio is fully capable of playing FM quality, and the manufacturers are licensed for stereo, but they won't switch."

"Another point is that the consumer is far ahead of the suppliers. Kids have \$1,500 stereo sets and then they listen to tv sound and write to tell us the sound is no good. Which is great. The consumer is getting hip, artists are more concerned, and people like Tony Orlando record here because they want their tv shows to sound like their records."

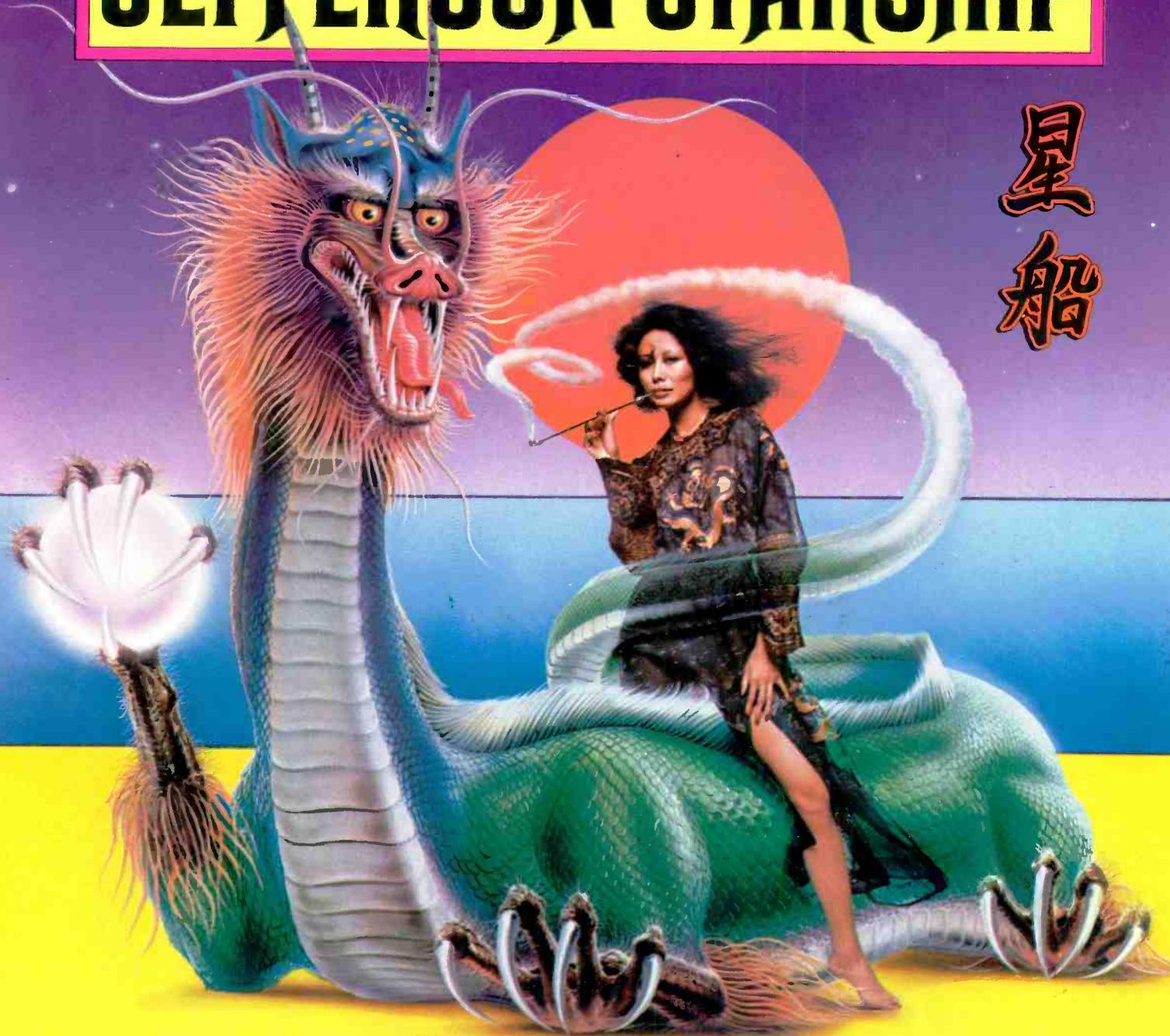
Ed Green, considered by many to be the best tv engineer in the business, says the "tv system itself leaves a lot to be desired, and this is one of the reasons sound is not all it could be."

"And," he adds, "audio typically comes second on the network transmission priority list, right behind video. The quality of most tv receivers concerning audio is limited anyway, but there is certainly room for improvement."

"Artists want to sound close to if not identical to their records, and I am basically a record mixer, and I like to make a special mix that will sound good on tv. I generally work with the Record Plant Mobile unit, and have had a lot of success with that unit. On one of these trips we did a 'Rock Concert' and I found the producers there more than willing to try anything to improve the sound. This kind of concern is no longer the exception in the business. Tv sound will get better," Green says.

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