Japanese Royalties Leap 22% In a Year
By ALEX ABRAMOFF
TOKYO - Royalty collections by JASRAC, the Japanese Society of Rights of Authors & Composers, rose 22% for the year ended April 30 to a total of $39.4 million, or almost 12 billion yen.

Of this amount, $9.2 million came from performance fees, JASRAC reports, and $20.2 million from publications and mechanical royalties.

Broadway Producers Tee Their Own Label
NEW YORK - Producers of Broadway musicals have created their own promotional record label, Shubert Alley Records, in a double-bungled move aimed at reducing their dependency on commercial labels for exposure and to keep possible added impetus to shows which they feel would stand a greater chance of survival if the public were exposed to the music.

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

(Continued on page 12)

Earnings By Warner At A New High
By STEPHEN TRAUMAN
NEW YORK - The records/music division of Warner Communications Inc. (WCI) produced more than 5% of company income and nearly half its sales in the second quarter, the best in its history. Across-the-board increases were reported from Warner Bros., Elektra/Asylum and Atlantic, WEA and WEA International, and Warner Bros., Music.

(Continued on page 8)

Ramada Inns Widen Disco Operations
By R. CLIFF JOE
NEW YORK - Buoyed by the success of three pilot discotheques in its hotels at Ann Arbor, Mich., Indianapolis and Moonhead, Minn., the Ramada Inns Corp. is converting into at least 20% of the entertainment rooms in its company-owned hotels nationwide.

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

Performance fees showed an increase of 11.5% over the previous year while income from publications and mechanicals rose by 26.5%.

The breakdown of income from performing fees is as follows: general performances, $6.2 million; broadcast ing (excluding television) $2.6 million; films, $9,548; wired diffusion, $106,589; from foreign countries, $6,175. Revenues from (Continued on page 53)

PRE-1972 RECORDINGS INVOLVED
Illegal Dupers Hit By Federal Court
By IS HORIZONT
NEW YORK - Unauthorized duplicators have lost yet another round in their continuing battle to copy and sell pre-1972 recordings belonging to others.

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

The complaint, directed at Attorney General Edward H. Levi, attacked the government's position that duplicators could not claim legality under the compulsors license provisions of the Copyright Act, even if they weren't mechanical royalties paid to publishers.

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

Gramuglia's name has occasion-

(Continued on page 12)

Cuckoo's Nest $ Ignores Fantasy Label Expansions
By CONRAD SILVERT
BERKELEY, Calif. - From "One Flew Over the Cuckoo's Nest" will help Fantasy/Prestige/Milestone Records construct a second building to accommodate the company's growing business.

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

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

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

(Continued on page 70)

Germans Eye Policing Musical Programmers
By WOLFGANG SPAHR
HAMBURG - Directors of all German radio and television stations will meet in September to discuss a coordinated method for policing musical programming following reports in German radio magazines of airplane abuses and raids in the broadcasting industry.

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

(Continued on page 53)

MY NAME IS JERMAINE
Jermaine Jackson. A name to be reckoned with.
On Motown Records & Tapes.

Advertisement
Jon Anderson, the lead singer of Yes, sings for himself on his first solo album, "Olias of Sunhillow."

On Atlantic Records and Tapes
**Motown Terminates Detroit Distributor**

**By JOHNNY SIPPEN**

**General News**

**Motown Terminates Detroit Distributor**

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

The report in Detroit is that Motown will now put a branch in that city. A Motown spokesman would not comment. Schiller, who was once first branch. Motown shares a distribution point, Together Records, with A&M in Atlanta, which opened last year.

In another move, in an effort to honor the time since the record, the Motown family of labels is beefing up its pop promo department.

The enlarged pop department will aim for immediate station recognition of Motown artists. Pat Johnsen, vice president of promotion, asserts Johnsen and Joe Liscio, recently promoted pop promotion chief, returned from a two-week nation-wide trip from which the realization was made.

(Continued on page 10)

**CBS Hints Price Rise On Key LPs**

**By JIM MELANSON**

Los Angeles—Word that artists Joan Baez and possibly Joe Walsh would be among those signed to the West Coast label and that chances are good for a suggested list price hike on select super-deluxe albums, those that fit the label’s annual convention here last week.

The event, held at the Century Plaza Hotel, July 20-24, drew more than 1,000 label executives, staffers and guests from around the world. The get-together was touted as the largest in the company’s history. Also, it was held for the first time when

(Continued on page 14)

**Retailers Welcome To A, Arista Company ’Dialogs’**

**NEW YORK—Retailers in four cities are expected to attend regional afternoon “dialogs” scheduled by Clive Davis, Arista Records president, for talks with his personnel and their network in New York, Los Angeles, Chicago and Minneapolis in the series which starts Wednesday (28).

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

In addition, he’ll preview musical highlights from the label’s upcoming full releases.

Davis begins the meetings Wednesday (28) in Chicago with a presentation in Los Angeles. Two days later (30), he’ll address area retailers at Chicago’s ABC.

On Monday (2), Davis will make a special visit to Minneapolis for Heseltier Brothers’ annual jazz and music and he’ll be the featured speaker. Also scheduled for conversation is a hose by the Movietone, one of Arista’s newest acts.

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

**Casablanca Into Jazz Via Douglas Deal**

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

Currently shipping to distributors are three vintage albums, a 1964 reissue of Charlie Parker’s "Bird of Paradise," a 1972 and the Last Poets’ "Jazz Obery."

All Douglas single albums list for $6.98 and correct price for tape and single albums by John McLaughlin crust. 22 different groups at Studio Rio, the 10-inch album created by the Movietone, one of Arista’s newest acts.

"Each lot LP is five or six groups done live. Michael Cuscuna assisted in setting up the deal and we joined Douglas full-time as associate producer. Ron St. Germaine reorganized them and he’s our house producer.

"We recorded Sonny Murray, Bar- vard Lanier, Air, Slowews, Anthony Braxton, Ken McIntyre, Marion Brown, Randy Weston, Oliver Lake, Herbie, Jimmy Lyons, Renzo Mitchell, Kalapa- rishia, Hamid Bluit and other lead-

ers in this Soho area concept," Douglas says.

Other plans on the planning board include "Cinnamon Flower," which Douglas describes as a fusion of Brazillian, jazz and rock. Douglas is trying to get today’s music and Arista’s role in the changing direction and marketplace.

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**Direct To Disk Recording Stages a Comeback in Calif.**

**CHICAGO—Direct to disk recording is staging a comeback as a growing number of performances captured without magnetic tape are appearing on records. Sheffield Lab Records of Santa Barbara, Calif., which reactivated the technique in 1966, is reaping its fourth new releases—so many direct recordings that a single album label has produced in its history.

And since the beginning of the year, several direct disk manufacturers have appeared.

M & S Sound, Inc. of Los An- geles, a manufacturer of sub-woofer loudspeakers, is distributing its two new direct disk LPs through the company’s network of more than 100 dealers.

Crystal Clear Records, a San Francisco company, recently released "Steal Disco" at CES, where it was adopted as a demonstrator by one of the nation’s manufacturers.

By the fall, Orin Marketing, Ltd. of Philadelphia, will start releases of the first in a series of direct to disk demonstra- tion albums it will offer audio retailers. The firm previously had distributed Sheffield’s "I’ve Got the Music In Me," featuring Thelma Houston as vocalist on a collection of the "perfect demonstration disk."

Since each album side as it is fed immediately to the disk, has a continuous, real time performance, there are distinct artistic limitations to this type of recording. However, one of the disk recording allows no editing, overdubbing, sweetening, remixing, etc.

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

transient response than those mastered from magnetic tape.

"Everything you add something to this field, that is bad, that is degra- dation," Ken Kreisel of M & R Records succinctly states the case for direct disk recording. On the other hand, "it is a simple, straightforward approach, factory made with over the original sound as little as possible. Kreisel recorded the L.A. group Joe and the Jass with an all- tube, valve-based passive custom microphone and transformerless microphones, as well.

Ed Woderjak, president of Crystal Clear Records says inferior play-
CBS Int'l Conceives New Latin Operation

By MARY FISHER

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

Copyright Revision Markup Resumes

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

Last minute cancellation of a Friday (23) meeting will delay movement of the bill to the full Judiciary Committee for consideration of its final form on July 2. Left pending is an amendment to exempt the $8 jukebox royalty rate from review by the Copyright Royalty Commission to be established by H.R. 2223.

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

Hotline Correction

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

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

ATLANTA NARAS MEET

Seek To Unite Area Music Industry

NASHVILLE—The Atlanta area music business was presenting plans to unite and promote the area's musical possibilities.

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

Meeting at the Atlanta Hyatt Regency, the participants and panelists agreed that differences of the past must be put aside. Responses from Bert Wyler of WOQI-AM and Elvis of WSBO indicated a growing radio receptivity to Atlanta product.

ABC Adopts Product Managers

Other Moves Mapped To Red Ink To Black

By GERRY WOOD

The new product manager system revealed by Herb Belkin, ABC's vice president of marketing and creative services, before the ABC Dot officials here.

The corporate revisions are designed to help create a profit picture out of the $28 million 1970 loss that included in the proceedings, indicating a grower in the company to a launch substantially more product from this part of the world. Rossi was also invited to attend proving the European country is a much greater factor in this market than it was a few years back.

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

A new set up is being worked down into three distinct zones, thereby giving clear-cut servicing and integrated promotion with the overseas artists.

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(Continued on page 38)
WE'RE BACK FROM CONVENTION, READY TO COMPLETE THE BEST YEAR IN OUR HISTORY.

WE'RE MUSIC LOVERS IN THE MUSIC BUSINESS, AND THAT'S THE SECRET OF OUR SUCCESS.

Columbia Records.
Epic Records.
Philadelphia International Records.
Monument Records.
T-Neck Records.
Virgin Records.
Blue Sky Records.
Caribou Records.
Hot Wax Records.
Invictus Records.
TSOP Records.
Sound Stage 7 Records.

www.americanradiohistory.com
NEW YORK — RCA Records expects to sell around $25 million worth of its diamond jubilee national commemorative coin, which went on sale Tuesday (27) at San Francisco’s Emporium. Only format official from the label will be Ken Glancy’s one-person 11:30 a.m. to 3 p.m. four-day meeting by capturing the company’s 75-year history from its origins as the Victor Talking Machine Co. through release of the first Enrico Caruso records in America.

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

MEMPHIS—A former Stax Records official testified that Al Bell ordered payments of $2.5 million and $5 million to a Washington National Composer Johnny Baylor in 1972, but he didn’t know what the payments were for. Edward Pollack, former Stax vice president for finance, testified that the payments were for “proper and personal services.” He said Stax never produced a record that justified the large payment. Pollack testified that Baylor’s biggest seller during that period was probably either Ing’s “Loving You Is Wrong — I Don’t Want to Be Right.”

Baylor is developing as the mystery. He is a former member of the band Stax of the late 1960s. Stax produced a product on video and films on Thursday along with meeting with turbine man and other consultants for RCA and its affiliated labels.

Inmates are allowed to purchase cassette players from the inmate store, but the warden will order the inmates to pay into the tape selection, and consideration will be given to all ethnic groups.

At Chiuppo for prison in Mexico, Catholic officials have an assistant to superintendent Bertram Crigg, says inmates are permitted to have cassette players and telephone, and other forms of recorded music. The minimum security prison current on cassette players. Roderich explains that a prisoner can make a request for music, and the warden will consider the request.

BAYLOR is being approached by the music industry, and it is being suggested that he may be considered a consultant. Whether or not this happens, Roderich is convinced that the warden will ensure that the music is appropriate and not offensive to the prisoners.

RCA EXEC KNOCKS DISK

WASHINGTON — Despite the rash of growing national interest in cassette art, the label said it will continue to sell singles on the consumer market, that it is unaware of any difficulties.

Through its recent promotions at RCA Records, the label said that a new 12-inch vinyl record is being introduced to the market at San Francisco Last fall, are received to echo desyers and discerning audiophiles attracted to its greater fidelity.

RCA was presented with a legal fine and a jury, of which it has been charged with defrauding Union Planters National Bank.

BAYLOR is quoted as saying, “beyond theure, said testifying. He arranged to be canteen. Rutherford notes that plans are underway to present the least security problem, the reason for the cassette only policy.

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Once is Not Enough for George Benson!

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

George Benson's Breezin'
Including the hit single "This Masquerade" (NEMS 83097)
Produced by Tommy Li Puma for Warner Bros. Records. BS 2997

www.americanradiohistory.com
Warner Earnings Bloom Sharply

In a rare "summit meeting" here, in conjunction with their 1977 quarterly financial figures by WCX chairman Steven Ross, the corporate music quintet—Atlantic chairman Ahmet Ertegun, WB chairman Mo Ostin, E/A chairman Joe Smith, WEA president Joel Friedman and WEA International president Nesuhi Ertegun—were enthusiastic over the past six months.

For the first time since June 30, the records/music division posted pretax profits of $15.84 million, an unprecedented figure for the month from the $2.963 million a year ago. Revenues were up 43% to $96 million, versus $67.187 million in 1975. For the first six months, earnings rose 50% on a 30% sales increase, both for the first half ever.

In the March-June period, not historically a strong one in the record industry, the WCX division produced 54% of corporate income of $29.59 million, compared with only 44% last year and 39% in 1975. Both figures are before corporate expenses, with record net income of $19 million, some 31% above the $13.3 million earned for the corresponding 1975 period.

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

In the first six months, the WCX music division with $181.2 million accounted for 48% of the corporate sales total of $376.9 million. This was a 15% increase from the 1975 first half total of $326 million, when music produced only 43% of operating revenues. Music income from operating units topped $29.9 million for January-June 1976, but 50% of the corporate total of $59.3 million, compared with 19.9% from music in the entire first half of 1975. The WCX music division posted $44.6 million.

Total domestic record/tape sales were the highest of any quarter to date, WEA International's record sales increased by 32% and earnings increased by 35% over the 1975 period.

The Warner Bros. Music saw revenue rise 30%.

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

Calling the first sell-through figures from the "Summer Gold Rush" of 1976 by WCX artists "unbelievable," Joel Friedman says "we beat everyone on the street, and the timing couldn't have been better." Reprints on sales for the first three weeks in July give third quarter an excellent start, he notes.

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

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

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

In the first two quarters, the WCX division, a division of H. F. Warner, Inc., a unit of Warner Communications Inc., and the Bluebird label, hit the highest marks since the corporate purchase of MCA Inc. in the third quarter of 1976, 58% of total sales.

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

In the first two quarters, the WCX division, a division of H. F. Warner, Inc., a unit of Warner Communications Inc., and the Bluebird label, hit the highest marks since the corporate purchase of MCA Inc. in the third quarter of 1976, 58% of total sales.

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In the third quarter of 1976, 58% of total sales.
THANKS,

AGAIN.

Peter Frampton records exclusively for A&M Records.

Direction: Dee Anthony/Bandana Enterprises Ltd./654 Madison Avenue/NYC 10021
Agency: Frank Barsalona/Premier Talent/888 7th Avenue/NYC 10019
AMERICAN FLYER

Guitar: The co-founder of The Velvet Underground, songwriter of the Velvet's final album, lead guitarist for Lou Reed...

And more...

Ecclectic Direction For New CBS Label

By JIM MELANSON

LOS ANGELES—Our musical direction will be fairly ecletic; we'll be interested in most formats of music and we'll be trying not to try too hard to cater to various musical sounds," says Larry Harris, named vice president and general manager of the new CBS label which will be based here (Billboard, July 17). Harris, 41 years old, and most recently vice president, business affairs, United Artists, says that the label should have around five artists on its roster a year from now. (Reports circulating here were that Joan Baez and Joe Walsh are among the first acts signed.)

As for when he expects the label's first product to hit the streets, Harris says that it's all contingent on the negotiations and, then, when finished recordings are ready. He declines to say '31 Greatest Hits' In Aug. Promotion

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

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

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

'Mercury Greatest Hits Month' also taps existing country compilations from Tom T. Hall, Roger Miller, Johnny Rodriguez, Faron Young and the Statler Brothers.

Crocker Indicted In N.J.

Sources say the grand jury is expected to hand up more indictments later this fall. In all, 21 individuals have been indicted since the investigation was launched.

Crocker's arraignment is scheduled for July 20 before Judge Frederick B. Lacey here.

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

99-Cent Kiddie Singles In Fall

NEW YORK—Children's Records of America has come up with a serious push of LPs, EPs and product for fall release.

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

The four preschools are "Sesame Street Original Cast Favorites," "Muppet And Monster Stars Of Sesame Street," "Sing and Play Along With Sesame Street's Ernie And Bert" and "Sesame Street Muppet's Introduction To The Alphabet," themes which are being promoted through the J.C. Penney catalog. Each contains seven singles.

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

French LC-38

LRC-38

From the French LC-38

From the French LRC-38

FBI Chi Raid

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

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

ACT AT TROUBADOUR

U.S. Market Aim Of Nippon Label

By ED HARRISON

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

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

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

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

Established in 1975. For Life has only four artists, yet their combined sales totaled a reported $32 million in the first year. Each of the artists is producer/composer/lyricist/producer/fan.

The label's top selling Yosui Inoue broke all Japanese music industry records when his album sold 15 million copies, accounting for $12 million in sales in 1975, Nishijima says.

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

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

www.americanradiohistory.com
Ready To Kill: "Showdown."

From Olé ELO, Electric Light Orchestra's Greatest Hits, comes their newest single: "Showdown." Already on KJR, KEZY, KJRB, WGCL, KREM and WAUG, the record is spreading nationally and ready to kill.

A new hit from a Greatest Hits album.

"Showdown" from Olé ELO. On United Artists Records.

SEE ELO ON TOUR THIS SUMMER:

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© 1976 United Artists Music and Records Group Inc.
**Producers Plan a Label**

- Continued from page 1

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

Each show will finance its own record(s) with money from its capital investment, estimated at about 1% of that cash outlay, and will maintain exclusive rights to the properties. It is anticipated that it will distribute with a commercial label for broad- cast consumer release of the prod-uct at a later date.

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

According to Kean, who sits on the board of governors of the League of New York Theatres and Pro-ducers, most producers who have seen their music hurt by diminishing interest in Broadway and on commercial record companies, are fished by the potential of the new label, and are supporting it.

He also claims that investors in the upcoming show "A Broadway Musical," have offered to increase their cash outlay but will only lend le-verage they feel Shubert Alley Recor-ds will lend to the show.

A special distribution department is being created to handle the distri-bution of Shubert Alley Records to radio stations and other promo-tional outlets.

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

FOR L.T.D., THEIR NEW ALBUM IS THE BIG STEP TO CENTER STAGE THAT HAS BEEN YEARS IN THE MAKING.

The love, togetherness and devotion of L.T.D. is finally paying off.

One night last year, they opened for the Average White Band. After that one date AWB asked them to open for the entire tour.

Since that experience and others with the Isleys and the O'Jays, L.T.D.'s sound began to take on a new, sharper focus.

In short, with new incentive from the group's lead vocalists, Jeff and Billy Osborne, they got streamlined and supercharged and got together with the production team of Larry and Fonce Mizell (the Blackbyrds, Donald Byrd, Bobbi Humphrey). And now, after brilliantly refining and solidifying their sound, L.T.D. has made "Love To The World."

L.T.D. is Love, Togetherness and Devotion. "LOVE TO THE WORLD" is their new album.

ON A&M RECORDS & TAPES

FLASH!!

THE NEW L.T.D. ALBUM IS CREATING MORE EXCITEMENT THAN EVER BEFORE ... RADIO, DISCO, AND IN-STORE AIRPLAY AND SALES ALREADY FAR SURPASS THEIR FIRST TWO ALBUMS...

THIS IS THE ONE!!

L.T.D. is now with Michael Martineau of Gemini Artists Management
77 Albums In Multi-Media Presentation

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

On the Columbia side, the product list topped 46 titles, among which were works by artists as seasoned as Earth, Wind & Fire; the Miracles; Herb Alpert; Elton John; the Beach Boys; the Bee Gees; Carole King; and the list goes on.

A balanced product flow, artist development manager, marketing, in charge, said, was planned for a high level of success. He predicted a continuance of that success too.

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back again
harpers bizarre

BILLBOARD RECOMMENDED LP 7/10/76

Billboard Close-Up

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

"A highly imaginative, goodtime pop album. The quartet comes across like musical chameleons, covering songs of every conceivable style."

Paul Grein 7/17/76

FROM THE GROUP THAT BROUGHT YOU
"FEELIN' GROOVY"

For distribution contact Forest Bay Company or California Record Distributors or

ABC RECORD & TAPE SALES 729 S. Fidalgo St., Seattle WA 98108
ACTION MUSIC 6541 Eastland Rd., Cleveland OH 44142
APEX MARTIN 467 Montclaire Ave., Hackensack NJ 07601
CALIFORNIA RECORD DIST., INC. 731 West Wilson, Glendale CA 91203
CHIPS DISTRIBUTING 2750 N. Broad St., Philadelphia PA 19132
ERIC MAINLAND DISTRIBUTION CO 1460 Park Ave., Jersey City NJ 07304
HEILICHER BROS.—FLORIDA 1344 N.W. 45th Ave., Dpta. Boca FL 33434
HEILICHER BROS.—GEORGIA 4600 E. Frederick Dr., S.W., Atlanta GA 30336
HEILICHER BROS.—MINNESOTA 7900 Wayzeta Blvd., Minneapolis, MN 55426

For distribution contact Forest Bay Company or California Record Distributors or

Jim Scoppettone
703 Canham Rd.
Scotts Valley, CA 95060
(408) 438-0729

California Record Dist., Inc.
731 West Wilson
Glendale, CA 91203
(213) 245-6464
Ten years ago, owning an FM radio had about as much meaning as a milking stool under a bull. FM was the province of classical music, foreign language broadcasts, jazz aficionados and a few, excellent, easy listening formats with an audience well over 30 years old.

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

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

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

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

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

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

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

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

In short, what I’m saying is let’s...(Continued on page 24)
Get On Easy Street

If you're looking for a graceful melody, look no further than Easy Street. Just ask the Capricorn Goat. Easy Street is Capricorn's first English acquisition, debuting with the single 'I've Been Lovin' You' (CT 005). Travelling on Easy Street these days are:

WQXI: 12 to 11
ZM-93: 21 to 17
KIXX: 26 to 21
WABB: 17 to 15
KIR: add
KING: add
KJUQ: 30
WFOX: 27
WIVS: 27 to 23
WTTA: 15 to 18
KJOY: 17
WGCQ: 30 to 27
WAKN: debut 25
WBMS: add
WAG: add
WALG: add
WNOK: add
WIG: add
WOSH: add
WBBQ: 25
WAOV: add
AMX: 18
ANE: 22
WIBV: 22
WODN: 31
WGO: add
WNG: add
WQDR: add
WQ: add
WIXY: add
WKDA-FM: add
WBGN: add
WMEF: add
WRK: add
WGFL: add
WQ: add
KMKF: add
KOMN: add
KUS: add
WFBG: add
WKVK: add
WCGO: add
WXII: add
WBAX: add
WQX: add
WGC: add
WCZN: add
WTUE-FM: add
WJPD-FM: add
WING: add
WGBF: add
WBRN: add
WABK: add
WITO: 27
WKB: add
WSAR: add
WCCC: add
WHCO: add
WHYR: add
KGEN: add
KZOZ: add
KCB: add
KATA: add
KOBO: add
KYLE: add
KIZY: add
KGAL: add
KZOK-FM: add
KLOG: add
KISV-FM: add
KIRE: add
KYLT: add
KOOK: add

'Ve Been Lovin' You from Easy Street is on Capricorn Records, Macon, Ga.
Pacific Southwest Region

**Top Add ons:**

WALTER MURPHY & BIG Apple Band—A Fifh Of Beethoven (Private Stock)
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WALTER MURPHY & BIG Apple Band—**A Fifh Of Beethoven** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A Fifh Of Beethoven** (Private Stock)

**Prime Movers:**

WALTER MURPHY & BIG Apple Band—A - Destiny (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)

**Breakouts:**

WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)

North Central Region

**Top Add ons:**

WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
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Midwest Region

**Top Add ons:**

WALTER MURPHY & BIG Apple Band—**A - Destiny** (Private Stock)
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(Continued on page 20)

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*Please note: The above text is a partial transcription of the Billboard magazine content. For more detailed or specific information, please refer to the original source.*

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*www.americanradiohistory.com*
"EVERY TIME I SING A LOVE SONG"

TC-2293 PRODUCED BY DICK GLASSER

THE SINGLE FROM THE ALBUM OF THE SAME NAME

ALSO AVAILABLE ON 20TH CENTURY STEREO TAPE
**Billboard Singles Radio Action**

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

---

**Top Add-Ons: West Coast Region**

1. **KLOS** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **KPRS** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **KOBQ** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

4. **KFBK** - Radio Station
   - **DIDONE** - "I'm Feelin' Good"

5. **KGB** - Radio Station
   - **JEFFERSON AIRLIFT** - "Go Fly A Kite"

---

**Top Add-Ons: Midwest Region**

1. **WLS** - Radio Station
   - **BRENTWOOD TRANSFIGURATION** - "Woman"

2. **WHO** - Radio Station
   - **JOE FERRANTE** - "31st of a Million Years"

3. **WHO** - Radio Station
   - **BRENTWOOD TRANSFIGURATION** - "Woman"

---

**Top Add-Ons: Northeast Region**

1. **WPLJ** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WBLS** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Top Add-Ons: Southeast Region**

1. **WNCM** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WPLJ** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Top Add-Ons: Mid-Atlantic Region**

1. **WABC** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WPLJ** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Top Add-Ons: Far West Region**

1. **KLOS** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **KPRS** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **KGB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Top Add-Ons: South Central Region**

1. **WPLJ** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Top Add-Ons: South Region**

1. **WPLJ** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Breakouts:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

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**Prime Movers:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

---

**Walters Region**

1. **WPLK** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Kool & The Gang**

1. **KLOS** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **KPRS** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **KGB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

---

**Walters Region**

1. **WPLK** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

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**Breakouts:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

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**Top Add-Ons: East Coast Region**

1. **WPLJ** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

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**Breakouts:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

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**Prime Movers:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

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**Kool & The Gang**

1. **KLOS** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **KPRS** - Radio Station
   - **JOHN TRAVOLTA** - "Silly Man"

3. **KGB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

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**Walters Region**

1. **WPLK** - Radio Station
   - **THE SUNSHINE GIRLS** - "Run Free"

2. **WBLS** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

3. **WLIB** - Radio Station
   - **SUGAR HILL** - "Rapper's Delight"

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**Breakouts:**

1. **THE SUNSHINE GIRLS** - "Run Free"

2. **JOHN TRAVOLTA** - "Silly Man"

3. **SUGAR HILL** - "Rapper's Delight"

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**July 31, 1976, BILLBOARD**
THE NEW SINGLE BY

BOB SEGER

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TRAVELIN' MAN
From His Incredible Two-Record Set
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THE ENTIRE SUMMER!
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<td><em>TOP REQUESTS/AIRPLAY – The four products registering the greatest listener requests and airplay, as determined by station personnel.</em>*</td>
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<td><strong>BREAKOUTS – Billboard Chart Summary of Add ONS and Requests Airplay information for Reflect: greatest product activity, as determined by national and Radio stations.</strong></td>
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**Note:** The image contains a table with columns for the Western Region, Midwest Region, Northeast Region, and additional details for Top Add Ons, Top Requests/Airplay, and Add ONS. The table lists various artists and songs, along with their respective labels and stations where they are being aired.
These unsolicited comments from ARBITRON RADIO diaries placed in Charlotte, Columbus, Minneapolis-St. Paul, Hartford and San Antonio, for the period of October/November 1975, show that CASEY KASEM has been given the vote as America's #1 write-in personality.

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

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

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

MINNEAPOLIS/ST. PAUL ... I like to listen to American Top 40 on KDWB which I didn't this week. Another problem with the radio is on most stations they have the weather on every half-hour. Sure you can have news but not so often—otherwise the radio is pretty good. My favorite program is KDWB top 40 on Sunday nights ... I especially like American Top 40 from Hollywood. It plays on KDWB. I like that station ... American Top 40 Sunday ... My favorite program is American Top 40 on Sunday nights at 8:00 on KDWB ... I really like "the top 40" with Casey Kasem Sunday nights on KDWB. I didn't listen to it this week but I hope they keep it on ... I like American Top 40 on KDWB Sunday at 8:00PM. I also like Paul Harvey ... They should have the KDWB top 40 Saturday (same time) night instead of Sunday because a lot of people can't stay up till 11:00 if they have school the next day. I know I would listen to it every Saturday if they changed it ... The Top 40 on KDWB is good. But I think most stations play too many commercials at one time ... Sunday night on KDWB I listen to Casey Casem's countdown "Top 40 Hits." Every morning I listen to Charlie Bush and Chuck Knapp ... I like the top 40 countdown on KDWB at Sundays at 8:00PM until 11:00PM. I like to listen to music before I go to bed ... KDWB Top 40 8:00 to 11 pm Sunday ... American Top 40 8:00-11:00PM Sundays ... My favorite station is KDWB. My favorite program is the top 40 on Sunday nights on KDWB ... Radio—I like listening and I really get into music—and I like listening to the countdown on Sundays on station KDWB ... I like Casey Cason real well. I just wish it was on more stations.

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

AMERICAN Top 40 is heard weekly in the above markets on WDRC, KTSA, WBT, KDWB and WNCI respectively as well as 346 other stations from coast to coast and around the world.

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All right, I'm impressed. Please send me all the free details on American Top 40 including a complete three hour program, Sales and Marketing Guide, the AT40 descriptive brochure, "Much More Than Music" and the AT40 demo tape.

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Top Records 1940-1975

FLORIDA HEAT

Every Station Competitive, Says WVOJ's Program Boss

By CLAUDE HALL

Top Vox Joj

By CLAUDE HALL

Top

By CLAUDE HALL

Order your "HOT State" Charts from '40-'75. Top Tap include every artist - numerical position record to supplement your listening '61-'74 Top Pop singles. Listening '61-'74 to be highly individualized, your program stations what most of the people want to hear most of the time, you win.

Now, specifically to album rock. Why is it so misunderstood? Let's discard all the other labels and just talk about album rock stations that includes album cuts in its format. (Not that the listeners care, but you don't.) Even if they can't tell if it's a big record with a little hole or a little record with a big hole unless you tell them that and that's just part of the image game.) Alright, so that's what album rock is. It doesn't have to be the FM. KDAY is doing very nicely playing album cuts, but more successful album rock stations are usually FM dial because nearly the entire under-40 audience has grown up listening to their records in hi-fi and then stereo, so the radio sound quality is 'right' in with those listener expectations, but it doesn't have to be FM. You can even add to that a lot of listeners, including some of those labels. Now, why play album cuts? It goes right back to those listeners. Talk to any major record company and he'll tell you that 80% to 90% of your revenue is based on LP sales and most of those LPs are rock. That's a pretty good indication. Then go back to 1967-68 and you have the birth of these so-called "progressive" stations started. We didn't have the world's biggest audience listening to rock and roll and think about it, we tried being done otherwise and you'll never find the same thing. We tried doing it in every way. We're not trying to win at anything. We're not trying to win at anything. We just need to be honest about what we're doing and why.

WVOJ has a playlist of 55, with greater emphasis on radio sessions and live interviews week by week. We have a good bit of variety and podcasts on any major station's web page. We're not trying to win at anything. We're not trying to win at anything. We just need to be honest about what we're doing and why.

The station is inbed with NBC last February, and runs its news after the local news, every day at 6:30 pm. We're not trying to win at anything. We're not trying to win at anything. We just need to be honest about what we're doing and why.

"Contempo 300" On Williamsburg WBCI

WILLIAMSBURG, Va. - WBCI, an FM station here, has switched from a beautiful music format to the syndicated "Contempo 300," reports the station manager Donald M. Bentley.

"Contempo 300" is a music format that combines country music with rock and roll, heavily weighted towards country and western music. It is a popular format in the South and is designed to appeal to a broad audience, including both country music and rock and roll fans. The format includes a mix of both genres, with a focus on newer country artists and classic rock songs. WVOJ's programming boss, Scott Dunaway, has been a long-time advocate of the format, and has worked to integrate it into the station's broadcast schedule.

The switch to "Contempo 300" follows a trend in radio programming, where stations are looking for formats that can appeal to a wider audience. The format's popularity has been driven by the growing popularity of country music, as well as the continued relevance of rock and roll. The station's manager, Donald M. Bentley, has expressed confidence in the success of the format, saying that it "will do well in the market."
RICHARD & WILLIE on

The Comedy Duo

that gave you Laff's

with

"THE SLA"

Now brings you

Historical Laff's

with their latest release

"RED, WHITE & BLUE FROM A BLACK POINT OF VIEW"

RICHARD & WILLIE on Vox Jox Records

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Contact your Laff distributor now.
RCA Rise: Glancy Gives Execs Room To Run
In 2½ Years, New Management's Efforts Bring Highest Earnings

BY STEPHEN TRAIMAN

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

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

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

'Artistically, the charts speak for themselves. We've made significant custom label deals with a high degree of success. What Jeff Kahn and his key aides, including Ron Ilberman, Mike Smith, Waylon Jennings and others is amazing. In the pop area, I couldn't remember all the new faces that have been launched successfully."

Glancy candidly admits the disappointments and failures as well:

- "The Tom Cat story is the biggest. The chemistry just didn't work for a lot of reasons.
- "We've got a way to go yet in nro. We've had some successes but we're certainly not getting our share.
- "We just weren't persuasive enough with our top acts on tour. We've met a lot of resistance, some emotional, like David Bowie who takes an artistic stand against 4-channel.
- "Glancy locks off of some of the key appointments on the RCA team, each of which cared with its various degrees of autonomy that freed him more and more to concentrate on the creative end of the business that is the heart of any label's success.
- Jack Kiernan named division vice president, marketing in February 1974. Tom Shepard joins CBS as division vice president, Red Seal a/c, April 1974. Jerry Bradley appointed division vice president, Nashville operations, August 1974. Mel Iberman promoted to division vice president, commercial operations, December 1973. Mike Berniker appointed division vice president, pop a/c, July 1975. Mort Weiner named director, custom label marketing, joining from Motown, June 1975. Ron Mosley joins from Polydor as division vice president, r&b a/c, November 1975. Bob Harrington comes aboard as director of merchandising from GRC, March 1974. Rhoda and Dave Herbsneck, division vice president, music operations and services (clubs), who also have a large share in the label's success to date in its profit turnaround.

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

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

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

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

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

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

- "Marketing — One of the most gratifying things is that everyone can operate autonomously," Kiernan notes, "but we also interact. The real key to RCA's success is that we do function as a team, and this really is vital, under Glancy and Iberman's direction.
- "Sometimes it seems like a thousand years instead of just the relatively few that it's taken — and what we believe is the strongest distribution setup in the industry with the best quality.

"Our own direct distribution has really paid off in the success of acts like Hall & Oates, D.J. Rogers and of course, John Denver. And country has been an incredible performance.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- "R&B — "I'd like to congratulate everyone for their commitment to the black business on this label," says Moseley. "With..."
Looking to the future, the RCA chief has mixed views on the videodisk, noting that RCA's own Selectavision system is currently a corporate staff job, with the label not as yet assigned specific responsibility—though acknowledging the assistance on pilot software involving major RCA artists.

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

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

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

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

Among Highlights of Glancy's Tenure

Shake Up At Aladdin
3 Set To Produce Theater Shows

LAS VEGAS—A management shakeup at the Aladdin Hotel has resulted in the creation of a new triumvirate of theater producers who will pursue a more diversified booking policy at the recently opened $30 million Performing Arts Center.

The change comes as a direct result of two poorly attended concert programs during the first three weeks of operation and because the cajoling of executive producer Stan Allen Monday (12). "Future rock concerts may be spaced farther apart in efforts to provide tighter, diversified booking," reports Bob Brackett, theater publicity head. "We're getting back to the original concept of offering a unique, unusual alternative to showcasing in Vegas."

The two concert attractions which drew disappointing crowds include James Taylor's July 10-11 dates and a Dave Mason bill July 17. Taylor drew 4,500 fans while dropping the second night to a few hundred because of slow sales. Mason recorded the smallest gathering, 1,800.

Dee Decker O'grady, 33, will now function as an associate producer in conjunction with Aladdin Hotel entertainment director Mitch De Wood and former Sahara entertainment head Lenny Martin.

Formerly affiliated with Motown, Graham has booked rock groups in major Northeast markets. Graham says Martin, who directed entertainment at Del Webb's eighth-western hotels, will act in a consulting capacity.

Allen, who guided the first few weeks of shows at the Sahara, opened the show at the Sahara in Las Vegas and the Sahara-Tahoe in Northern Nevada.

"It has been a tough period breaking in at this facility," reports Allen. "I have certain things in mind right now as far as future concert is concerned, but I need time to think about it.

According to Brackett, Allen (Continued on page 32)

New Sahara Pairings
By Jack Eglash

LAS VEGAS—Jack Eglash, musical director (for nine years at the Hotel Sahara and currently named entertainment director, plans to package new shows in Las Vegas.

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

Martin, who resigned four weeks ago, will enter private management, a more suitable career for his appointment to the hotel directorship in September 1975.

"I feel that previous attempts to bring in new combinations into the main showroom, similar to the signing of Mel Carter to appear with Tony Bennett," reports Eglash.

The new director also promises to push through underlining, enlarging and upgrading the relocated Cashbah Lounge, a one-time legendary showcase for the hotel's Aladin Theater. Now, Eglash, 48, expects the lounge to be refurbished sometime at the end of the year. While implementation of his ideas will go into effect immediately, although he sees no jump to a more contemporary attendance of stars.

Blood, Sweat & Tears will make its debut bow in a main showroom city the end of August. He opens at the Grand Cafe, N.J. (25-26).

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

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

Pioneering rock concerts in the hotel's 5,000-capacity Space Center for a year, Martin's departure paved the way for Eglash's bill, which resulted in several high official signings.

Talented ZZ TOP TOPs
51,000 In New Orleans See Texans 'Raising Some Hell'

By Jim Melanson

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

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

Probably stirred up even more by this date, though, are money making headlines such as ZZ Top's萨拉 turning up the road of Top's dazzling success.

News of ZZ Top's no-show didn't hold up for a number of days that had already been blown in and around the Bowl earlier. A ticket refund was approved by the Fox (Beaver Productions) following the Skynyrd announcement helped cool the Bowl crowd. Few took advantage of the offer.

While the dollars rang up there are indications now that ZZ Top is a far bigger bill figures for the ZZ Top tour topped $2.5 million in grosses and an audience of over 135,000.

In addition to the attendance record here (the previous mark for a New Orleans rock show was a date with the Grateful Dead, which drew 40,000), the concert was the largest rock entertainment event in state history.

DIAMOND TO L.A. GREEK

LAS ANGELES—Neil Diamond will play eight shows Sept. 13-20 at the Greek Theatre here, with tickets going on sale Monday (24). The five-act engagement marks a drastic change from June announcements that Diamond's Aladdin Tour will be a four-act show.

Performing Arts July Fourth holiday stand at Las Vegas would be his only appearance in the West during his 1975 tour.

Diamond holds the Greek boxoffice record of over $40,000 for six shows August 11-14 of his Las Vegas run in 1967. On August 16, "Hot August Night" live LP was cut during this engagement and went on to sell 8.5 million worldwide.

Nassau Coliseum Given High Mark As Safe Site

By Jim Melanson

NEW YORK—the practice of arbitrariness and search for high-hazard area and facility personnel to appear has appeared. The Nassau Chamber of Commerce, Nassau Chamber, offers a recent research.

The chapter, in a report issued last fall, had dropped into both the Nassau County police department and Coliseum executives for such practices as illegal drug searches, the preventing of people to travel from their own uncancelled concert time, and the chaining of outside doors for fire hazards.

The chapter has been the report of findings on scenes of teachers sent to several concerts following complaints it had received from both parents and young concert fans as to the treatment ticket holders were given at the venue.

Mini-Tour For The Who In East

By Jim Melanson

LOS ANGELES—The Who will do a four-state U.S. mini-tour in August to sell off its last 45,000 tickets. The concert, run by the group's March concert. The Who plays Capitol Center Arena outside Washington D.C., 3-4, then goes on to the Gator Bowl in Jacksonville, Fla., and the Oakland Coliseum, 9.

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This latest finding, according to Barbara Bernstein, director of the American Radio History Project, Bob Rossman, records organizer that organized the famous "4 Rock concerts in the Coliseum in the last six years, was the first to force a "firm refusal to lay back for a few num-

Signings

The quick to Phonoeng, produced and managed by John Howard, Rodger Collins, maker of U.S. "LA Supersite," to Patrick Doyle for management.

Terry Brashard to Lauren Elder Blakely Agency with exclusive bookings, coming for longer period after Foster and Rice tours. He has a recording contract with Atlantic Records, and will be on the road this winter with the band of Kenny Rogers and the First Edition. He will have two records cut with Warner-Curb Records. He will be recording in Nashville Saks this month.

Bill and Rickenbacker Company. Roger Cutler and Band. Yamaha, Fender, and Gibson.

Ticket Offices for the concert in Portland, Ore. One of the tour's most successful stops was to be held September 27-29.

Simpatico Into Oregon & Colos

LOS ANGELES—Simpatico, the Tom Campbell-Hall Foot Randolph—Richard Claydon rock concert benefit organization, that raised $155,000 for the unsuccessful California Nuclear Safety, save the future for the upcoming nuclear safety votes in Colos- rado and Oregon.

Simpatico puts on six California concerts this year with artists including America, Jesse Colin Young and Satellite, and the Eagles and Linda Ronstadt.
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NASHVILLE—Known for her lilting melodies and whispery voice, Olivia Newton-John plans to aim her vocalizing in new directions. "I'm trying to expand my MCA artist explains when asked if her gutsy rendition of "Come On Over" indicates a new trend in her singing style.

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

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

Here for recording sessions, she admits she has achieved most of her career goals. "And I'd like to maintain a good standard with my records and keep the interest going. I'd like to do films and write songs.

She has had a few songs on past LPs and co-wrote a song with her producer John Farrar for the Nashville album. (Continued on page 31)

2 Heavy Weekends Spark Concord Fest

BY CONRAD SILVERT

SAN FRANCISCO—The eighth annual Concord Summer Festival got underway Friday night (23) with two three-day weekends of quality mainstream jazz. This is the second year the festival has been held at Concord Pavilion, a $45 million facility which is now also hosting many top rock and pop acts as well as symphony and ballet productions.

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

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

Two weekends also feature performances by Tony Bennett, the Louis Belson Orchestra, George Shearing, the Joe Venuti-George Barnes Quintet, the L.A. Four (Laurindo Almeida, Bud Shank, Shelly Manne and Ray Brown), and the Great 5: Barney Kessel, Herb Ellis and Charlie Byrd.

This year's festival is also the scene of the first annual presentation of the Ralph J. Gigon Award, a $1,000 grant by the festival to a de- serving musician. The 1976 award is being given to saxophonist Jay Jay十年, a stalwart in Bay Area clubs.

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

The semi-enclosed pavilion seats a total of 8,200—2,200 reserved, 5,000 unreserved on the grass with reduced ticket prices. Further reductions are given to youths 17 or under.

LOS ANGELES—Confidence in a manager and in television enabled Pacific Northwest Releasing Corp. of Seattle to come up with three sold-out concerts with Manhattan Transfer in their first concert dates in the Pacific Northwest area. NRC president Jerry Lonn booked the Atlantic Records group into the Paramount Theater in Seattle, Seattle's Paramount Theater (19) and Queen Elizabeth Theater in Vancouver, B.C. (20). All three dates went clean in the 3,000-seat facilities, well in advance.

This despite the fact NRC was playing Gordon Lightfoot at the same time ("We were in competition with ourselves" noted Lonn). All three dates were booked last year, and audio and airplay being at a minimum prior to the appearances.

Lonn originally had the group booked last year, but the dates had to be scrubbed due to television commitments. Following the tv specials, there were numerous phone calls to the Seattle and Vancouver buildings asking when the group was going to appear? Lonn says this was the heaviest response he's had on a nightclub following a tv show.

"Also," he adds, "this is an Aaron Russo show. I have the Pacific Northwest area and I've had good rapport since the early Bette Midler days."

"Too, it is a new pop act. And I am in the pop act business. Not the rock business. I will invest money in the pop act business."

Lonn also expects to sell them out. I was confident the act could break even. The audience reaction was outstanding.

Manhattan Transfer, booked by the William Morris Agency, went into each of the facilities on a guarantee/high percentage basis for all shows, simply in the hope of breaking into these markets.

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

WASHINGTON—The Watergate scandal is the entire focus of this week's "The Watergate Comedy Hour" on Little David Records, while surrounded by Watergate liter- erature.

Tull Concert Keys Warning To Attendees

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

A separate ad for the concert warns of a search of all ticket holders at the gates and a ban on overnight camping.

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

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RAMSEY LEWIS
EMOTIONS

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Earth, Wind & Fire's July 15 show was marred by the nearly 40-minute stage wait that preceded it. Many members of the audience, tense with anticipation, spent the time fiddling with the lanyard that held their tickets. The band's attitude toward its fans was, at best, apologetic. The group's three-hour soundcheck was40 minutes late. By the time the band entered, the soundcheck was over. The crowd was just as thrilled with the evening as the band was with itself.

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Music/Records 200

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"AFTERNOON DELIGHT: 10 Years Pay Off For Starland Duo"

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

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

The two veterans of the group are Bill Danoff, who wrote the top-ranked single, and his brother, Marc Danoff.

The younger members are Margot Chapman and Jon Carroll.

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

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

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

Talking to the four members of the Starland Vocal Band, it is easy to see that they're listening to the complex four-part harmonies they use on the album and in their performances. One band member begins to say something and another picks up the strain, only to have a third or even the fourth cut in.

But in this way they describe its origin.

"Bill was up late one night in August, about November of '74, when we had sort of reached an impasse in our careers, and we weren't sure what we were going to do next," Taffy begins.

"We were going to cut some singles for RCA, Bill interjects. "We had these tunes, and we were going to do some shows, but there was some bad press about the previous Fat City albums, and we sort of decided that we just couldn't proceed."

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

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

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

The idea was to evolve, empha- sizing the songs and the harmonies rather than instruments, was a natural outgrowth.

The Danoffs have long been popular favorites in the Washington area, where they have been associated together since they met in 1967 in Fat City. Margot Chapman had spent those three years before the band's formation singing in a local group called Breakfast Again which cut one of Gal's. But recollections are released but may be, she says.

But none of the four was well-known outside of the Washington area until "Afternoon Delight" caught on.

All the band members say their touring and recording, both in helping them improve the quality of their performances and naturally in making them better known.

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

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

The song has had a fairly lightweight, bubblegum-pop background, "I intended during harmonies and a drum solo. There was also a '50s-style muddy piano buried in the bass track," says Jon.

World War II since the war. It had been used in one of the several major motion pictures in which the song surfaced. This is also the sort of song that some of the group's songs are about "how not to be the one."

Phil May, who performed the song for his last two Atlantic LPS, "Abraxas" and "Open the Wings Of Your Heart," feels that "This is a good, tough, hard-core country song."
Rock Survives Ban

ALLENTOWN, Pa. — Hard rock, which was on the verboten list at the Allentown Fairgrounds, returned without any major incident at a concert promised July 1 by Mayce & Ed curso-Fincher Productions, for the benefit of the Allentown Council of Youth.

Fair officials, who permitted the return only of “soft” rock to the grounds last year after an absence of all major rock concerts, permitted a six-hour marathon in front of the grandstand with Angle, Movy, Leslie West, Richie Blackmore, and a local rock group, Chumby.

Approximately 4,000 attended the concert. Having overcome the perceived “hard” rock hurdle, the promoters announced that Chicago will come here to head another rock show at the fairgrounds Sept. 5.

As of 7/20/76

Rock LP Best Sellers

According to Atlantic Records, producer and director, the film will feature 22 “big name acts.” The film will be released to all colleges and universities with release expected Sept. 1. Aquarium is seeking musicians and dancers to help in the film’s production.

Another offshoot of IM Enterprises is Emerald Light Records, distributed by GRT. First release is “Universal Star” by the Universal Son Infinity Band.

Talent

CONTINUED FROM PAGE 15

though he is marginally known from his affiliations with Zappa and the Mahavishnu Orchestra. Pete is now entering the mainstream with his innovative orchestrations and technical savvy, while bringing the violin into the mainstream of contemporary rock.

ED HARRISON

BILL QUATEMAN & O

Musician, singer, guitarist; Quateman and Donald Swinburn performances on drums, keyboards, bass, and vocals. The group, which has been together for over three years, recently recorded a new album, “Catch Me If You Can.”

A dozen Bill Quateman originals were featured, including “Dirty Love” and “Echoes” from his Columbia album, and “You & Me.” “Oh, Canada,” “Still Thinking About Love,” and “Down To The Moon,” these about to be recorded, feature Quateman’s “bass.” The band also performed a cover of “I’m Gonna Check Out Tomorrow” and “Quateman made up a tune that he doesn’t play live but that he will play live at the next show.”

PETER JONES

Busch Ok’s Crowd

ST. LOUIS — A crowd of 36,000, the largest in the history of Busch Stadium, showed up here June 29 to see the first rock concert since the Beatles took their final bow. In addition to the Beatles, the event were the Jefferson Starship, Fleetwood Mac, Ted Nugent and Jeff Beck.

Contemporary Productions of St. Louis promoted. The festival started at 5 p.m. and ran to 12:15 a.m. at the Busch Stadium.
LOS ANGELES—Recording recently here at Davon Sound Studios was Melanie with Marty and David Energy. Also recorded for Tom Knox at the board; Judi Palmer was produced by Doug Messenger with assistance from Leonard Kowser; Johnny Cold at the board with Eric Prestige engineering; Jennifer Warnes with Jim Ed Norman producing and Don Beckett engineering; Fire Full with Jim Ma- son producing and Tom Knox engineering at 4 A.M. engineering; and Al Gore, with Steve Lawrence producing and Humberto Carca engineering.

Maynard Ferguson was in recently at Sunset Sound to do trumpet overdubs for the Canadian Olympic team for tv. John Haeny engineered, assisted by Paul Black. Also in were producers Robert Brown and Mark Kiefer at A.F. with Barbi Benton LP with Mark Howlett at the board; Columbia artist Valente Carter doing a hot duet with George Masenburg at the board with Reed Stanleys and Kent Nebergall assisting; and Kevin Lord and Stan, in the Jackson Brownie doing Jackson's new LP while John Haeny is on the road; Doug Black with other engineering duties shared by Mark Howlett, Kent Nebergall, and Kevin Lord.

Elton John was also in at Sunset with producer Gus Dudgeon doing singing overdubs for his new LP and James Isaacs assisted at the board; as was Ronnie Raitt who was also in for several days with Paul Rothchild producing. John Haeny engineering and Paul Black assisted.

Producer Michael Jackson cut a new album with John Haeny engineering and Paul Black assisting.

...Producer Bones Howe has been busy with two album projects at Filma Way/Wally Heider Recording in L.A. He's engineering and producing Ray Charles' new LP, and the new album by Van Dyke Parks and James Isaacs assisted at the board; as was Ronnie Raitt who was also in for several days with Paul Rothchild producing.

John Haeny engineering and Paul Black assisting.

Wayne Henderson has been at Hollywood Sound producing singles for Pleasure, and Bonnie Laws, a new album for New Group Capitol Caldera, and Arthur Adams. Future projects for his group include albums for Black Ice and new albums for Productions, include albums for Bobby Cole, the Lobe Band and Lu- ther Barker.

Up in Monterey, Cat Stevens was in at Supersound producing an album for his guitar student, Dan.

Nilson was in at RCA working on an LP with Richlie Schmit handling the board.

Judi Palmer was in at Stronghold produced by Doug Messenger with Tom Knox at the board.

In happenings around from the corner of the world.

Foghat has been recording its next LP with Jimmy Iovine producing. Iovine engineered Bruce Springsteen's first two albums as well as John Lennon's "Rock 'n Roll" and "Walls And Bridges" albums. The majority of the recording sessions are taking place in a specially converted rented store on the North Shore of Suffolk County, Long Island. The converted store, which at various times has been a restaurant, a tax office and a butcher shop, was originally rented by the group as a rehearsal space before they were chosen to do their own rehearsal hall because of its proximity to the adopted Long Island homes of band members. The quartet took a month to convert the rehearsal hall/store into a recording studio. The London-based special mobile recording unit has been brought to the Long Island store for recording.

The Jovens have finished recording and are now mixing their next LP for February for Recording in New York. Elvin Campbell was on the board while Glenn Dorsey and Lee Valentine were producing. Elvin has also been engineering TV's "General Hospital" series and a film for public television on criticizing the develop- ment of the jazz drummer. The film features Elvin Jones and was filmed in the studio. The Out- erspace, recent White House guests, were at C.I. being engineered and produced by Elvin Jones.

At Sound Heights Studios in Brooklyn, N.Y., Harry Chapin has been working with an ensemble including a brother Steve working on ar- rangements for Harry's new album in the recording studio being recorded on the West Coast at Elektra. Johnny Kullum is in with producer Alvin Lee and Paul Solomon working on a recording for a new comedy single called "Bette Ford's Disco Party" with Vince Traina handling the mix.

Also in at Sound Heights was the New York Rubber Rock Band which finished mixing on its LP with Motta and Vince Traina handling both production and engineering. Tom Crane is producing the LP, and new material with Traina at the board, while new group Redhouse was in with Kris Housse and Steve Gursky at the board with Motta at the console. Muddy Wariner, producer and the Winners were in with Traina doing the engi- neering.

S CR recording artist Billy Parker has been recording his next single for a session at the Jack Clement Studio in Nashville. It will be released through Mercury Records. The single is backed by the (formerly known as Sunshine Coun- try Records) with Tommy Overstreet and for Pinnacle Produc- tions, co-producing.

Long Island's newest recording studio, Kingdom Sound, Syosset, opened its doors July 8. It's a full-service recording studio with facilities for both 12", 8-track and mono recording. The studio utilizes a custom built RCA console and all new modern technology. The use of all new equipment including dbx noise reduction, can accommodate large groups, and offers competitive prices. Also in residence are the Ciavella brothers as studio president and he's joined by Clay Hutchinson and Mike Martin, a former engineer at Halsall and the studio remains available 24 hours a day, seven days a week.

QCA Records, Inc., Cincinnati, which launched its new recording facilities this summer, is preparing to break on a second studio to be ready for operation around Aug. 1, according to the company's president, Bill Braun, who's 90-minute show bear- ing his name is simulcast five days a week over a Midwest network via W.W.T, has just completed its new album, "Here's Bob" at QCA, with The Amazing Grace Band, six-piece rock group.

Continued from page 3
back systems generally mask the high distortion of conventional rec- ording. A new generation of powerful, low distortion audio amplifiers. Wei- ndenedj's "Direct Disco" LP was recorded with double the usual additional sonic advantages are claimed. 'The inner groove distortion of this record has been reduced by 45%," explains Kreisel, whose M & K disk are also cut at the studio. An added feature of the inner grooves the surface speed is turning slower at any speed; and thus the recording for recording and playing back complex information on the inner grooves at 30. The very interesting grooves on our albums are comparable to the surface speed of a 33 1/3 record.

Both the M & K and Crystal Clear product are listed at $12. Sheldaf's direct disk LPs list at $10. The label is readying a direct disk album cut by trumpeter Harry Simeone and his orchestra. In the basic disk format, the label has cut by the same solo pianist Classical LP featuring Lincoln May- raven's piano music. The album has been cut in Scotland on the West Coast at Elektra. Johnny Kullum is in with producer Alvin Lee and Paul Solomon working on a recording for a new comedy single called "Bette Ford's Disco Party" with Vince Traina handling the mix.

The Sheldaf disks are distrib- uted directly to both audio and video stores. The company says more than 2,000 record stores stock its LPs.

New Studio In Boulder

BOULDER, Colo.—A new multi-track recording studio called Moun- tain Sound has become a reality as more of a multi-media center is set to open here this month. The studio will be offering such concepts as a Howe mixing console designed and built by Dave Howe Engineering and a amazing car for Dave Howe Audio Products, Inc.

According to Howe, the fully automated console is technically the most efficient possible and will be the quietest console that has been built.

The studio will also feature a large room measuring 56 feet by 40 feet with a 20-foot drop ceiling. The room will be acoustically sound for recording of full string sections as well as suitable for location for film production.

Audio engineer John Aldridge and Howe, how- ever, say they hope to make it the center for the multi-media complex which is beginning to form in Boul- der since the city is becoming a mountain home to more musicians, songwriters, and video amateurs, and video filmmakers. The Mountain-Ears people say they will expand studio facilities to permanently house these other forms of media, beginning with an in-house publishing company and a videodisc department.

Crazy Horse Boss To Tape In Philly

PHILADELPHIA—Alain Ber-nard, owner of the Crazy Horse Sa- lon, confirmed here recently that his record original music by French composer Jacques Monral with the Big Band of the Conservatoire at the Sigma Sound Studios. Tapes made of the music here will be issued as part of a new film music score of a feature film Ber- nard plans to produce later this year, using his night spot as the film's location.

www.americanradiohistory.com
Jukebox Programming

100 Boxes
In Illinois
For Beatles

By ALAN PENCANSKY

CHICAGO: A special Beatles promotion is being featured here on 100 jukeboxes operated by A.H. Enter-
tainers, Inc. of suburban Rolling Meadows, Ill.

Each of the boxes has been pro-
grammed with a consecutively dis-
played core of Beatles singles and aff-
lved with a fluorescent orange sticker that reads, "A.H. Enter-
tainers and Capitol Records present a Beatles Spectacular." Purple "All Time Hit" stripe strips are being used.

The boxes were prepared between June 14 and June 28, as a followup to the late May appearance here of Paul McCartney and Wings, and to capitalize on Capitol's Beatles reissue thrust.

A month later, the promotion is continuing at 75% of the locations, according to Beat Hamma, who coordinated the project for A.H.

Hamma says he wanted to remove the package to prepare for a similar Elton John campaign presently being erected.

But the locations says "no." Hamma says there are presently five machines with the Elton John and Beatles promotions running concurrently.

The 458 featured in the Beatles promotion are "Slow Down," "Matchbox," "Can't Buy Me Love," "You Can't Do That," "I Want to Hold Your Hand," "I Saw Her Standing There," "Get Back," "Don't Let Me Down," and "Get To Know You Join Me Life." "Help Her Skelter." These were grouped with McCarten's singles and other Beatles singles, depending upon the location.

Hamma says the release of "Let 'er In," the new McCartney single, is helping sustain the promotions.

After it dies down in our pop/rock locations, we're going to try to put it in a couple of our country/rock and easy listening outlets," he says.

Old Hits Remain
Hot In 500 Plus
Denver Locations

DENVER: A strong continuing pattern of requests for records from the late forties and early fifties continues here by the Apollo-Stereo Music Co., the largest operator in the Rocky Mountain region.

"We run a lot of Fats Domino and Buddy Holly," explains Arthur Dool, programme director for Apollo-
Stereo's more than 500 locations.

Dool says that requests are similar, though less than current plays, because they are on the box a shorter time.

She says Apollo-Stereo's boxes are on a two-week cycle, with six new records being added at that time.

According to Dool, the Apollo-
Stereo locations spread throughout metropolitan Denver, representing broad programming categories: all rock, all Spanish, all country, all rock, combinations rock and country, and rock and easy listen-
ting. The largest number of boxes fall in the last category, he says.

Dool points out that a growing number of country selections cross-
(Continued on page 27)

Jazz Pushes Rock
On a Texas Campus

LUBBOCK, Tex.: The popular-
ity of jazz at Texas Tech Univ. here has prompted the school's radio station KTXT to adopt a solid jazz format.

Concentration will be on more contemporary jazz, but will cover all types of the idiom.

Rock and soul specials will be fea-
tured in honor programs twice a week. The station used to have a solid rock format.

According to David Hodges, pro-
gram director, the change was ini-
tiated due to popularity of jazz among students and the need for jazz airplay.

Campus

60 Students
Learn Jazz
In Vermont

By JIM FINNELL

NEW YORK, Bennington Sum-
ers Jazz Lab, an educational and list-
ing American Music program at Bennington (Vt.) College, hasproved to be a successful experiment in its initial running.

Under the direction of Chris White, well-known jazz bassist, the six-week program has drawn stu-
dents from 21 states and four foreign countries (Zaire, France, Switzer-
land, Yugoslavia).

Through its first three weeks, en-
rollment averaged about 60 stu-
dents, although opening night at-
tracted 350. A spokesman for the program says enrollment is growing each day.

The Jazz Lab is an experimental program featuring more than 40 professional musicians, singers, composers and critics who live study and play with the student body which includes 50 apprentices plus advanced music students, beg-
ning professional musicians and people wishing to spend only one day in the program.

Each student is permitted to choose his or her own mentors, and a portion of each day is devoted to indi-
vidual projects.

All apprentices are taking a his-
tory of jazz and a business course, in addition to pursuing their choice of ancillary courses. Required courses will delve into "non-musical" parts of the business, including copy-
ing music, proof reading, playing in an ensemble and the fine points of the record industry.

Individual projects include study of an individual jazz artist's or jazz period, or work on a personal project such as composition or arrange-
ments of existing compositions.

However, throughout the day mu-
sic is performed by various en-
sembles covering the entire spec-
trum of group playing, big band, trio, small group, and deals with specific stylistic developments, eg-
time Kansas City, bebop, Dixieland and free music.

Asking White is assistant director of the program and trumpeter Jimmy Owens.

Among the jazz masters teaching during various parts of the program are Billy Taylor, Larry Young, Billy Cobham, Charles Sullivan, Eddie Jefferson, Beaver Harris, Jimmy Giuffre, Jake Byrd, David Amram, Larri' All, Andrew Hill and Er-
nie Williams.

According to White, the intent of the course is "to provide and equip the apprentices with the skills neces-
sary to develop their own ideas into more complete musical statements."

www.americanradiohistory.com
So you think you know Helen Reddy. Well, think again.

Whatever your musical tastes, you must be aware of Helen Reddy. Because Helen Reddy is more than a vocalist. Helen Reddy is vocal. She makes a statement. Whether it be performing at colleges and state fairs or on stage at Las Vegas’ MGM Grand Hotel; on television as host of the highly-rated Midnight Special; on film; or in song, on one of her Capitol albums. And her statement says, “I represent an attainable goal... that a woman can make it in the world and still be true to herself.”

Her statement also says, “Music, Music.”
Her newest album on Capitol Records. Listen. And think again.

Includes her new single, I Can’t Hear You No More. (4312)

Management: Jeff Wald
Produced by Joe Wissert

www.americanradiohistory.com
**Mixed Industry Opinions: Is the Disco Scene in a Rut?**

By Paul Green

This is the conclusion of a two-part series in which disco industry leaders discuss the state of the industry.

**Los Angeles** - There is a general admission among disco industry leaders that the scene is at a rut. That it will become fashionable and predictable, and that something must be done soon to keep it from going stale.

That rather pessimistic view is tempered, however, by the feeling that the popularity of disco as a pace to go out well outweighs that of disco hits singles on the radio. The opinion is also expressed that even if the number of disco hits that make it as smash singles does drop, disco will still crossover occasionally, just like the other specialty markets. Perhaps the most important qualification stated even if those in New York and Los Angeles are becoming jaded, disco is just starting to make an impact in the mid-American hinterlands.

Bob Reno, president of Midland International, frankly states, "I think disco has dropped in importance with regard to the record business. It's not nearly as big as it was a year ago, due partly to the fact that the market has less volume than that of the glut of disco material that has diluted everybody's sales.

Reno distinguishes between disco hits that appeal to dancers who are physically moving and those that appeal to the "consumer in his car," and notes that the latter are more interested in ringtones and intervals.

"Doctor's Orders" and "Fly Robin Fly" were tremendously in the disco, but since then it has been only fair. "Get Up And Boogie" didn't do much in the disco, but was an r&B record that crossed pop. We don't bring in disco producers and mixers to our disco records, we're aiming for a broader appeal."

asked if he thinks disco is going stale, Reno replies, "Well that's the American public. You think a car is an old car, two years later, no matter how nice it is you're bored with it. Everything in this business is transient.

"There were clubs and then there were discotheques, and now there are discos. The discs are even closer. Reno says, referring to the closing of most of the Dimples disco by the Emersons' restaurant chain.

Howard Gordon, president of M.T.K., says that "TK doesn't cut disco records, just records that can be danced to. Disco isn't as music as it is to be. Records have to appeal to the r&B and pop audiences. The strings will probably be a little more white while the solid r&B will remain in the group.

One problem that could affect the longevity of disco was stated by Don Cox, disco promotion head for Atlantic, is "all the people who are just trying to make a quick buck fast back and as a result are flooding the market with inferior product."

Cox also cites the increasing number of imports of disco records as a sign of diminished creativity. In the last 12 months, international acts like ABBA, Elton John, the Bee Gees, David Bowie, Jigsaw, Silver Convention, Donna Summer, and Hot Chocolate have been issued big chart hits with disco product.

Cox is distressed that "too often they'll take a popular R&B hit and go overboard in production." He figures that this is happening because there is so much money involved that anything that has to be spectacular to stand out.

The lack of creativity is also cited by Neil McIntyre, program manager of WPXI-FM in New York, who has disco format seven nights a week.

"Everybody's jumped on the bandwagon, so there's very little substance, there's a lot of stuff, the strings and bumps are all part of the formula. The infusions of salsa into the top "Baby Boy" helps it a little, and there have been one or two reggae cuts that have gotten some disco radio play. But for the most part, Jimmy Gaskin Banner and 'Roots, Rock, Reggae' by Bob Marley & the Wailers.

"Disco hits aren't crossing over (the way they used to)," says McIntyre, who also feels that in New York was the first to pick up on disco and it will be the last to catch off.

One of the reasons offered by McIntyre for disco hit's lack of strong breaking records is that with the greater sophistication in discos there is a record-avoiding factor.

While McIntyre seems to have some reservations about the future of disco records, he is most confident about the disco future as a place to go. "Disco remain fashionable as an adult record hop," he says.

Chuck Gregory, vice president of marketing for Soul Train, agrees. "Often records sound good in disco, but they don't sound good on the radio. That's because they're designed for disco."

Gregory does see some long-range future, though, for disco radio hits. "Disco will remain as a specialty market, it will remain as a specialty that something will, it will crossover. After all, not every country record comes from the States."

Most important, while the newness of disco may have worn off in New York, LA, Chicago, and just expanding in the Midwest, South and Southeast, Gregory points out that Soul Train sold 200 pieces of disco product in their first 90 days in Youngstown, Ohio. Furthermore, as he predicts, "The cash market has been poured into disco for it not to remain successful."

While it may be true that there has been no drop in audience attention or acceptance that Van Mcintosh's "The Hustle" did last year, it is not true that the number of disco hits is slipping.

While only about six disco hits made the top 10 on Billboard's Hot 100 during the last six months, there have been 14 or 15 disco hits in the top 100 during the last six months, which is consistent with their expectations. And such hits as the Ande True Connection's "More, More, More," that were already counted in the tally for the second half of 1976.

So far, some evidence might point to the fact that disco's first two years were its best. The pace may well continue to increase, but one of the most important is that the Ande True Connection's "More, More, More," that were already counted in the tally for the second half of 1976.

**Top Audience Response Records in New York Disco**

This Week

**You Should Be Dancing** - Bee Gees (RSO)

**Heaven Must Be Missing an Angel** - Manhattan Transfer (Capitol)

**The Happy People Go** - The Trammps - Atlantic (all cuts)

**Get Down People** - Salsoul Records (LP)

**Cheekbone** - L. P./S.-Motown (LP)

**So Many** - T. Wishers - T. Sun (LP)

**You Can't Win** - Bob Whitfield - Capitol (LP)

**Upper** - J. de Hart - Epic (LP)

**Everything's Fine** - J. A. H. - A. & E. (LP)

**Let's Get One** - J. & T. - P. A. (LP)

**If You Love Me** - L. & R. - Int'l Distribution (LP)

**You Ought to Be Dancing** - Bee Gees (RSO)

**I'm Gonna Let My Heart Do The Walking** - J. & A. - MFSB (LP)

**I'm Gonna Get Out of This World** - J. & A. - MFSB (LP)

**I'm Gonna Get Out of This World** - J. & A. - MFSB (LP)

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Discos

Discos

Tom Mullion

New York. Warner Bros. Records will release a 12-inch disco disk on Capitol's Standa-line within two weeks. Dave Crawford, who produced the sessions, felt that the song would make it big for the disco market. The long version will be available on the commercial single. Crawford has also completed his own LP to be released in late August.

Ron Croxton, turnover by Warner Bros. (1970) has released the new Undisputed Truth "You & Me" on a 12-inch disco disk. The song is a 11:35 time version of a multi-Warner hit and produced by Norman Whitfield. This is Whitfield's debut single on his own label. It is every man's dream to have his song performed live like a track from the Temptations, a group Whitfield also produced. The record goes through some of the wildest, through a strong hardbreak with break some hardfist instruments.

P.I.P International will release two commercial 12-inch disco disks this week. They are "Stand Up 6.00 A.M. Until I'm Empire" and "Do the Walk" by Heart & Soul.

Midfield International will release the new Carol Douglas LP in August. It is titled "Midnight Love Affair" and side A is the "Midnight Love Affair" single, which contains three songs, "Midnight Love Affair," "I'd Rather Be With You," and "Let Me To." The sound is a cross between Gloria Gaynor and Donna Summer with strong breaks and instrumental fragments between each song to create a noisy, moving effect. The album also contains a song that Todd and Douglas's strongest effort to date. John the "Midnight" Davis covers it with elegance and simplicity:

The song is from half the production team of Donna Summer. He released his LP titled "Night In White Satin" by the group. This is why he had written while with the Moody Blues.

The back sounds like a Donna Summer track with Moody Washington playing the lyrics. The A side is a remake of "Night in White Satin" and "In the Middle of the Night." With a "replay of "Night in White Satin." The B side has three songs, "Oh I" (with 'Out') "Sister Of The Love" with the rhythm style of "Fly, Robin Fly" and "I Wanna Funk With You Tonight," which sounds a lot like Ken Hill's Blue. Mott's sympathizes throughout the LP, but not in a sexual way to be a more counterpart of Donna Summer. The LP is released on Capitol.

A Portable Mixer, Preamp Introduced

New York--Audio Electronic Components Inc. recently introduced a newbie mixer-preamp especially designed for portable use by disco deejays.

According to George Kava, marketing vice president of Audio Electronic Components Inc., the mixer is recommended for use with line amplifiers and receivers in hi-fi sound systems.

The unit, the Discomaster 75, features pan controls, fixed output levels, and pre-cuing. It has two phonograph inputs and a switchable MIC or AUX input. A switching device inside the equipment permits the user to make adjustments in the event that different cartridges are used on different turntable units connected to the system.

Discomaster 75 is priced at $199.95.

Discos Bands Sail The Hudson River

New York--The Earls join disco bands S.C. Funk, Goodness and the Muskat Banjo Band on promoter Thomas Crowe's "River City Party." The S.S. Dayliner, Friday night (16) for a musical cruise up the Hudson River.

The party will include dancing and entertainment on four decks featuring a vaudeville show. The boat will contain a restaurant, bar, and cafeteria with accommodations for 2,500 persons.

Contractor To England

Wilkes-Barre, Pa.--Andy Watlock, local area electrician, has become a sought-after disco contractor on the East Coast, where his talents will go to Wales, England, this month at the request of singer Tom Jones to provide lighting for a lavish disco there. On the local front, Watlock has been called upon to create the lighting for a new teenage disco planned for suburban Fort-Fort.

Watlock got his exposure to the disco scene in 1972 when he created the Cosmic Train in the Gateway Shopping Center at Edwardsville, the area's first discotheque. Operated by Phil Krivenko, Watlock was responsible for installing the lighting, making a major sound system and a $22,000 dance floor and walls of translucent plastic.

As a result, he established his Disco Associates firm and soon created the scene for discos in Blakely, Edwardsville, Scranton, Mish Hulk, New Jersey, and Nina Washers, former operator of the Colonel's Carter, turned to Watlock when he began a chain of discos in New York state. Watlock set up businesses in Sayreville, Bound Brook and Spring Lake. Another disco is being completed at the old Faber's in Woodland, Conn.

Another design of Watlock is being incorporated in a new space age disco in Buffalo, N.Y., which is framed within the shell of a huge passenger plane. The ultramodern disco appropriately will be named The 747 Club. Watlock designs wild lighting to update strobe effects.

Pilot Discos Click So Ramada Expands

Continued from page 3

Mark 17 outlets: several BWG amplifiers. James B. Lansings speaker systems, automated discos and entertainment. The new technology is being installed in the stained glass over the dance floor and special stage mikes for the live entertainment.

Initial locations for which disco rooms are planned include Fisherman's Park, San Francisco; Vul-

city, Corpus Christi; the newest pool and the swimming pool is being converted into a dance floor: Omaha, and Des Moines.

Howard assures that all outlets will feature the same sophisticated design and equipment used in the Alexandria room.

Programming for the discos is being provided by Kay Lottin. Howard'sADMINISTRATIVE, and herself a disco deejay. According to Howard, Lottin put together the program quite a long time ago and very well received by both jocks and audiences; and worked out the 45 minutes of the disco, which took 45 minutes of live entertainment now being successfully used at the Alexandria by Howard.

Howard says that the Ramada Inn Corp. is "excited" by the new entertainment policy, which is packing into their entertainment line up, something once more, but stresses that the disco concept is not suitable for all locations. So far the sites selected for discos are in hotels cyclic near college campuses or where there is a high concentration of college students.

Another of the reasons why the chain is turning to discos to provide entertainment for its guests and neighbors is according to Howard, because it is much less expensive than most acts today, "who are being turned out of the market by their unions."

Howard will not say what the disco concept is costing Ramada, but indicates that the rooms will have to be refurbished and redecorated, and windowed and lighting systems installed, then costs add up.

According to Howard, the rooms come from locations to locations.

12-Inch Disco Disk Gets Knock From An RCA Exec

New York. Times Square Theatrical & Studio Supply Corp. is offering an illustrated handbook on disco lighting equipment and special effects, written so that the average club operator and deep can understand how to create special effects, according to the firm's Bob Hills.

The book, incorporating the company's expanded 1976 catalog, contains light, background effect projection, light control devices, flashing lights and dimmer systems, various types of bulbs and spotlights. Copies are available from the firm at 318 W. 47 St., New York 10036.

68-Page Booklet On Disco Lighting

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The book, incorporating the company's expanded 1976 catalog, contains light, background effect projection, light control devices, flashing lights and dimmer systems, various types of bulbs and spotlights. Copies are available from the firm at 318 W. 47 St., New York 10036.

Now... hear, see, and experience "Disco Live!" a new concept in audio/visual systems for discotheques, clubs, and lounges featuring "now entertainment" by top artists. Best quality available at a very low cost.

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Company
City
State
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Application

(Representative, Club Owner, Etc.)
I know we're not alone anymore—But my heart can't seem to beat for any other reason. The only way to make sense of this is to get back to you.
Folsom Prison Approves

- Continued from page 6

according to Lavonne Granger, executive director of the group. "Many prisoners don't know what's going on in a normal entertainment environment," she says.

Granger notes that most people identify with some form of entertainment, generally recording acts and films. According to the group, up to 41 performers enter prisons, but only 10 are treated like the inmates. In some cases, the acts are better treated than the inmates, leading to a certain degree of conflict for the new performers. The group is working on this issue, but the problem remains.

The list includes Terisa Wood, already known for her role as a performing artist. All institutions are in California.

Recording artists and film personalities who have performed at prisons through PEP include the Checkmates, Love Machine, Cleveon Little, Jaye Kennedy, Gloria Hendry, Linoleus, Kirkpatrick, Ken Norton and others. Herbie Hancock is scheduled to perform at Terminal Island in September.

To fund the program for prisons, the group sponsors concerts and other events throughout the year. Artist manager John Handy, who chairs the board of the 24-member organization was formed less than a year ago, says the group hopes to raise the necessary funds to support its activities.

Industry leaders and supporters include Aladdin, wife of the late "Cannibal and Little Dog" partner, Carl Brown, vice president, Capitol Records. Clarence Avant, executive vice president and chairman, Landmark Productions, has also supported the group, as has rapper and manager of KJLH in Los Angeles, who is also a board member, and others.


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Classical Notes

Lorn Mazel, music director of the Cleveland Orchestra, takes on additional assignment as principal guest conductor of the New Philharmonic Orchestra. In his first season in England he will direct a Beethoven cycle including all the symphonies and some of the concertos with Rudolf Serkin as soloist. Carl Topfner is winner of the young conductors' competition run by the British Broadcasting Corporation.

In London, CBS has completed a recording of Meyerbeer's "Le Prophète." It should be released before the end of the year, it is expected that the label will also record the rest of the opera in the near future.

In another area of interest to us, the "Amphor" baroque opera "Cola Brugnoni" from Melody, a collection of artists by Frederick Vonn, vinyl, and a group of reissues on Odyssey by Claude Muzio, Bud Sayso and Lily Pons. Some of these are in addition to the "Louise" and "Le Cid" packages.

The conductor of the New York Philharmonic is in the midst of producing many "Premio della Critica Discografica" recordings.

In the coming season, Ira Berman, managing director of the National Philharmonic, will direct the "Great Performances" series.
TAPE/DUPLICATING
Cassette Technology Gets Magtec Assets

BY STEPHEN TRAINEAN
NEW YORK—Cassette Technology, Inc. (Cas-Tech), has acquired the tape duplicating assets of Magnetic Tape Engineering Corp. (Magtec) of North Hollywood, Calif., for an undisclosed sum of cash and notes.

Included in the agreement with Magtec is an arrangement under which Cas-Tech will duplicate the prerecorded open reel product of Magtec under the Stereolab label, and Walt Disney Story Tapes prerecorded cassette that debuted at the 1975 NARM convention.

In the joint announcement by Frank Day, Cas-Tech board chairman and chief executive officer, and Jerry Sutton, Magtec president, were the appointments of Paul Hayes as president and Darrell Zilke as general manager of the reorganized company (see Executive Turntable).

Preview/77 Successful Enough For Encore
Attracts Smaller West Coast Retailers

LOS ANGELES—Satisfied that Preview/77, the West Coast's first attempt at a regional-type CES which was held here at the Hyatt International Hotel July 11-13 was a success with the approximate 4,000-5,000 buyers of different varieties who attended, show organizers are going ahead with plans for Preview/78.

According to Jay Berger, media relations, Marketing/Association Services, show organizers, several downtown L.A. sites are being examined including the still-under-construction Bonaventure Hotel as well as the Civic Center. Timing will be late spring or early fall.

Some 150 manufacturers, the majority of which were hi-fi and consumer electronic oriented, were represented, mainly by their local distributors, representatives or branch offices, at Preview/77.

Coming on the heels of CES there was only a sprinkling of new products and whatever excitement generated was mostly a carryover of merchandise, programs, and "show specials" from the June event, where most new items resulted in a disaster to their business. However, the show did afford the opportunity for smaller independent audio dealers from the Western states who normally don't have the time or resources to attend CES to meet with suppliers on a centralized, time-saving basis.

In addition, seminars on CB (Billboard, July 17), audio and projection tv, gave these smaller dealers a chance to learn more about these currently "hot" categories.

Dealer and exhibitor reaction to the show itself ran the gamut from favorable to mixed to some manufacturers' disposition there wasn't more of a dealer turnout. Exhibitors, in the main, didn't agree that the show did provide them with the exposure they were seeking.

All agreed that the idea of a West Coast regional trade show was a sound concept as was the opportunity to gather under one roof as an industry.

Show organizers believe L.A. is an ideal spot for a show of this type since it is the number one market in the U.S. for audio components, car stereo, color, tv, phone equipment, and microwave ovens.

Among some of the highlights:

- Metro Sound introduced a new in-dash cassette stereo tape player with built-in AM/FM-FM FM
- Ampex introduced the Mini-Deck, model MS-7560, as well as a new 23 channel CB transceiver with push button noisy blander and automatic noise limiter, model MS-357.
- Audio Magnetics emphasized a number of blank tape promotions including a special Trac Six Pac in 5000-cassettes.
- Intermagnetics displayed its recently introduced Flip-A-Tape cassette index system, a revolving stand which holds 12 cassettes, in addition to its recently introduced line of branched blank cassette and 8-track tapes.
- Cas-Tech recently completed a

Continued from page 8

SONY, AMPEX VIDEO FOR OLYMPICS

NEW YORK—Sony of Canada has announced a written agreement of equally backed suppliers (Equipment) so the 1976 Olympic Games now being held in Montreal. The company is supplying 100 different pieces of video equipment including several U.S.-made video cassette recorders and cameras, 35 millimeter monitors, 2,000 video cassette tape, and a slew of dictating and transcribing machines.

Meanwhile, Ampex, which introduced videocassette to the Olympics in 1960 with 11 black & white recorders, is supplying more than $1 million worth of equipment. It includes videocassette recorders, 200 video tape recorders and 10 instant replay machines. The equipment is being used by both radio and tv media covering the games.

Forecast Hit: Morse Loss, Lloyd's-Capehart Tie

Continued from page 45

A majority of those who attended, show organizers including the unpreparedrd builders of the invention which it sought to liqui-date through drastic price cuts.

The inventory buildup, the drastic price cuts in product, and the fact that during this troubled period much of Morse's manufacturing facilities remained underutilized, were all partially responsible for the firm's startling loss.

Morse's financial problems bought an immediate halt to trading on the Stock Exchange, and in addition to the West Coast's well-healed listeners, will be the West Coast's well-healed listeners, will be

Program manager Bill Vancil cues up on twin Technics SP-10 turntables used to record direct to master tape.

Engineering supervisor Chris Cain surveys custom rack-mounted Technics tape decks linked to digital automation.
"The Profit Builders," an extensive series of sales seminars, is being launched for its dealers in the New York-New Jersey-Connecticut area by Gilbert E. Miller Assoc., 375 N. Broadway, Jersey City, N.J. 07303.

Developed by former retail salesman Leslie Davis who won the Debby award in 1975 as audio consultant of the year, the series is designed to help audio personnel sell more profitably and effectively, and to alert retailers on how to recantam honoree without adding to their investment.

The seminars are combination lecture and structured roundtable discussions in which salesmen may exchange ideas and questions. Those completing the course will be awarded a "certificate of professional audio sales techniques" from the rep firm.

In business for 22 years, the Miller organization includes 17 employees and reps U.S. Pioneer Electronics, Micro-Acoustics (speakers), Metromound (disk cart products), Cartenarc accessories and Tandem projecter.

* * *

Joe Dennis and Dick Knie, who operate a tire and auto service center in Cincinnati, have formed D & K Sales to handle a limited number of consumer electronics lines in Ohio, Kentucky and Indiana. New rep firm is at 1432 Springfield Pike, Cincinnati 45226, phone (513) 771-0130.

* * *

Manny Schwartz, most recently with Kass Electronics and a 20-year industry veteran, joins Richard Lewis Sales, 210 Red Barn Rd., Wilkes Grov, Pa. 19390, as district manager for Eastern Pennsylvania, Southern New Jersey and Delaware. He joins Ed Kuhl, district manager for stained, Virginia and D.C.

Main demo room at RMS Innovative Electronics features switching system permitting 1,000 combinations of receivers, amps and speakers, with latter equidistant from customer seated in one of three chairs.

By GRIER LOWRY

Lawrence, Kan. - Stereo products have undergone notable refinements and improvements but your customary retailer today isn't demonstrating it any better than he was 10 years ago," maintains Dave Breidenbach, young president of RMS Innovative Electronics here.

"Our new and radically different sound facility represents our first step in long-range plans to gain a tight grip on the mid-American stereo market, with the middle-bracket buyer, who for various reasons has been turned off by other stereo specialists, as a special target.

"We believe the setup has no peer in Japan and Japanese product managers, engineers and designers have been flocking to it to look over," says the Kansas dealer.

"Let's face it," he explains, "demonstration facilities and display at your typical stereo retail outlet are outdated, antiquated and out of touch with the growing sophistication of the consumer.

"As an example, speakers are often awkwardly bolted and toed against a flat wall which results in horrendous sound depth. You find bookshelf-designed speakers resting on the floor and the sound, when demonstrated, is unnatural. And in many dealerships, the demonstration is held where the buyer is bumped into by other shoppers and the continuity of the selling routine is broken.

"We're on the trail of the middle-income buyer-lawyers, doctors, businessmen," Breidenbach says. "He's never found a stereo shopping home. Most merchandisers weren't his bag. He wants personalized attention. What many of them ended up doing was piling into a place they identified with, their home appliance dealership where they bought their washers and dryers. At least they knew the guy. But you can imagine how much information and qualification you got. Or what the demonstration was like.

"The sound demonstration facilities at the 25 beautifully-furnished rooms, which occupy a prime spot on the main street of this Univ. of Kansas town of 45,000 population, are divided into three parts.

"A main sound room with broad range of stereo equipment for putting together systems priced from $600 to $3,000; a high-end room devoted to separate amplifiers, receivers, tuners and preamps hubbed around one turntable where the total tabs range from $1,500 on up; and the professional sound room with equipment geared for the business of recording studios, discos and other commercial types.

The big design story is in the 25 by 27-foot main sound room which features an 18-foot ceiling. The thought process in developing this room, according to Breidenbach, took four years, with coincidental development of the facility in the past year. This main demo room, he believes, is characterized by two innovative features, the switching system and the speaker display.

"In the center of the facility is an elevated platform appointed with three well-cushioned revolving chairs, one for the salesperson and two for customers. The control panel is situated at the side.

The switching system permits demonstrating 1,000 combinations of receivers, amplifiers and speakers at the touch of a button. A-B comparisons can be made instantaneously with any one of the 40 receivers along with 30 speakers in the A section, or at the flick of a switch the programming can be diverted to the 40 receivers on the B system.

"The idea is to let the customer looking for a full system, find his speaker first, using the amplifiers," Breidenbach explains. "It's a fallacy in many showrooms that the customer isn't permitted to listen to different speakers on different equipment."

All speakers are equidistant from the customer seated in the center chair of the console. This involves tiering speakers in a suspension system with speakers displayed on concrete planes and resting on a horizontal and vertical axis. Speakers designed for bookshelves are shown that way, those designed to be utilized at floor level are resting on the floor. Interaction between speakers is compensated for electronically by shortening terminals across the back which serves to dampen their electrocoupling.

"With this kind of comfortable, relaxed, efficient demonstration atmosphere," says Breidenbach, "the customer tends to be receptive to informative discussions. You slice through his doubts and problems. He shows more confidence in making decisions. He has the underlying feeling that he is making his decision under the most refined conditions possible. And there are plenty of reference points, or equipment he has seen elsewhere, to make him more comfortable."

(This exclusive five-part profile of RMS Innovative Electronics concludes next week with a look at how the switching system has aided in product evaluation and broadening of its market base.)

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Automated FM/Hi Fi Ties

**Continued from page 43**

progressive rock outlet. Cain just ordered two new Technics SP 16-2 direct-drive turntables introduced earlier this year at NAB and subsequently shown at CES.

Seven-inch reels are used exclusively by Vanci as they provide less repetition in the automated format than a 10-inch reel, and the volume of Ampex 407-1 mL, 1,800-foot reels has grown considerably in the last year or so.

Both Vanci and Cain maintain the best way to go in recording is not to dub, but go direct from the turntable to the master recorder--in this case a pair of Scully 280s which enables the program manager to make simultaneous takes for the two rock outlets. Dixie audio processing is also incorporated in the processing--which provides the "cassette" tapes possible for broadcast. Vanci notes, "We're totally quality oriented," emphasizes Cain, "but we have a hell of a time getting clean copies of singles for the master tape. The import pressings are unflattering, so we have to go to the LP cut to assure quality--and this can be a problem with a long album track versus the condensed single. We had to drop the Andrea True 'More, More, More,' until the LP got out, as just one recent example."

That's one reason the pair is so high on the SP 100 list, which Vanci claims minimizes the wow and flutter and helps assure the best possible recording for a tape that may be handled dozens of hours of playing time.

He updates three programs for the rockers on a weekly basis--an A tape with the most current hits, every third cut back-announced; a B tape for up-and-coming releases showing some action and a C tape with pop cuts from current hit LPs, about 15 on each reel.

For the Madison flagship, Vanci does a hit tape once a month, a combination of up-and-coming titles and Billboard's Easy Listening numbers, with any number repeated no more than three times an hour. Gold tapes are updated all the time, programmed in conjunction with instrumental cuts of current hits, provided by the George Greely Music Service.

The Technics decks are being re-configured--mounted for WKNM in La Crosse, and the new Scully Metro- turbo units got the same treatment here at WBNM. They are coupled with MMC DPL-1 digital automation systems which have proved well suited to the channel's needs.

Both Cain and Vanci agree that the typical FM outlet moving to automation, or existing in that format, can save a considerable handle by looking into the growing offerings of systems, in competition with the professional lines that may cost as much as one third more.

Magtec Duplication To Cas-Tech

**Continued from page 43**

collaborative arrangement with Audio Digest Foundation, nonprofit subsidiary of the California Medical Assoc., duplicate its cassettes. Audio Digest produces the "Spoken Medical Journal," part of its postgraduate, continuing medical education curriculum for more than 200,000 health-care professionals worldwide.

Under American Sound, the company has operated Dyna-Day Plan- ten, Inc., for duplicating 8-track cartridges and cassette shells.

"The reason we've been so successful as a tape duplicator is that we use this plastic shell," Day explains. "We start with our own plastic resins and are able to maintain our customers different from the standard white, black and gray to identify various product lines, in addition to a white, high quality product."

He sees the custom duplication really continuing in growth, partly because the new, high-technology tape continues to make solid unit sales gains in the retail market, and also as the institutional areas are just beginning to reach their potential.

**Tape/Audio/Video**

**Aiko Now TZW: New Evadin Line of Cassette Units**

CHICAGO-Aiko Corp. of Broadview, Ill., has become TZW Interna- tional Corp. The firm continues as exclusive U.S. distributor for Aiko brand portable radios, cassette recorders and stereo music systems, but has added the popular cassette player and card/cassette/radio line. Both lines are manufactured in Japan.

Premiered at CES, the Evadin auto sound line includes two in-dash AM/FM/cassette/cassettes combisons with automatic CD changer (500 points of $179 and $169), and a mini-turntable cassette player, $99.95 retail. This line also is exclusive with TZW.

From Aiko, TZW introduced at CES a dual-access portable cassette recorder ($50 list), dual voltage portable stereo cassette recorder ($170 list) and home stereo music system ($400 list).

TZW is represented by approximately 1,500 sales outlets and organizations throughout the country.

**Shure Broadens Component Line**

CHICAGO-Shure Brothers Inc. has broadened its line of sound reinforcement components with two new mixer/preamps, while adding a monitor output jack to its top of the line mixer console, the model SR101.

With this addition, the SR101 now is designated "Series 2" ($1,180 list), and can be linked to Shure's new SR101 monitor mixer ($510 list), designed primarily as an accessory for use when a separate stage monitor mix is needed.

Several SR110s also can be used in making stereo or quad recordings (two to four by using the 4-channel version). Alone, the SR110 serves as a simple mixer.

The SR110 also can be employed as a stage monitor accessory to the new Shure SR109 ($600, list), an 8-channel mixer/preamp that provides individual control over volume and high- and low-frequency equalization.

The SR109 features an adjustable pushbutton LED indicator to prevent overload- ing and a peak responding LED that indicates output clipping level.

**Mid-Fi Changes**

**Continued from page 43**

their Christmas stocks, in preparation for possible further deterioration of Morse's situation.

Meanwhile, the preliminary terms of the Lloyd's-Capetab merger negotiations call for Lloyd's to acquire Capetab in a for 75 share exchange offer. If approved, put a value of about $2.6 mil- lion on the deal, figure said to be at least $1 million below Capetab's net worth.

If the deal is consummated, Cape- tab will be operated by its present management as a subsidiary of Lloyd's. The pact is expected to re- ceive final signatures this fall, prov- ided the Justice Dept. does not step in to block its making.

The merger, if completed, would make Lloyd's the nation's largest maker of mid-fi stereo products, and the Justice Dept. is said to be looking closely at consumer electronics industry mergers following recent combinations between such companies as Philips and Magnavox, Rockwell and Admiral, Sanyo and Warnock and Matsushita and Mit- orola (Qusair)."

**Encore For Preview/77**

It was using its family of products with new blaster card packaging and identification for the Mod Line, the firm's economy priced blank tape line. Beginning immediately all products in the firm's moderately priced category will have clean new shelf graphics. Type face and dis- play on the new blaster cards will complement graphic design already used for the Music Tape, the com- pany's premium line. For brand as- sociation, all Mod Line products will carry the tag, "by Capetab." In the transitional period, traditional Peter Max-style package will be used with the new blaster card graphics. Later, product packaging itself will be changed.

3M showed its Scotch brand "Master" cassettes featuring the highly sophisticated oxide used in premium professional music master- taping tape. Standard packaging for the new line of four cassette lengths, C-45, C-60; C-90 and C-120 is a plastic album styled box.

Six new titles are being added to the Story Teller by Supercrane, a series of stories on cassette aimed primarily at children made up of fairy tales and bible stories. Current among them are tales in the line, according to Jules Sack, national sales manager.

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**MISCELLANEOUS**

**BROADWAY**

**ON STAGE**

**Arcaida's Filmusic Firm**

**Booming Business Builds By Aiding Pic Producers**

LOS ANGELES—Michael Arcaida coordinates music activities between artists, producers and composers and singers.

Through his local Filmusic company, the Arcaida Records engage in lucrative deals in film and television music. "I make deals between producers, the publicists and so on. I hire everybody I select them. I put all the musical elements together. I am making the music, cutting, the sound studios." Film producers, he points out, "know very little about music. I know both sides." Arcaida started as a motion picture agent at the American Music Agency. Preferring the music business, he went over to A&M and packaged film scores, the same thing he is doing now, primarily as an independent.

Film music was in business about 16 months, then Arcaida took a subsidiary for several months. When he came back, it was stronger and busier than ever. His company has packaged, produced and supervised music for more than 20 major motion pictures and television shows. "I can shop labels if the studio making the film does not want the score, but that studio has first refusal. I coordinate all the music with the films.

Arcaida scores today's film making and scoring as "very outdated, being the same as it was years ago." He makes his work more individual with regular sound studios. Not working at a studio stage. The center of Arcaida's film music has been set by producer Paul Monash to supervise production of the smash film "Willy Wonka" directed by Brian DePalma. This is the second venture for Filmusic and DePalma, the first having been the track for "Phantom of the Paradise." Hoyt Axton has set Filmusic to package the writer's original children's television fantasy "Happy Cow Long," for Hoyt Axton tunes. Arcaida is working with Mary-Ellen Winfrey's newly-formed Pondo Music Co. will package and produce the score and show for Warner Bros. "Outlaw Blues" feature. Arcaida is supervising the soundtrack production as director of Pondo. In addition, he has formed Your Basic Music Publishing Co., affiliated with BMI, and is developing his own projects with the publishing firm.

Other Arcaida projects include work on George Litto's "Trucker" film, and the scoring of a new music company for "Splash," "Drive-In" and "Obsession" films, a four-picture deal with United Artists. Plus "Sextette," a Max West musical featuring original material. Filmusic owns the film score, and a double feature album will come out of the movie. Arcaida recently concluded a consultation with Smokey Robinson, and will arrange for the entertainer to write a movie soundtrack. Filmusic will concentrate on developing Robinson's original motion picture and tv concepts, as well as his activities as a film composer and sound track producer.

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**A $95,000 Gross At Modesto Fair**

MODESTO, Calif.—Bill Barr's Rock'n'Chair Productions here produced the biggest gross ever at Calaveras County Fair—$95,000 paid by a crowd of 10,000 at the third annual Mountain Aire Music Festival, which includes Siege & Cronk, Poe, Pure Prairie League and Nils Ofgren.

Barr said that the Sierra Foothills fest for the second straight year, and has gone ahead from the fairgrounds, which is under the authority of rock show Sept. 26.

**Projectivision Franchise To 2 Milwaukeans**

MILWAUKEE—Nightclub operators James Thompson and Nick Santoro have acquired a four-state license to distribute Projectivision, a videotape and large screen projection system for clubs. The unit is sold and leased, and is the creation of Pando, Inc., New York.

The Milwaukees, who system in Wisconsin, Minnesota, Michigan and Northern Illinois. They franchised the unit early in June in their nightclub, Interns East. Eventually, Santoro notes the Intem East programming will change from a disco format to include pop-country, rock and easy listening. Projectivision is using the American Video Production television videotapes and shows a 9 by 12 retractable video screen, built on a 6 by 8-foot freestanding steel cabinet, with a ceiling-mounted projector. In addition to eight viewing, Thompson and Santoro are also experimenting with their own video projection, including their club's noon lunch schedule.

**Naras Eats 2**

NASHVILLE—Eddie Kirby and David Johnson have been elected by the Nashville Naras chapter's board of directors to fill vacant seats on the board. Kirby, director of Nashville operations for Playboys Records, and Johnson, president of Broadwa Sounds Recording Studio and Co-production Moe of Sholes, are filling terms running through June 1978.

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CMA Board Agrees On Expanding Activities

By GERRY WOOD

NASHVILLE—Changes in CMA's "Country Music Month" promotion, a CMA country music show for Mutoscope, the launching of a new industry magazine, and proposal of a new radio and television promotional audiovisual presentation are the highlights covered at the organization's third quarterly board meeting held in San Francisco, July 14-15.

Chairman Randy Rice reported that the CMA board will pay a new CMA "Country Music Month" promotion, and the board approved them. Among the changes the "Country Music Month" promotion can be extended to include all station promotions from Oct. 1, 1976 to July 31, 1977. This allows the board to reduce the broadcast dates of the "October Is Country Music Month" promotion as well as other general country music promotions completed within the eligibility span. Rather than selecting first, second and third place winners, there will now be winners in three market-size categories—small (under 50,000), medium (50,000-500,000) and large (over 500,000). Winners in each category will now make a guest appearance on "Hee-Haw." Details on contest rules and prizes will be re-

SPEAKERS BUREAU: Operating Aug. 1

leased before mailing the entry kits to radio stations.

The 1976 talent buyers seminar will focus on a series of presentations by the top leaders in the business, according to Jimmy Jay who reported industry participation of over 300 in all seminars, including panel discussions, talent (Continued on page 52)

$100 Tickets For Austin Armadillo's Celebration

NASHVILLE—Armadillo World Headquarters, a leader in the thriving live music scene in Austin, celebrates its sixth anniversary on Aug. 7 with a Texas-sized show supported by Texas tickets ($100).

"Like any organization with visions beyond its budgets, we need the money to expand into new areas," comments Mles Green of Armadillo Productions.

The Armadillo birthday tickets have already been purchased by some of the biggest names in the business, including Jimmy Buffett, Elizabeth Ashley, Steve Fromholz, Asleep At The Wheel, John Anderson, Journey, Marshall Tucker Band, the Eagles, the Doobie Brothers, Mike Brosky, B.W. Stevenson, Loudon Wainwright III, Rusty Weir and Frank Zappa.

Tickets are sold for the entire week which has been proclaimed Austin mayor Jeff Friedman as "Armadillo Week." Among the week's highlights are performances by Asleep At The Wheel, Steely Edwards, the Charlie Daniels Band, Savoy Brown, Bugs Henderson, Rusty Weir, Steve Fromholz, V. C. Coleman, Joan Lee Ponce, Atlanta Rhythm Section, and Wet Willie.

The Armadillo Club has been transformed from an abandoned National Guard armory into a multi-purpose entertainment center. It's self-described as "a beer hall where you can see a ballet, a honky tonk that's what it's all about." A restaurant that doesn't even have a sign on the street but still feeds more than 500 people daily to the spread of music, music publishing company, media consulting firm, and occasionally, an art gallery.

The Armadillo has become an important element of the progressive country movement, showing a wide range of country and rock acts. Manager Bobby Hedderman plans to capitalize on the vibrant new Austin music scene by "turning it into the basis for a diverse entertainment industry-movers, TV, records and radio— that will benefit the entire city."

Halls Entertain

NASHVILLE—Tom T. Hall and his wife Donita were crowned a $50 per plate "Plantation Supper" at For Hollow—the Hall's farm house—July 21, with proceeds going to the improvement fund of the Nash Humane Assn. Shelters.

ABC Goes To Product Manager System

• Continued from page 4

have to be functioning on a pretty efficient and effective level.

Belkin says the program allows four to six months to make certain the system is effective. Then, ABC will tell all the product managers representing various segments of the roster. "I can see a total product manager within two years."

The firm to receive a product management system is the new division of Bob Kirch. "We brought him in for two reasons," Belkin explains. "Firstly, the group spent in country tradition and understanding to be located in our research department. When you presently do all our planning and strategizing. "Secondly, we need a representative for our country music division in all our planning and strategy meetings so there's a full representation all the time for its interests."

The new system calls for product managers to develop regional creative marketing teams and work with the service elements at the base: "We simulate the refer-

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CMA Board Agrees On Expanding Activities

Greene & Seely Switch Their Act

NASHVILLE—The Jack Greene- Franke Seely Show has undergone several changes in recent weeks, including changing the band's name from the Jolly Green Giants to the Renegades.

Two of the members have been with the show for more than six years. Noel Stanley, a graduate of Texas A&M, is road manager with skills in guitar-playing and playing bass. Bobby Whilton plays guitar and the 5-string banjo. Newcomers to the show are guitarist and gu-

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Mountain Music At Brandywine

WILMINGTON, Del. - The New Lost City Ramblers, comprising Mike Sacks, Tracy Schmidt, and John Cohen, the Highwoods String Band, bluegrass singer Ola Belle Reed, and wunderkind Kibby Shoop will headline the third annual Brandywine Mountain Music Convention this weekend at Tubman-Garrett Hall in Wilmington. The event is a presentation of traditional American folk music featuring local musicians on guitar, fiddle, dulcimer and autoharp; vocal ballads and old-time country music.

The convention program will take
(Continued on page 52)
Different Sound By Newton-John

Referring to some adverse reaction to her being named best female country singer by several organizations and the resultant formation of the Assn. Of Country Entertainers, she comments, "I was the person they used at the time because they were upset. I was the scapegoat. Dolly Parton told me last week that the press blew it out of proportion. "Music belongs to everybody." Newton-John says, referring to the traditional versus new country battle. "You don't have to be born in Nashville or live in Nashville to sing country. There's always room for both the old traditional and the new country. The music can't stay where it is—it has to expand. I'm a singer and I sing country as part of being a singer. But I'm not just a country singer. I try to cover everything."

WEAK DRAW IN LAS VEGAS

Country Acts Out At the Landmark

LAVIAG—Citing economic and weak attendance records, Summa Corp. officials will close the Landmark Hotel's "Country Music U.S.A." series after a year of inconsistency.

Walter Kane, 75-year-old Summa vice president and general manager in charge of entertainment, says, "We may change the format to a review of some type, but we haven't arrived at a single idea yet. We may even book larger country stars who can pull in the people."

The Landmark's 450-seat Jubilee Room has been drawing less than half-capacity for certain Jim Halsey acts in the last six months. When contacted, Halsey reported (Continued on page 32)

New Action By CMA Board

Continued from page 48 showcases and informal rap sessions.

Director Bud Wendell reported on this year's Country Music Fan Fair—the most successful one yet—with an attendance of 12,600 fans—a 30% increase over 1975. The CMA "Doll The Year" winners will receive a newly designed award through the combined efforts to Bill Robinson, Dan McKinnon and their committees. They also unveiled a new CMA radio station media mailer, titled, "You're Gonna Get A Book Out Of This!"

Other items discussed included antipiracy (Mary Reeves Davis), membership (Charles Scully and Hugh Carlisle), long-range planning (Frances Preston), bylaws (Barney Adams), Music City Pro-Celebrity golf tournament (Jim Foglesong), CMA cocktail party banquet show (Paul Tannen), CMA awards show (Irving Waugh), founding president's award (Ron Hedges), international (Tammie), disk jockey awards (Dan McKinnon), artist-DJ session (Bill Anderson), and meetings-arrangements (Johnny Bond).

Foglesong reviewed plans for the October board meeting. Hatch Carlock presented the treasurer's report, and Joe Talbot reported on the activities of the finance committee. Foglesong notes that the CMA membership meeting will be held at Nashville's Municipal Auditorium on Oct. 14. The board attended a July 13 cocktail party and reception hosted by board member Stanley Adams.

BUFFET ABOLISHED

At CMA Banquet Set For Oct. 14

NASHVILLE—The CMA anniversary banquet and show, for years the scene of tuxedo-clad music business leaders waiting impatiently on a long buffet line leading to some rapidly cooling roast beef, will receive some much-needed changes in setting, service, food and timing this year.

Normally held on Friday night, the 1976 version will be held Thurs., Oct. 14, allowing guests to take advantage of the space and facilities of the Grand Ole Opry House. Serving times have been adjusted, with cocktails to be available from 6–9 p.m., and banquet seating beginning at 7:30 p.m. The infamous buffet lines will be replaced by a good idea whose time has come: individual tables curated with food. After dinner, those holding show tickets will proceed to the Opry House seating area for the traditional CMA banquet show. This year's show will be produced by Gene Nash with musical direction by Bill Purcell. (Continued on page 52)
Music Internship At Nash. College

NASHVILLE: On the job training for qualified students interested in a music business career will be provided through Belmont College's first music business internship. The college's music business program and Nashville's Top Billing Talent Agency have teamed for the initial internship designed to provide avenues for permanent placement for outstanding Belmont students.

Announced by Robert Muller, associate professor and director of Music Business, and Top Billing's president Randy Rice, the program allows a student to receive 12-15 hours by participating in the music industry. Top Billing represents such clients as Dolly Parton, Jerry Clower, Jim Ed Brown and Del Reeves.

Grandma Onstage

NASHVILLE: When Jerry Jeff Walker's 82-year-old grandmother, Mrs. Jesse Conrow, drove five hours to see her grandson perform in New York's Central Park, Walker urged her onstage. She joined Walker and his Lost Gonzo Band for several songs.

Landmark Act

that his firm was considering moving the country series to another Strip hotel if the decision by the Hughes Corp. remained a permanent policy. "We have been pleased with the Landmark series but if the show is closed we will seek to house it in another major hotel facility," Halsey says. "We will of course continue to book Roy Clark at the Frontier." The series, which averaged three-four weeks for each act, completed about 20 editions and presently showcases Columbus artists the Oak Ridge Boys, who along with Johnny Tillison, was able to draw strong crowds.

Aug. 2, the last date for Halsey bookers, is a highlight of the country series. KANE adds.

"Crossover acts are important in country right now, namely big draws such as Mac Davis, Glen Campbell, Merle Haggard and Eddy Arnold," says Judy Chivas. Landmark officials say. "Some of our acts just didn't appeal to Vegas showgoers.

Kane adds the four major Hughes hotel showrooms—the Frontier, Sands, Desert Inn and the Landmark—will continue in presenting MOR artists such as Wayne Newton, Roy Clark, Debbie Reynolds, Ginger Rogers and Juliette Prowse, although he has signed contemporary recording star Dianne Warwick to appear in 1977.

Buffet Abolished

Continued from page 51

Tickets are slated for sale for the general membership around Aug. 15. Members will receive order forms for both types of tickets offered for sale. $4 for the cocktail party, brochure, show and the televised CMA Awards Show (scheduled for Oct. 11) and $20 for the previous events and the dinner.

Mountain Music At Brandywine

Continued from page 50

in concerts, workshops, a square dance, and a crafts display. In addition, there will be a gospel music program on Sunday morning (Aug. 1). Each year the convention features a particular geographic area and this year the state of Kentucky will be so honored. Performers from Kentucky will include the A.L. Phillips Family, J.P. and Annette Fraley, banjo player Rocole Holcomb and J.D. Stamper, who plays the "hammered dulcimer."
The collection of mechanical royalties from foreign countries nearly doubled during fiscal 1976. The increase was 52.5%.

Form Centenary Liaison Comm.

PARIS: The French committee headed by Georges Auric which was set up to celebrate the centenary of the composer has announced the formation of a liaison committee with the United States. This committee is presided over by the French ambassador in America, Mr. Koseiko-Morizumi, and is in contact with the French in honoring the two inventors of the gramophone Thomas Edison and Charles Graham.

A preliminary program has already been drawn up. Celebrations will begin with the publication of a book about when a bust of Charles Cros will be unveiled by the Academic du Disque. In the Top 100, sales of Edison and Croz will hold festival of records and there will be a Franco-American concert in Paris. The International Festival du Son in March will organize special events, and a commemorative postage stamp will be issued. Further events will take place through 1977.

TV $5 Spleure Launches Artist

LONDON—Warwick Recordings has made a new departure in television advertising by launching a free concert of an album by an artist with no previous track record or LP success. A艺ist was chosen for the concert of an album by an artist with no previous track record or LP success. The concert of an album by an artist with no previous track record or LP success.

Heading the list is John Burgess, one of the original founders of a band called George Martin, Pete Seeger and Ron Richards who later left the company.

Burgess says the list will be primarily a middle-of-the-road operation, selecting artists according to their frequency of releases. “I would rather put out records in a year that are hit than release 24 and have only a few of them succeed,” Burgess adds.

Industry Rack Grows $18 Million

LONDON—Record Merchandisers, the industry-owned rack company, celebrates its 10th anniversary this month, having grossed the last financial year of nearly $18 million.

In its first year of operation, total business grossed just $40,000. The company, started as an EMW-owned venture and later joined by Decca, is now equally owned by the two U.K. majors and Pye and Polygram. It now has 30 strong teams on the road. It trades through 1,500 outlets, of which 850 are in the main trading departments of the Woolworth chain.

Despite the current downturn in retail sales, the appeal of records continues to improve as a means of building store traffic in non-record areas. Record Merchandisers has been opening new outlets at the rate of eight to ten a week.

This program follows a sell-a-year ago when resistance was met opening an account. James Arnold-Baker thinks this could have been through concern among non-record store owners about having a rack, something which they were not familiar.

Now they use the rack to take with the situation and there are signs of expanding record department sales. The increase is due to the on-town-hype of the entity.

AIR DEBUT IS WINNER

LONDON—Air has made a dramatic debut on the 1976 album charts with the single Jars on” by David Dundas, which entered the U.K. Top 50 last week at 25.

The song started life as a 28-odd week ago, with a release for Brutusjeans by Dundas and has been expanded to single length with the addition of the album’s b-side. Dundas and his brother were appearing with the radio show。“

The group is performing the first LP, David Edmunds, which I hear you knockin’ the U.K. chart’s from the top. The group’s first album, Swam Song Records and its first disc, “How Come The Revenant,” is this week.

The group, which comes almost two years after the acquisition of the entire Air-London operation by Chrysalis, will be seen for an Air-London label.

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HAMBURG—Offering records via television commercials, lodged between soap powder and dog food is working here. Power spots on a lead to a run on record shops which, in turn, stimulates enormous chart success.

Million of marks are being invested by K-Tel and Arcade, with the result that on average five tva advertised records regularly make the Top 10. A 30-second spot on ZDF, the second German TV station, costs $18,900. The same spot at the same time on the seven regional stations costs $35,100.

Wolfgang Arning, marketing director of Deutsche Grammophon Gesellschaft, had an agency present figures and media analysis before launching his campaign for “20 Original Hits.” He says, “What counts are figures. We can’t plan a successful campaign on emotional values. We had to get it just right.”

DGMMedia planners were able to contact 6.5 million people in the 14-24 age group and 5.7 million in the 25-34 age group with a 30-second spot 10 times in four weeks. Arming sees it as 128 million contacts being made at a cost of $558,000.

The concept for the album “Heiss Wie Feuer,” or “Hot As Fire,” was similar. Rainer Schmidt-Walk aimed at the same public as the original hits album and put together a compilation featuring Abba on “Fernando,” and the Bee Gees, Barry White, Kenny, the Hollies, Gloria Gaynor, Mungo Jerry and Bachman-Turner Overdrive.

Schmidt-Walk links attractive compilation with strategic planning to reach maximum public coverage. DGMM claims it reached 60% of the population in the 14-24 group, a remarkably high figure considering that only a few regions in Germany maintain commercial radio stations.

Says Schmidt-Walk: “One factor which emerged from our research is that the over-35s dominate television viewing in the evenings. So we placed heavy emphasis on the English program of Radio Luxembourg, which can be heard all over Germany, to cover kids who don’t watch the same television shows as their parents.”

LONDON—The first spokenword album featuring the Beatles is to be released by Polydor. Titled “The Beatles Tapes,” it features conversations with each member of the group as recorded by journalist David Wigg between 1968 and 1973. It also includes instrumental versions of 10 Beatles compositions and a folio of photographs.

The double album set carries a recommended retail price of $9 and has a total running time of 96 minutes.

Polydor arch manager Chris Parry says that the company has investigated the legality of the project and has been particularly careful to ensure that the package is not passed off as being musical recordings by the Beatles.

Wigg wrote to each of the Beatles informing them of his plan to put the interviews on record and invited them to indicate if they had any objections. According to Wigg’s manager Bryan Morrison, the only reply came from Ringo who said: “Go ahead.”

EMI in London greeted the news of the Polydor release with some surprise and a spokesman commented: “Our lawyers and the solicitors acting for Apple are considering what action, if any, to take.”

PARIS—Francois Mornant, president of Pathé-Marconi-EMI France, has been elected to a three-year term of office as president of the Council of the International Federation of the Phonographic Industry. The appointment was announced after the IFPI meeting in Vienna last month.

LONDON—Buddy Feat-eronough, the noted British saxophonist, has died at the age of 67. He began his career in 1927 and during the 30s played with musicians such as Louis Armstrong, Benny Carter, and Syke Hughes.

During the Second World War his own sextet performed regularly on the BBC’s Radio Rhythm Club and recorded for HMV. In the post-war period Featheronough switched from tenor to baritone saxophone and recorded for Pye-Nixa with a quartet.

** **

PARIS—Engelbert Humperdinck is to headline the Princess Grace Red Cross Gala to be held at the Monte Carlo Summer Sporting Club Aug. 6 in the presence of Prin- cess Grace, Prince Ranier and many society and show business figures. The gala is one of the major sources of revenue for the Monoco Red Cross, of which Princess Grace has been president since 1958.

Humphertinck is to go to Italy for the current American tour and then return to the gala, where he will join a long line of artists who have appeared there in previous years, among them Danys Kaye, Ella Fitzgerald, Andy Williams and Sarah Vaughn.

BRUSSELS—The U.K. won the seventh “Golden Sea Swallow” television program competition held in Knokke, the Belgian resort, with the BBC TV presentation of “The Nor.”

(Continued on page 56)
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Rome Riot Clouds Future Of Rock Concerts In Italy

By ROMAN KOZAK

ROME: A two-day jazz-rock festival nearly ended in a riot when a political goon squad attacked the stage July 15 armed with clubs, stones and other missiles. Fortunately no one was seriously injured in the attack. Security personnel and road managers were left complaining that the rioting was caused by turning on chemical fire extinguishers against the 30 masked assailants.

The incident followed $7,000 in losses to musical instruments, broken windows in the equipment truck and damage to a $2,500 van.

"These are the last rock concerts in Italy," said Herbie Cohen, longtime manager of Frank Zappa who describes himself as a "tourist" on the tour.

"It will be a long time before we consider coming back to Italy," said Jorn Frydenholm, representative of the ICA agency in Genoa which organized the package that brought the concerts to Italy.

The violence in Rome came on the second day of the twoday Piale Music Festival, promoted by David Zeld and featuring John Mc".

nice Fest Shows...
MONTREAL - Polydor has shipped platinum album of music of the ceremonies for Games of the XIX Olympiad. The music was heard on television by millions of people around world during opening ceremonies of Olympics July 17.

The musical score was adapted from a composition by French-Canadian composer Andre Mathieu. The concept of adapting Mathieu's composition was suggested by Andre Morin, artistic advisor to the organizing committee for the 1976 Olympic Games. It was the committee's responsibility to select music that would maintain Olympic traditions and enhance the spirit of international brotherhood.

This year's departure from past Olympic games where the music combined the national and musical traditions of all participating countries. At the Montreal games, all delegations shared the same musical composition in order to provide to the others in order to provide a sense of unity, the trumpet fanfare, candlesticks and ballerinas were woven into one whole.

'Roller' Contest Run By Capitol

NEW YORK--A radio giveaway contest which will see a career in Canada swung into action July 19.

The giveaway, coordinated by Capitol Records-EMI of Canada, will result in winners receiving an autographed picture of the group, in "Rock 'N' Roll Love Letter" album and the pen which the Rollers used to sign the LP.

Vannelli Is Tired, Tour Scrubbed

MONTREAL--Gino Vannelli has cancelled his planned Canadian tour due to fatigue and the departures of drummer Graham Lear and keyboardist Richard Baker. Vannelli's tour was due to be on the road and was named Canada's official musical ambassador to the games.

Vannelli returned from England recently to record what will be his new album for A&M: "Grit of the Genteel" at the Air Studio. The LP was co-produced by the artist and Vannelli and Jeff Emerick, who engineered the sessions. The album is expected to be released in late summer.

Vannelli is currently in Portland rehearsing with new members of the band. A 5-day tour of the U.S. is planned for later this year.

COJAZZ Sound By Custom Audio Firm

NEW YORK--Providing sound for COJAZZ '76, a series of jazz concerts held in the three Olympic cities of Montreal, Kingston and Sherbrooke, was John Franconetti's Custom Audio Services of State College, Pa.

It was inadvertentlyreported here that Fedco Sound handled sound chores for the COJAZZ concerts, but only in the capacity of working live remote dinners for forthcoming Blood, Sweat & Tears album.

2 FM Stations Given Approval

OTTAWA--Two FM licenses recently given approval by the Canadian Radio and Television Commission will likely serve to give progressive, classical, jazz and folk music sales in Canada a shot in the arm.

The two stations, CHEZ-FM in Ottawa and CKIN-FM in Richmond Hill, both have indicated that they intend to run with a progressive music format.

President of CHEZ-FM in Ottawa is Harvey Glat. The program director is Tim Thomas CKIN-FM in Richmond Hill, a small town just north of Toronto, is owned by Allan Slaight. Dave Charles is program director.

CHEZ-FM is looking at a November air date. CKIN-FM has not indicated at this point when they will go on the air.

Plan A&R Seminar

TORONTO--The Canadian Recording Industry Assn. will hold an A&R seminar here in September.

Panelists, who have yet to be selected, will come from the legal, ad, production, engineering and management fields from Canada and the U.S.

Topics to be discussed include ad, its function and purpose; pre-production, including recording potential product, finding talent, how to approach a record company and contracts, production which will cover the functions of recording, mixing, mastering, pressing and lacquer.

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COMING SEPTEMBER 25

BILLOW'S SPOTLIGHT ON CANADA

COMING SEPTEMBER 25
Puerto Rican Sales In a Slump

By LORRAINE M. BLASOR

SAN JUAN - Puerto Rico's $10 million record business was not spared the recession from which one of the island's largest record retailers and wholesale outlets has to say, songwriters are generally hurting from reduced record sales and even with an improved economic situation prospects are still below 1973 levels.

"All economic fluctuations are reflected in record sales," says Felix Martinez Vela, president of Juan Martinez Vela, a company his company started in Old San Juan back in 1936.

Martinez attributes this to the fact that 11 buyers of records are the rich, who have other diversions, but middle and lower class people do." And when the price of this kind of entertainment goes up, it has in the past two years as a result of oil-in- duced production cost increases (where a new release costs $3 in 1974. it is now marketed at $8), the demand inevitably drops, Martinez says.

Though shrunken, the market is still very much alive. "There has always been a market in Puerto Rico for music. But the economic situation in Puerto Rico like to be up to date with the latest in music," says the record store owner.

Profits from the last year represent a 67% run of its records from record distributors on the island such as Allaud Wholesale, Kaysing Distributing, Don Juan Universal. The rest comes directly from the states or local record producers. They say that in the last few years, says Martinez, has been to reduce the inventories of both classical and American music, but is also a change in demand for these type of music. "Once the sales pick up we will ex- pand our catalogue again," he says.

Meanwhile, the biggest seller is salsa.

Martinez Vela has a second claim to fame for having established the first recording studio on the island in the World War II years. Although radio and record facilities had been closed, Martinez points out that none of the studios was adequate for making records of big orchestras, like the one of Rafael Munoz.

The studio, however, was short lived. Martinez Vela opted to sell it at the end of 1942. U.S. Army officials told him he had to sell all the equipment because the studio was an emergency or face confiscation, Juan Martinez Vela opted to sell.

In the past two years after the store was incorporated, Martinez Vela again established a recording studio. But this time he went out to create a record factory, among the first ones on the island, under management of a new company formed for the purpose, Puerto Rico Records.

In the 50's, according to Martinez, the factory exported exclusively to Latin American countries like Venezuela, Colombia, Panama and Santo Domingo. Also to the states.

At that time they had some of the top Puerto Rican artists and groups under contract: Felipe Rodriguez, Tito Valdes, Attilo Zayas, Don Llano, 42nd Street, Cartagena, Marea Muñoz and Jose Lluis Munoz. (The only one still under- contract is Montero Salsa Company). "We lost half our volume," says Martinez.

The Fania All Stars!

Puerto Rican Sales In a Slump

THE WORLD'S GREATEST SALSA BAND!

August 8th New York Madison Square Garden . . . and on to Chicago, Los Angeles, San Francisco.

Producer: JERRY MASUCCI

Director: JOHNNY PACHECO

Dist. R J Records, New York, N.Y. 10034 (212) 942-8185

Allied Wholesale: Calle Cera, 610 Santurce, P.R. 00927 (809) 725-9255

www.americanradiohistory.com
DAVID T. WALKER—On Love, Ole!, SP70703 (SAG). Compared with earlier David T. Releases, this has made a more consistent and a generally wistful work that feels far better with the studio guitar star's liquid style than prior attempts to cross his pure. Clearly, the strategy is to now establish Walker as a major soul jazz instrumentalist along the lines of the Blue Note CTI studios. Walker is a natural for this market and his arrangements are beautiful throughout. Could be a major romantic instrumental along the lines of the best of his LPs. Best cuts: "Oh Love," "You Wish You Love." Debut: Black 4. Brownie McGhee. Three-hot mix 77/78. LP &b LP exploratory suites allow the band greater freedom, from this studio guitar star's instrumental arrangements. This has been "quintessential," "high septet," "a rare find" and "new and different." Brilliant pacing of material allows the tight yet dynamic performances, the vocal and instrumental teamwork, in fact the entire production to be effective.

JESSE COTTER—Down in The Rough, Capitol SP7154. Recorded in Nashville, this LP expands Cotter's horizon dramatically from country towards pop. Consistent and powerful singing combines with leadback production from Ken Mansfield and Wynn Jennings for a successful, moody album that sometimes almost leans toward jazz. The 7:14 title song, with Cotter's soft vocalizing and jazz-blues-oriented piano accompaniment, is the album's finest and new recording of "Down in The Rough." Traces: "I Wish You Love." Country rock is a kind of melancholic music even when not performed at the top of its facility. Best cuts: "I Wish You Love," "Two Steps from The Blues," "Forever Young." FLIGHT—Incredible Journey, Capitol SP7155. Another intermediary six-track album from a major instrumental-jazz rock quintet. It's a lot stronger in the jazz department than in its irreverent style and singing. Fortunately for Flight in the early 1970s, a lot of the bands that courted this kind of musical attitude even when not performed at the top of its facility. Best cuts: "1970," "First Impressions." JIM BURRAGH—Sangs Of Rebellion, Audio Fidelity AF6175. This is a fine and exclusive album of New Orleans arrangements and his band's ability to adapt to any style of vocals. It's a treat to hear him in his element. Debut: "I Wish You Love." JIMMY BARNES—Down In The Rough, EMI/7/71. Barnes first LP was issued in England more than 15 years ago, before he joined The Starship. And the German trio with its lead singer is a very close derivative of Gary Stevens and his group. This has been "a good time," "an enjoyable LP," and "an LP to pick up on the radio these days."

JERRY MULLIGAN MEETS ENRICO INNOCENZA, PBS 70100. It's refreshing to hear some new Mulligan. He's been living in Italy for the past two years and this matching with veteran Italian piano player is for some exciting, intense music. Disk was cut last year in Milan with a quintet which knows how to generate energy. Mulligan's intuitive bandwidth is contrasted with some superb saxos. Guitar and drum patterns indicate that Italian sidemen have been listening to what great crossover U.S. jazz players are doing. The band is a "rare jewel."

This shows Lake jazz rock sound and for Mulligan this is a new experience. In addition to the U.S. arm of this Italian label, the ballad repertoire on "Tuttie Frutti," "U.S. Number One," "You're Not Alone," "Tutti Frutti," "Fly Me," "Blew Love," "Stardust."
Fete Sales, Promo Folk
Continued from page 14
Epic/Associated Labels regional promotion marketing manager, Midwest region is Lowell Timmons, special markets regional promotion marketing manager, Southwest region; Bob Feiner, California branch manager, Cincinnati: Julio Godsey, Epic/Associated local promotion manager, Cincinnati: and Eddie Sinn, special markets local & r&b promotion manager, Los Angeles.

The CBS Records distributor of the year was the Los Angeles branch. The Cleveland branch won the biggest Columbia branch award, and the annual, on-the-spot CBS storm of the year award, while the Epic/Associated Labels side the Washington branch took top honors.

The Atlanta branch went home with the P.R. branch award. Dave Remilli, Chicago local promotion manager (Columbia), Eddie Dougherty, New York publicist, Electronics, Eddie Berkey, CBS promo manager (Columbia), and Terry Feineigle, Columbia local manager (Columbia), were among the CBS winners.

Music Management International, new talent coordinator, was honored in Los Angeles by Paul Smith and Bill McPherson.

Musical Illusions Publishing Co. and Theta Records launched in Los Angeles by Terry Van Zerr, Paul Kainen, & Jerry Stillman. First release is "Pe Rock" by Michael Andrews as distributed by IRDA in Nashville.

Derby Attractions, a new management-booking company, formed in Boston by Richard Goldstein. First signings are singer Molly Malone and folk-jazz comic L/Mary Quinter.

The Howard Bloom Organization, a public relations firm, formed in New York by veteran publicist Howard Bloom. Initial clients include ZZ Top, Top, Renaissance, Stephen Stills, Bob Dylan, and Original Savannah Band and International.

Mary Kay Place Signed To Label
LOS ANGELES—Mary Kay Place, well-known to television viewers as country singer Loretta Haggers at the "Mary Hartman, Mary Hartman" show, is now on the Columbia label–you guessed it, as a country singer.

From here on out, Place won’t be checking the Billboard country chart only in her role as a country singer. She will be looking for the same titles in real life too, as a number of the songs she wrote for TV show "Baby Boy" and "Vitamin E." among others, will be on her debut album, produced by Brian Alien.

Int'l Vitality
Continued from page 14
Joni Iane, Labelle, Bruce Spingsteen, and the Marathons, among others, were likewise praised for their talents.

Aliifested that the international division would be providing the domestic labels a greater number of acts and products to market in the U.S. in the future.

General News 6 Tuners In-Co-op Writing Alliance
LOS ANGELES—A collective concept in music is underway here with the emergence of Special Songs, a publishing cooperative.

Special Songs is an alliance of artist/writers from the management firm of the same name and Alan Shapiro Management. Special Songs writers include major label writers. However, they will also be able to maintain the publishing rights to his own material and derive all royalties.

The six writers that currently comprise the firm are Andrew Gold, Mike Caccetta, Ken Edwards, Jesse Ken, Rick Davidson, and John Phillips.

Ezra Jack, manager of the firm: "We hope to make our artists successful writers as well as successful performers."

A number of top name artists have already recorded or are in the process of recording songs written by members of the firm.

Linda Ronstadt has recorded three songs for Karla Bonoff that will appear on her forthcoming album. Titles include "Love Again," "If He’s Ever Next," and "Someday When." The LP will be a song co-written with Andrew Gold entitled "Try Me Again" and a song written by Edwards entitled "Lonesome.

Gold’s "Love Hurts" will be recorded by William and "Some- thing New" by Barry Benton. Helen Reddy and Cher will record "What’s the Point in Loving Me Tonight" while Gloria Gaxnor and Ronny Kind are doing "Prettier Face I’ve Ever Seen."

Semina On the Black Consumer
LOS ANGELES—the black consumer market is a potential mine and how to reach them was the topic of discussion at a special market panel seminar at the CBS convention here.

The panel, chaired by Elston Taylor, vice president, special markets, CBS, featured such black consumer specialists as D. Parks Gibson, president, Gibson & Associates, New York-based consulting firm; Tom Elson, president, Vanguard Advertising, Minneapolis, and Dr. Thaddeus Spratlen, professor of marketing, school of business administration, Univ. of Washington, Seattle.

It was not nearly as important that the entire CBS family of music gains a better insight into how they can be reached as continues to say Taylor’s seminar’s purpose.

5 Shows On Tap
Continued from page 14
On Thursday evening, Southside Johnny and the Asbury Jukes, the Charlie Daniels Band, Journey and John Mellencamp were scheduled for Friday evening’s bill featured the Jacksons, Dave Mason and the group Sassafras.

Those attending the convention’s closing night banquet were entertained by Neil Diamond and Lou Rawls.

Executive Turbulent
Continued from page 4
Distrib For Philco
NEW YORK—Philco Records will be distributed in the Pacific North West area by ABC Records and Tape Sales in Seattle. Handling promotion for ABC is Dan Flynn.

Michel’s Medal—Michael Legrand accepts a silver medal from French consul Pierre-Louis Bazard for his efforts to increase understanding between French and U.S. during the international presentation is in Las Vegas, with two Parisian dancers from the Casino De Paris show adding a continental touch to the event. Legrand was appearing at the Sahara on the bill with Tony Bennett.

Randall in Palm Springs
To Syndicate a Desert TV Show
LOS ANGELES—Palm Springs, its show business residents and environs, will be the subject of a half-hour television series being taped there starring singer Frank Randall.

Program, being taped at KIMR TV studios (the NBC affiliate in the desert community) is scheduled for airing at home Saturday evenings at 11 p.m. beginning in mid-August.

Frank Randall, managed by Randall and Jerry Posher, plans offering the chart/variety show for syndication. Twenty-six half-hour shows will be taped. Posher says Randall, presently appearing at the Riviera Hotel six nights a week, plus doing three radio remotes from the hotel’s lounge on KCMA (CBS affiliate), will have guests on the TV show and also do remotes from sites around the club.

He and his six-piece band will precede all music on the TV show at a five-track recording studio in Palm Springs.

The Saturday night show will be called "Randall and Posher sing "I’ll Take You."

"The rationale behind offering the show for syndication," explains Posher, "is that the Palm Springs is a place everybody talks about but nobody ever gets to see."

LOS ANGELES—Randall, who moved to the desert from Las Vegas last year, is the first major name to work regularly there since the Chi Chi club closed many years ago. That club was used by major stars to work in their Las Vegas act.

The Riviera, a 500-room hotel and key convention facility, has Randall in its celebrity lounge which seats 150 with another 300 in its adjacent dining room.

During the radio remote, 3:30 p.m. Thursday, Friday and Saturdays, Randall and his sextet do commercials for music. The former radio voice also invites guests up from the audience. Frank Sinatra, attending a charity show at the hotel, came into the lounge with a group of 30 persons and was invited by Randall to sing "Leroy Brown" which Sinatra did according to Posher.

Personalities who have been on the radio show include Don Adams and John Sazito, a longtime Sinatra associate.

Music: Productions, Riviera: 76 jazz rock version, Entertainment Productions, Promotions and Consultants Co. produced Tennessee Ernie Ford’s TV series "Ford's Band," produced by promoter Randy Hall. The firm will handle all types of services for concerts and touring groups.

Kieffer/Jaffe, a new firm in the audio equipment field, formed in Los Angeles by Alan Kieffer and Townsend Kieffer.

T.E.A. Recording Industries is in a new venture in Texas. First release is "The More I Get To Know You." By the Five Special.

26 Artists In a Second ‘Pre-Pack’
LOS ANGELES: Release of a second country music "pre-pack" from CBS is on tap.

Scheduled shortly, the "pre-pack," which includes 60 albums and spots 26 different artists from the country music field, is titled "The First Pre-Pack." The first "pre-pack" release has already resulted in the sale of over one million LPs, according to Tony Martell, vice president of marketing, CBS Records, Nashville.

Martell adds that CBS has doubled its forecast for the first six months of 1976 in country music sales.

Choosing a country music session of the label’s convention, Martell also talked about the strong country audience and the country music "pre-pack" in the country market, noting that the label had six No. 1 singles on the charts in the past six months.

Multi-Media
Continued from page 14
Mother’s Finest, Oud Coates and Benny Kohn (also on Full Moon/ Epic).

Product from associated labels (Philadelphia International, Zephyr, Blue Sky, Kinrith, Caribou, TOSP and Evening Band) are from 漫 artists such as the O’Jays, Bunny Sigler, Archie Bell and the Drell, Superchiks, Tom Jone, Murray, James Vincent and Eddie Russ.

All LP titles are slated to ship within the next 90 days.

A number of album releases from the Columbia’s Masterwerks label were also previewed (see Payne & Lou Rivais).
**Pop**

**First Time Around**

**Country**

**L.A.’s KBCA Shifts To ‘Today’s Jazz’ Emphasis**

**CHI REBUTTAL**

**MARBIN GATE—After The Dance (2:38); producer: Leon Ware; writers: Mary Jane Lane, publisher: ASCAP, Tamela 2473 (Motown). This fine, slowly built ballad has been going on my chart a long time now. In a lift before release, Gary is at his stoniest, most brooding in his ode to the loss of physical love. The production is totally impeccable as we expect from this artist-cra

HELEN REDD—I Can’t Hear You Now (2:49); producer: Joe Velez; writer: Michael Carlin, publisher: Tipton, BMI, A&R 206

which was issued

KBCA as

Usher:

THE DON HARRISON BAND

wrote by:

Michael Price; Wingfield (Arista).

producers: Dennis EVIE

Meadow, HUB

Fire (L
disc). The

years, America comes

tin; writer:

Tamla

monies and mysterioso

International

Douglas, who

this

fully

119 Last week 39

See

One

Recommended

Pete WINGFIELD—Scratchy 45 (3:27); producer: Peter Wingfield and Barry Andrews; writer: Pete Wingfield; publishers: Liberty Larice-Davis, ASCAP, Island 905.

RHYTHM HERITAGE—Disc-Into-Your Life (3:07); producer: Steve Barn and Michael Omartian; writer: Michael Omartian/MI

America Broadcasting/Holliday, ASCAP. ABD 12205.


Tanya TUCKER—Here’s Some Love (2:35); producer: Jerry Hathcock; writer: Jerry Hathcock; publishers: Warner Chappell Music, BMI; Atlanta 30334.


For—What Do You Do The Things You Do (3:10); producer: Herb Alpert; writer: Herb Alpert; publishers: Heritage Music, BMI; Chicago 60607.

L.A.’s KBCA Shifts To ‘Today’s Jazz’ Emphasis

LOS ANGELES—More contemporary jazz is being programmed on KBCA as a result of owner Saul Lo

who recently called his contest.

Best of the old and the best of the new releases.

The newly all-jazz FM is now putting more emphasis on playing records by today’s hands and seek

**Douglas Deal**

- Continued from page 3

in his distribution deal with Co

loos and a sizzling new look re

renue. “Devotion.” He will also re

release “Hostlers’ Convention.”

It was unveiled about two years ago.

Douglas, who is working out of

the AT1 offices in New York, is being assisted by Harley J. Lewin, general business manager; Kenny Shader, public relations; and Ross Firestone, research and develop

International licensee deals will be made later this year by Douglas.

John SIPPEL

Top 35 chart here in the opinion of the review panel which has listened to the acts and selected each single as they predicted it would be on the Hot 100 between 90 and 100. Review edition—Not Frequent.

www.americanradiohistory.com
DON'T STOP BELIEVIN'

Olivia Newton-John

NCA 40600

MCA RECORDS

Olivia's newly recorded single, produced by John Farrar and recorded in Nashville.
<table>
<thead>
<tr>
<th>TITLE/Artist</th>
<th>Producer</th>
<th>Writer</th>
<th>Label &amp; Number (Distributing Label)</th>
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<td>WHO'D SHE COO</td>
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<td>LOVE IS ALL RIGHT</td>
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<td>STEPPIN' ON</td>
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<td>EVERYTHING'S COMING UP</td>
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<td>LIVIN' IN THE PROMISE</td>
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<td>HEAVEN MUST BE MISSING AN Angel</td>
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<td>TAKE THE MONEY AND RUN</td>
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<td>ANOTHER RAINY DAY IN NEW YORK</td>
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<td>PLAY THAT FUNKY MUSIC</td>
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**STILL THE ONE**

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<th>Label &amp; Number (Distributing Label)</th>
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<td>DEVIL WITH THE BLUE DRESS</td>
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<td>RAINBOW IN YOUR EYES</td>
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<td>STRUTTING MY STUFF</td>
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<td>DOCTOR TARR &amp; PROFESSOR FETTER</td>
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<td>KEEP FUNNY TIME SLIPS AWAY</td>
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<td>KEEP ON THE ME</td>
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<td>EVERYTHING'S Doin</td>
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<td>(The More I Like It Done To Me)</td>
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<td>TODAY'S THE DAY</td>
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<td>BABY, WE BETTER TRY TO GET IT</td>
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<td>UP THE CREEK (Without A Paddle)</td>
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**Sheet music suppliers are contracted to piano/voice sheet music copies and do not portray the sheet music publications distributed. ALI = Alfred Publishing; ALM = Almo Publications; A/R = Acuff-Rose; BM = BMI; BMI = Big Bopper; BMG = Big Machine Group; CMS = Columbia Records; CPP = Caprice Records; FSR = Free Spirit Records; J & A = J & A Publishing; MPL = MCA Publishing; PMP = Porcupine Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.**
"DIANA ROSS' GREATEST HITS"

Includes Diana's latest hit single "ONE LOVE IN MY LIFETIME"

NOW THAT'S ENTERTAINMENT!

On Motown Records & Tapes
<table>
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<tr>
<th>ARTIST</th>
<th>RECORD LABEL</th>
<th>Pricing/Notes</th>
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<td>Peter Frampton</td>
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<td>Columbia</td>
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<td>EMI</td>
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<td>Neil Diamond</td>
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<td>Electric Light Orchestra</td>
<td>PolyGram</td>
<td>2.91 - 3.91 2X</td>
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<tr>
<td>Marshall Tucker Band</td>
<td>AMI</td>
<td>2.91 - 3.91 2X</td>
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<td>Logjam</td>
<td>United Artists</td>
<td>2.91 - 3.91 2X</td>
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</tbody>
</table>

STARR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 3-10 Strong increase in sales / 11-20 Upward movement in 5 positions / 21-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, place starred products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by fitgerine) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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America Experiences Renaissance

After four years of rapidly growing accomplishment and recognition, Renaissance, already a phenomenon on the East Coast, is making its biggest move in this country with a major U.S. tour and album release.

Renaissance Live On Tour

7/26 EXIT-IN  Nashville, Tenn.
7/28 LA BASTILLE  Houston, Texas
7/30 CIVIC CENTER  El Paso, Texas
7/31 COLISEUM  Phoenix, Arizona
8/1 ALADDIN THEATRE  Las Vegas, Nevada
8/2 CIVIC CENTER  Bakersfield, Calif.
8/3 OAKLAND STADIUM  Oakland, Calif.
8/6 PARAMOUNT THEATRE  Portland, Oregon
8/7 PARAMOUNT THEATRE  Seattle, Washington
8/10-11 EBBETS FIELD  Denver, Colorado
8/14-15 GREEK THEATRE  Los Angeles, Calif.

Renaissance Live At Carnegie Hall (SASY 3902-2)
Their greatest hits performed in concert during their three day, sold out appearance at Carnegie Hall. A specially priced two-record set.

Renaissance Lives On Sire Records
Produced by Renaissance

©1976 ABC Records Inc.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Dist. Label</th>
<th>Price</th>
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<tbody>
<tr>
<td>Chicago 6 Chicago's Greatest Hits</td>
<td>Chicago</td>
<td>CS-3000</td>
<td>1K 12.50</td>
<td>15.00</td>
<td>12.50</td>
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<tr>
<td>Good Vibrations</td>
<td>The Beach Boys</td>
<td>VW-1047</td>
<td>1B 20.00</td>
<td>21.00</td>
<td>19.00</td>
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<td>Mr. Blue Sky</td>
<td>The Beatles</td>
<td>SP-1706</td>
<td>1Q 2.00</td>
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<tr>
<td>Don't Fear the Reaper</td>
<td>Blue Oyster Cult</td>
<td>CBS-SP-36268</td>
<td>10/1976</td>
<td>2.98</td>
<td>2.98</td>
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<tr>
<td>July-December</td>
<td>Elvin Bishop</td>
<td>ZYX-8041</td>
<td>11/1976</td>
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<td>Low</td>
<td>David Bowie</td>
<td>RCA-PL-2651</td>
<td>11/1973</td>
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<td>After The Gold Rush</td>
<td>Joni Mitchell</td>
<td>Vietnam-1</td>
<td></td>
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<td>Back on the Block</td>
<td>Al Kooper</td>
<td>Epic-SP-3454</td>
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<td>The Phone Call</td>
<td>Julio Iglesias</td>
<td>Reprise-R-11072</td>
<td>9/1976</td>
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<td>Monument Valley</td>
<td>Dave Grusin</td>
<td>MCA-1501</td>
<td>9/1976</td>
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<td>Lay Lady Lay</td>
<td>Bob Dylan</td>
<td>CBS-S-7166</td>
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<tr>
<td>Sometimes in December</td>
<td>Joni Mitchell</td>
<td>Vietnam-1</td>
<td></td>
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<td>Hey Jude</td>
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<td>11/1968</td>
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<td>Sunday Morning</td>
<td>The Band</td>
<td>S lurking-1</td>
<td>11/1969</td>
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<td>Red Red Wine</td>
<td>Dave Edmunds</td>
<td>CBS-SP-36268</td>
<td>10/1976</td>
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<td>2.98</td>
</tr>
<tr>
<td>George Benson</td>
<td>George Benson</td>
<td>CBS-SP-36268</td>
<td>10/1976</td>
<td>2.98</td>
<td>2.98</td>
</tr>
</tbody>
</table>

**Notes:**
- The prices listed are for 1976 and may vary depending on the time of purchase.
- Dist. Label indicates the distributor's label number.

**Related Links:**
- [AMC](https://www.americanradiohistory.com)
- [www.americanradiohistory.com](https://www.americanradiohistory.com)

**Additional Information:**
- The table includes top LPs and tapes as listed by Billboard Magazine and the Record World Chart.
- The data is curated by the Record World Chart and the Record World Chart Index.

**Background:**
- This table reflects the popularity of albums and tapes in the late 1970s, providing insight into the music trends of that era.

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- The table content is derived from the Record World Chart and the Record World Chart Index, with minor adjustments for clarity.
- The data is copyrighted by Billboard Magazine and Record World Chart.

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ORLEANS
"Still The One"
E-45336

It's already on and headed for #1 at:

WZGC
WVBF-FM
WDRC
WPGC
WSAI
WKBW
KCBQ
K-100
KIIS
WAKY
KJOY
WTOB
KERN
WIFI
WFEC
KCPX
WKIX
WERC
U-100
WTLK
WCAO
WPIX-FM
WROV

Produced by
CHUCK PLOTKIN

uric www.americanradiohistory.com
Dallas Dealers Complain
Continued from page 3
now selling so few cassette tapes that he is considering buying them only on special deal.

One of his retail shops is located in the same facility as the one-stop. He points out that this is growing as much as the one-stop op-
eration, declaring that the increase in retail profit is due to the increase in LP sales and the discount LP specials offered each week.

N.Y. Influx Of Visitors
Continued from page 2
also noticed more customers with foreign accents.

Sam Stollon of the Sam Goody chain says his store has also felt a definite increase in business that is directly tied into the amount of for-
eign visitors.

"In the past, summer sales have remained even with the rest of the year, but this summer is different," he says. "We've had sales increases in business—about 5% or 6%.

Other midnight shops report similar experiences and say the trend is

Chicago Adults Buy Disks
Continued from page 62

They have their own section and they're comfortable in it. Every once in a while they get into their own section and then they get a hard to find, but not often. If the store is oriented just to rock then the foreigner doesn't feel comfortable.

Rick Schoenberg, Rose Records, S. Wabash: "At least half of our business is to the over-35 market, even excluding classical. We do nothing in rock. I don't feel the music market is strong.

Hermann Forest, Rose Records, W. Madison: "We carry a lot of old-
est, the nostalgic sort of thing, the crooners. I don't think adults are being converted to soft rock or hard rock. Some of them are getting into jazz.

The over-40 buyer has lost inter-
est in records. The music is not as meaningful of entertainment, except for the classical listener. It isn't that there aren't a salespeople, we don't serve, but we don't serve."

Jackson formerly used Dallas ra-
dio stations as advertising vehicles. He has ceased to advertise, explain-
ing that in his experience getting airplay in a poor shape, he must sell an average of 100 LPs in order to pay for the ads.

He is now using in-store and win-
dow signs to advertise his special with in-store and win-
dow signs to advertise his special with

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Put yourself where your customers are...

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Ad Deadline: August 13, 1976

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can you do it
MCA-40700

the new "impossible" single from

grand funk railroad
produced by frank zappa

MCA RECORDS