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Nashville Pubs Aim At Big City Greener Grass

By PAT NELSON

NASHVILLE—Nashville music publishers, long content to gain country cuts locally, are now making a frontal assault on Los Angeles, New York and other pop music markets, using aggressive and creative catalog servicing procedures. Major publishers here are now successfully pushing their songs and reputations in music centers which historically

have seen little competition from Nashville publishing houses.

The trend toward exploitation of Nashville-written songs applies both to Nashville based companies and major publishing firms with Nashville branches. From Free International's promotional billboard on Hollywood's Sunset Strip to per-

(Continued on page 38)

2,000 Deejays To Decide 25 Disco Forum Awards

LOS ANGELES—More than 2,000 global disco deejays will select award winners in 25 categories, with awards being presented on the final evening of Billboard's second International Disco Forum at the Americana Hotel in New York, Sept. 28-Oct. 1.

Disco II award categories include: disco single, LP cut of the year, disco audio product of the year, album of the year, disco/radio single of the year, new disco lighting product, concert promoter, disco producer,

disco record label, disco orchestra of the year, disco artist, most promising new disco artist, disco franchiser.

Other disco awards are: consultant, disco edit, instrumentalist, music publisher, composer, arranger, disco label promotion person, innovative disco club manager, new disco software product of the year, disco DJ of the year, innovative disco club owner of the year, and a special disco award.

Among the presenters are such

(Continued on page 70)

CBS Wins a Settlement In Suit Against Alleged Bootleg Dealer

By IS HOROWITZ

NEW YORK—Less than a week after the launch of a court action against a dealer accused of selling a bootleg album, the contending parties have reached an agreement to settle the case via a consent injunction.

Both the original suit and its prompt resolution set a new standard for the policing of a long-neglected area of unauthorized recording.

Despite the prevalence of bootleg product in this and other market territories across the country, punitive action against alleged offenders has rarely been undertaken by industry forces. Close observers could not recall any past court cases involving a dealer.

The Record Breaker, defendant local retailer in the recent action, agreed to discontinue sale of the album, a two-record set purporting to document the live appearance by Bruce Springsteen at The Bottom Line last August. Springsteen's label, CBS Records, joined the artist and club as plaintiff in the suit (Billboard, Aug. 14).

The suit was filed in New York State Supreme Court Friday (6). By the following Tuesday (10) the suit was described as "amicably resolved" for an undisclosed monetary settlement and the stipulation to enter a consent injunction barring further sales of the album.

Having stopped this one dealer, CBS is still faced with legal pursuit of the manufacturer and distributor of the alleged illicit product. A label

spokesman expresses that such action will be carried on "vigorously."

Credits on the offending album identify Coral Records Ltda., of Rio de Janeiro, as manufacturer. The Record Breaker is said to have pur-

(Continued on page 57)

Classical Stations Hear 'Revolutionary' Proposals At Confab

By ALAN PENCHANSKY

CHICAGO—Commercial classical radio stations returned from the Concert Music Broadcasters Assn.'s seventh annual conference here Aug. 5-8, with two proposals under consideration for a national sales organization devoted exclusively to classical stations.

The blueprints for such a network, one that many of the broadcasters believe will revolutionize classical station sales representation, were brought before the conclave by Radio Marketing Inc., and Parkway

(Continued on page 16)

Casablanca Debuts Limited Edition Albums

By JOHN SIPPEL

LOS ANGELES—Casablanca Records' unique limited edition of 250,000 deluxe three-LP reissue sets by Kiss will become a permanent label marketing policy, because it virtually eliminates returns and sharply reduces production and manufacturing costs, label president Neal Bogart asserts.

"It increased our profits by 25%. It

(Continued on page 10)

RCA Sets Goals In Its Japanese Tieup

By STEPHEN TRAIMAN

NEW YORK—RCA Records' new Japanese joint venture is shooting for 10% of the market there within three years—\$75-80 million of projected \$800 million record/tape sales by 1979—"and then we'll go after the top position," says Ichiro Okuno, president of RVC Corp.

The 50-50 partnership of RCA and Victor of Japan expects to meet its goals with a combination of local artists and RCA hitmakers, though neither Okuno nor Bob Summer, RCA International division vice president, have any illusions that it will be an easy job.

"They'll get our full support as we recognize that it's an extremely difficult task," Summer states. "We are competing with many well run, long established record companies that

(Continued on page 51)

Sonopresse Goes To Pathe-Marconi

By MIKE HENNESSEY

PARIS—Pathe-Marconi, EMI's French affiliate, has acquired control of the Sonopresse Group, the record production and distribution company originally jointly owned by the Librairie Hachette and French independent producer-publisher Gerard Tournier.

Sonopresse was launched by Hachette six years ago in a diversification move in which it was hoped that the group's long experience in magazine and book distribution could easily be adapted to the record market.

Sonopresse secured a number of distribution contracts for French and foreign labels and also engaged in its own production of pop and MOR material, but in its quest for growth and its all-out bid to gener-

(Continued on page 50)



MELBA MOORE . . . "She continued to build up the feverish intensity of LEAN ON ME with crescendo after vocal crescendo . . . The crowd responded enthusiastically by giving Miss Moore a standing ovation, one of many . . ."—BALTIMORE SUN. "LEAN ON ME stands out as a sensitive, electrifying ballad."—BLACK AMERICAN "Released by popular demand—LEAN ON ME—a new single from Melba Moore's latest Buddah LP This Is It—produced by Van McCoy." (Advertisement)



No matter what you've heard, you've never heard anything quite like Byron Berline and Sundance. The legendary fiddle and mandolin of Byron Berline, and the rich lyrics, fresh harmonies and fine playing of six great musicians have created one of the year's musical treats. Byron Berline and Sundance. Their debut album. It's something you won't want to miss. On MCA records and tapes. MCA-2217 (Advertisement)

(Advertisement)



IT'S OUT
AND IT'S POPPIN'
"BLOWIN"
THE NOEL REDDING BAND
APLH863

RCA
Records

Here's What **Greil Marcus** (Rolling Stone)
says about JIMMY THUDPUCKER:

For months now, the pop music world has been tortured by a single burning — no, overriding — question: When was Jimmy Thudpucker, singer-songwriter (not to mention master musician and profoundly committed member of his generation), a folk hero who had won the hearts (and occasionally even the minds) of rock and roll fans (and indeed fans of truly good music of any sort) all over the country, going to release his new record?

Well, the time has come. A team of powerful but honest attorneys from both coasts has finally broken the contractual deadlock that had kept Jimmy's music (if not Jimmy himself) in bondage. The result is a song of freedom, MOR-style freedom on the A-side, Disco-freedom on the flip.

"Ginny's Song" tells the story of a campaign worker's unrequited love for his candidate, Ginny Slade, and what is astonishing is how sensitively this potentially disastrous subject matter is handled. Quite obviously, the bass has a great deal to do with it: note the intro on the A side, the bridge on the B side, and especially the way the throbbing lingers in your mind when you turn the record over. Some will be most excited by the guitars; others the impeccably phrased (A), or inexplicably syncopated (B), drumming. But few will fail to be moved by the remarkable depth of Thudpucker's singing — as emotional as it is precise, as funky as it is well-bred. And isn't that what music is all about?

—Greil Marcus
 Rolling Stone

Jimmy
THUDPUCKER

and
**the Walden West
 Rhythm Section**



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Proxmire Praises FCC Action

By MILDRED HALL

WASHINGTON—Sen. William Proxmire says the FCC's recent announcement that it will stay out of radio programming format disputes "deserves applause."

Sen. Proxmire (D-Wis.) told fellow senators (Billboard, Aug. 2) that he thinks the FCC should have put more emphasis on the First Amendment aspects of format directives: "If a government agency can tell a radio broadcaster to play classical music or the Top 40... it can tell him how to play the news."

Loss of classical music has been the crux of most citizens' group challenges to commission approvals without hearings, when station sales involve format changes.

Most remands by the U.S. Appeals Court here, over the past half dozen years, have concerned classical music. A court test of the FCC's recent decision to leave music formats to licensee choice is already under way (Billboard, Aug. 7).

"It is entirely possible that some classical music formats may die because of this ruling," says Sen. Proxmire. "And as lamentable as that may be, it is better that broadcasters make that decision freely without being pressured by a governmental entity, building up a precedent that

might eventually go further toward limiting liberty than has already taken place."

Like the FCC, Sen. Proxmire puts his faith in the marketplace. "If enough people want to hear classical music on their radios, they will get it; those people spend money and advertisers want to reach them."

Of the dissent by FCC commissioner Benjamin Hooks, that minority needs can get lost in reliance on the marketplace, Sen. Proxmire says it is too easy to get "trapped" into justifying government threats to free speech, on the basis of providing minority tastes with the programming they want.



'MILLION DOLLAR CHORUS'—Citizens Committee of Greater New York, formed by Newsweek's Osborn Elliot, sings the city's praises at RCA studios as Skitch Henderson directs the group in recording "Mad About Manhattan." From left are Guy Lombardo, Robert Merrill, Celeste Holm, Bess Myerson Grant, Henderson, Barbara Barrie, Nora Hayden, Polly Bergen, Dina Merrill, Cliff Robertson, Arlene Dahl, Tammy Grimes, Henny Youngman, William B. Williams, Ruby Dee and partly obscured, Angel Cordero and Ossie Davis.

New Distributions For Chrysalis

LOS ANGELES—Chrysalis Records, which leaves Warner Bros. distribution to go independent Sept. 1, has announced its opening roster of independent distributors.

M.S. Distributing will handle the line in Los Angeles and San Francisco. Music Craft is set for Hawaii and ABC Sales in Seattle. Others are Alta Distributing, Phoenix and M.S. Distributing of Colorado, Denver.

Southern distributors include Heilicher Bros. of Atlanta, also covering Memphis and Nashville; Heilicher Bros. of Dallas, also covering Houston; BIB Distributing, Charlotte.

Midwestern distributors are M.S. of Chicago; Heilicher Bros. of St. Louis; Heilicher Bros. of Minneapolis; Pika for Cleveland, Pittsburgh, Columbus, Cincinnati and Buffalo; AMI, Detroit.

Distributors for Chrysalis in the East are Malverne Distributors, New York, Boston and Hartford; Universal, Philadelphia; Schwartz Bros., Baltimore and Washington.

AGAC Expands Educ. Program

NEW YORK—The educational program run by the American Guild of Authors & Composers here is due for major expansion this fall.

Three new courses are being added to supplement the holdover Pop Shop series, and like the latter will be taught by AGAC members as well as outside specialists. All are open to the general public, with members enrolled at a reduced rate.

The new courses include a nine-week series on lyric writing, a similar run for a course analyzing the success ingredients of Top 40 songs, and six weeks of seminar sessions examining industry basics such as copy-right, music licensing, and contracts, etc.

Italian TV, Radio War With SIAE

By ROMAN KOZAK

ROME—Italy's 600 private radio and 70 private television stations are locked in dispute with SIAE, the Italian authors and publishers group, over the amount of performance royalties the newly legalized stations are obliged to pay.

Eugenio Porta, president of ANTI, the Italian national association of independent broadcasters, representing the private stations, says the matter is "at an impasse."

He adds: "There are no talks going on through the August holidays but we are so far apart on positions that when they do resume it will be a long time before anything can be resolved. The royalties that SIAE wants the stations to pay are so high

(Continued on page 50)

Nerlinger, Ostin Honored At Elektra/Asylum Confab

By NAT FREEDLAND

LOS ANGELES — Elektra/Asylum's week-long first national promotion convention climaxed with a banquet at the Bistrot here at which Boston's Kurt Nerlinger was named promotion man of the year and Randy Ostin of Denver won the award for rookie of the year.

Also announced at the promotion fete was the reunification of Bread, one of the hottest-selling groups of the decade and now recording its first Elektra album in four years. In addition, Booker T. and the MGs, a seminal rock-soul group for a decade, has also reformed to record for E/A. A mystery project for the label by major producer Bob Crewe was announced too.

All 30 E/A promotion reps at the convention were awarded a platinum record for their contributions to

Pickwick Releasing \$3.98 CB Radio LP

NEW YORK—Pickwick International is looking to capitalize on the CB radio movement in the U.S. with the album package "How To CB, 500 CB Terms For Quick On The Road Reference." Suggested list on the LP is \$3.98, 8-track and cassette price is \$4.98.

Media buys, directed at both the traditional record buyer and electronic and CB users, are planned, following its reception at the Summer CES (Billboard, July 4).

Mini-Convention For Island Folk

LOS ANGELES—Island Records held a mini-convention at its Los Angeles headquarters headed by newly appointed vice president of promotion Freddie Mancuso.

The Island promotion staff, which includes six new people, listened to new and future product and discussed upcoming campaigns.

GOLDFARB GUIDES PROMOTION

London's Artist Thrust Clicking

NEW YORK—During the first seven months of its newly initiated artist development program launched in January, London Records has seen substantial results, ac-

ording to Herb Goldfarb, label vice president of sales and marketing.

Goldfarb and his staff began a commitment to a total artist development program in the beginning of this year. Since that time, the campaign has helped break several new acts, in addition to strengthening sales of established artists.

One of the major parts of the initial thrusts was centered on the release of the premiere John Miles LP and single. London launched its most extensive merchandising campaign ever created for a new artist to back the debut U.S. concert tour by Miles.

Included in this blitz were T-shirts, frisbees, posters, radio and television spots, in-store displays and a new promotional approach via cable television here. Miles will be featured in concert on 30-minute tv specials, Aug. 29 and Aug. 31.

The result of this total assault was the rebirth of Miles' first single, "Highfly." The song returned to the pop charts after dropping off before the tour began.

Goldfarb says that April Wine, recently signed Canadian quartet, will receive the same promotional attention as Miles. The group's first London release, "The Whole World's Goin' Crazy," will be shipped later this month. The LP was shipped platinum in Canada.

Sales aids for the April Wine campaign include buttons, stickers, posters, window displays and major time buys and print advertising. All of this will climax in the fall with a U.S. tour by the group.

Goldfarb says breaking new acts is nothing new to London, but that it takes time.

"Educating the record-buying (Continued on page 70)

SCHLOCK DROPS Retailers Criticize Growing Lack Of Quality LP Cutouts

By JOHN SIPPEL

LOS ANGELES—Unless surplus record/tape distributors come up with better selection and a larger percentage of fill on key titles in an order, retailers will see their present 3% to 5% of dollar volume in cutouts and deletions dropping even more.

A canvass of retailers indicates they still enjoy the up to 75% markup on schlock, but the lack of new key titles is slowing down the important turnover.

Al Geigel, Montgomery Ward & Co. record/tape topper, supports overstock inventory most of any retailer contacted. Geigel feels cutouts, which he titles "promotional records" in his 400 departments nationally, require continued, careful merchandising. He would not attribute a percentage of his dollar volume to surplus sales, but does term them "excellent." The retail chain gets its

surplus from Sutton Distributors as well as from Handleman and J.L. Marsh.

Montgomery Ward stages six "promotional" album sales yearly. Each lasts 10 days. Not only are dump tables featured in record/tape departments, but such featured areas are opened in traffic areas on the first floors of stores. Stores average a 72% selloff during a program. Geigel points up that stores sent back cartons of prepack cutouts unopened at first, but now, after five years, store personnel are oriented, as are the customers. LPs hover at \$2.99 and tapes range from \$1.99 to \$3.99 in such promotions.

The four 1812 Overture stores in Milwaukee are almost out of surplus. Alan Dulberger says. He attacks the meager selection of solid recent titles available and the grow-

ing poor order fill. "Schlock today is not of the quality of two years ago. Major labels bastardize product when they sell off so quickly at times. We got too many defectives. There's no regular product flow. It's too sporadic.

"It takes too much time to order and then receive shipment on surplus. It takes too much time for labels to sell to a cutout distributor, then he normally mails his selection list and we mail it back and then he ships it out." Dulberger wants to concentrate on new albums.

Leonard Singer, who operates two Circles store and three Cheap Records outlets in Phoenix, and Evan Lasky of Danjay, Denver, supplier to almost 50 Budget Record & Tape stores, agree that the head shop-type store doesn't come out trying to

(Continued on page 14)

RCA, British Motors In Product Promo

NEW YORK—RCA and British Motor Car Distributors have joined forces in a "Get Into Spitfire" promotional giveaway campaign on the West Coast.

Up for grabs will be three Triumph Spitfire sports cars and copies of the Jefferson Starship single "With Your Love," taken from the group's "Spitfire" (Grunt) album.

Free singles will be given to those people who go to a Triumph dealership to test drive either a Spitfire or TR-7. The 84 auto dealers will also be cross-promoting a car giveaway contest conducted through some 50 Montgomery Ward stores in California and 25 Payless outlets in the northwestern states (racked by J.L. Marsh).

Registration for the contest is from Aug. 1 through Sept. 6 at each of the stores. Final drawing date is Sept. 20 with the three cars the prize—one for the Southern California region, one for Northern California and one for the Northwestern market. A select store in each region will be used for the drawing.

RCA will also make available to participating stores a special tape from the "Spitfire" album for in-store play and in-store posters plugging the sports car contest. The label will be utilize print and radio advertising in all three markets as well.

AUGUST 21, 1976, BILLBOARD

Display Rental Tax May Be Eliminated

WASHINGTON—The Senate's recently passed tax revision bill includes a section that would end an IRS tax on display space rental at trade shows when exhibitors sell or take orders for product.

Certain provisions in the section have to be met for the sponsoring organization to qualify for tax exemption. The sales or order-taking must be in conjunction with a bona fide trade association convention or

show. The show's purpose must be to stimulate demand for the industry's products and services in general, and the character of exhibits and products shown must promote that general purpose.

The exemption section has already been approved in the House-passed tax revision bill, and is expected to survive a House-Senate conference committee meeting to be held after the Republican Convention. The overall tax "reform" bill is seen as fairly sure of passage, although it is the most furiously controversial and complex pieces of legislation before the congress.

The IRS issued rulings effective Dec. 1, 1975 that would invoke tax as "unrelated business income" on an otherwise exempt trade show, when exhibitors do more than "explain and inform" attendees about the products displayed (Billboard, Aug. 7).

Ferguson Elected Educators Chief

MANHATTAN, Kan. — Dr. Thomas Ferguson of Memphis State Univ. has been elected president of the National Assn. of Jazz Educators with headquarters here.

Ferguson is a pianist, teacher and adjudicator who has worked with Stan Kenton jazz clinics.

The group's next convention will be in Daytona Beach, Fla., Jan. 20-23, 1977. New members of the executive board are Joel Leach, Calif. State Univ., Northridge; Ray Wright, Eastman School of Music, Rochester, and Warrick L. Carter, of Governors State Univ., Park Forest South, Ill.

Motown Suing TV Marketers

LOS ANGELES—Motown Record Corp. is suing Martin Gilbert and Doris Gilbert, who are generally credited with starting tv marketing of recorded albums in the early sixties, for unfair competition and possession of personal property.

The local Federal District Court pleading alleges that the Gilberts, along with another defendant, William Veprin, did not return master tapes from the album, "The Greatest 64 Motown Original Hits," which defendants marketed on video via International California Marketing Co. from March 1972 to May 31, 1975, expiration date of their pact with Motown.

The suit seeks an injunction to halt the defendants from making more albums from the tapes; an accounting with a provision for treble damages and \$500,000 exemplary damages.

General News CBS Asking \$75,000 Of Certron Inc.

LOS ANGELES—CBS Inc. has filed suit in Superior Court here seeking a judgment of \$75,000 against Certron Inc. CBS alleges that Certron failed to live up to product standard specifications in supplying blank cassette tape reels to CBS under prior Federal District Court litigation stipulations.

CBS and Certron agreed that the blank tape marketer would supply the plaintiff with \$75,000 worth of Gamma C-120 superoxide 9,000-foot reels, each of which was valued at \$7 until the amount was paid up, starting March 1, 1975. The agreement stemmed from two suits filed in May and June 1973 in Federal District Court here. In those suits CBS charged Certron failed to account and pay royalties for two separate master licensing deals. In each deal, CBS agreed to supply recorded albums for which Certron would account and pay a royalty. In the first deal, Certron agreed to a 5% of suggested list price royalty less 40c for packaging per tape sold. The contract was dated July 31, 1968. CBS sought \$60,000 damages.

Under the second master lease contract, dated June 23, 1969, Certron agreed to a 1% royalty; an advance of \$500 per album and payment of two cents per composition used to CBS. The suit over that pact sought \$100,000 damages.

Both suits were dismissed by stipulation without prejudice March 7, 1975.

In the Superior Court suit, CBS charges it notified Certron March 18, 1975, that Certron cassette tape reels did not meet the contracted specifications, and that Certron failed to react to that claim. It asks the court to find that Certron pay CBS the \$75,000.

Executive Turntable

Jim Murray will now head the ICM West Coast club and location department, relocating from the firm's Las Vegas office to Los Angeles. He will continue to supervise the Las Vegas operations. . . . At ABC Records, new appointments include Vincent J. Marchiolo to the post of director, artist relations; Charlie Minor to vice president, promotion; and Frank Mulvey to the post of art director. Marchiolo returns to the label following a stint with Kudo III. He will be in charge of all department activities working with artist relations managers Diane Bluck and Laurie Ylvisaker. Minor joins the label from A&M Records where he operated as national promotion director and Mulvey goes aboard from Motown Records where he was art director. . . . All three will



Marchiolo

operate from the label's Los Angeles office. . . . Paul S. Almond has been named director of business affairs at Warner Bros. Records. Almond joins the label from ABC Records where he spent two years as an attorney. In his new post, he will be involved in contract negotiations and general legal work. . . . Steve Allen joins Island Records' marketing team. He will assist in developing artist campaigns, in-store displays and all forms of merchandising. . . . Pat Bush has been appointed national director of promotions for Whitfield Records. She has named Earlene Jones to Midwest regional and



Minor

Lygia Brown formerly of Chelsea Records to West Coast regional. Bush formerly served as regional promotion representative for the Ray Charles organization. . . . Reds Richards appointed Northeast regional promotion/marketing manager for Epic and the Associated Labels, from CBS Records Philadelphia promotion manager. . . . Earlean Fisher joins RCA in Chicago as local promotion director, Custom labels, from Midwest regional r&b promotion director with Buddah. . . . Carolyn Nakano moves to London Records from Private Stock as promotion coordinator. . . . At Buddah, Steve Begor



Mulvey

joins as Southeast regional promotion man in Atlanta, from Janus, and Margye Reeves is named assistant to Wade Conklin, vice president, Nashville operations. . . . Maye Hampton James moves to Desert Moon as vice president, national promotion, from Scepter national promotion director. . . . Ed Hamilton named vice president and general manager of Zodiac Records' new Nashville office. Hamilton formerly served as national country promotion director for Monument Records, United Artists Records and Mega Records & Tapes. George Cooper also joins the Nashville operation as director



Almond

of marketing and promotion. Don Reeder assumes the duties of treasurer and personnel director. Buck Stapleton joins the home office of Zodiac as West Coast operations manager. . . . Charlie Adams, who has been Southwestern regional rep for GRT from his Atlanta base for the past two years, has left the company. He was a buyer with Handleman prior to joining GRT. . . . Sandi Spidell has resigned her a&r administrative position at 20th Century Records. Her future plans will be announced shortly.



Maddox

David Maddox named executive secretary of the Nashville local of AFTRA. Maddox previously served as staff attorney with the State of Tennessee. . . . Don Bradley to vice president post of Commercial Distributing Corp.'s West Coast office. . . . Irving Silverman, a 20-year one-stop veteran with Town Hall and Candy Stripes, joins Stratford Distributors as vice president and partner with Nathan Kaplan.



Nemser

Ron St. Germain, a mixer with Sound Ideas and Media-Sound Studios in New York, named in-house director of recordings for the reactivated Douglas label, distributed by Casablanca. . . . Michael Leventon has exited Pye after a year as national promotion director. . . . At Columbia Pictures Industries, Joseph Fischer is promoted to senior vice president and chief financial officer, from financial vice president, and Allen Adler is upped to senior vice president from vice president, corporate development. . . . Radio Shack promotes Caroline Nemser to newly created post of vice president, merchandise controller, from merchandise controller; she's the company's first woman officer. . . . Tom Johnsen upped to new position of vice president, finance and planning, for Koss Corp., from corporate financial planner. . . . At National Semiconductor, Georgene Berglund is named public relations manager, consumer products division. . . . Lyn Phillips has been named general operations manager of Tom T. Hall information services in Nashville. Phillips will direct the various business organizations and professional operations owned by Hall.

Austin Concert On 5,000-Acre Ranch

By JIM FISHEL

NEW YORK—The trend-setting concept of using stadiums for one-day superstar-laden bills will be carried one step further, Sept. 5, when Austin, Tex.-based promoter Win Anderson holds his Sunday Break II on a 5,000-acre ranch in the south central part of that state.

Based on the success of his initial Sunday Break I show in May, Anderson decided to hold this second show—featuring Chicago, Fleetwood Mac, the Band, the Steve Miller Band, Firefall and England Dan and John Ford Coley.

Although Anderson's mind is almost exclusively on the upcoming

show, he says his sights are set on producing a broad-based concert series on this ranch in the future.

"We are planning to do an under-the-stars series next year featuring easy listening, classical and rock acts, since we can go year-round in this area," he says.

Anderson anticipates upwards of 100,000 to attend the event that will begin at 10 a.m. and end just before sundown to avoid the wrath of the Texas Mass Gathering Act that has plagued large shows in the past, including the Willie Nelson Picnic.

Because of the concert site's proximity

(Continued on page 24)

Club Owner Sues Jerry Lee Lewis

LITTLE ROCK—Gaslite Club owner Bob Trout has filed a \$125,000 breach of contract lawsuit against country-rock singer Jerry Lee Lewis for failure to appear for two scheduled performances.

The suit charged Lewis failed to appear for two performances July 24 after having worked the night before.

The suit asks \$25,000 in actual and \$100,000 in punitive damages. Half the 400 persons present chose to take refunds rather than stay, Trout says.

A CLASSICAL HASSLE

Crystal Label Chief Sues Los Angeles AFM Local 47

By JOHN SIPPEL

LOS ANGELES—Small specialized classical labels could possibly gain reappraisal and realignment of AFM union scales in a class action transferred here from Superior Court to Federal District Court.

Peter Christ of Crystal Records is seeking discriminatory relief and \$500,000 in exemplary and punitive damages and \$2,025,000 in general damages from executives and business agents of AFM Local 47. His suit alleges that he was informed prior to the session by defendant Max Herman, Local 47 president, that his Aug. 30-31 and Sept. 1, 1975, 24-sidemen session was "a minor offense" and no problems would ensue.

Christ got a Dec. 11, 1975, notice of violation of union regulations, charging he paid under scale, breached good faith and fair dealing and conspiracy during the session. In his pleading, Christ calls the union action "unfounded, unconstitutional and illegal."

Christ alleges that the union local's board of directors, Vance Beach, Abe Most, Lyle Murphy, Chase E. Craig, Frank Guerrero, George Kast, Nellie Lucher, Ray Siegal and Tibor Zellig, named defendants, invalidly adopted a new bylaw applicable to the case. He charges that because this was a recording hassle the matter should have gone directly to the international for arbitration. He charges Cecil F. Read injured him by running a "libelous" article in the local's house organ, "Overture," unfairly describing the case. Marl Young, union secretary, is singled out for allegedly failing to keep accurate minutes of the hearing and failing to send out proper notification within 48 hours as called for in the local's rulebook. Because the board acted without proper bylaw backup, Christ charges he was deprived of his proper rights as an AFM member.

Other defendants named are Vincent DiBari and Adam Ross, union business agents, and Bob Manners, treasurer of the local.

Various defendants have filed petitions to dismiss the class action. Crystal was begun here in 1966 by Christ and now has a catalog of 45 active LPs, primarily chamber music. Christ says he makes from 12 to 15 albums yearly.

In This Issue

CAMPUS.....	26
CLASSICAL.....	47
COUNTRY.....	38
DISCOS.....	28
INTERNATIONAL.....	50
JUKEBOX.....	57
LATIN.....	54
MARKETPLACE.....	48, 49
RADIO.....	16
SOUL.....	34
SOUND BUSINESS.....	30
TALENT.....	24
TAPE/AUDIO/VIDEO.....	31

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	23
Studio Track.....	30
Disco Action.....	28
Inside Track.....	70

CHARTS

Boxoffice.....	27
Bubbling Under	
Hot 100/Top LPs.....	23
Classical LPs.....	46
Latin LPs.....	66
Hits of the World.....	56
Hot Soul Singles.....	34
Soul LPs.....	35
Hot Country Singles.....	40
Hot Country LPs.....	44
Hot 100.....	64
Top 50 Easy Listening.....	23
Rack Singles/LPs Best Sellers.....	47
Top LPs.....	66, 68

RECORD REVIEWS

Singles Radio Action.....	18, 20
Album Radio Action.....	22
Album Reviews.....	58
Singles Reviews.....	60



The Fania All Stars and Columbia Records. The Latin Crossover Begins.

Introducing "Delicate & Jumpy," by the Fania All Stars, and the beginning of a new era in music. Because with the release of this ground-breaking album, Fania President Jerry Masucci stands close to realizing his dream of breaking Salsa out of the Latin market.

"Delicate & Jumpy" is Salsa like you never heard it before, by the group who practically invented it. The Fania All Stars, under the direction of arranger/conductor Gene Paige, have captured the hot and spicy power of Salsa and wrapped it up in strings, funk and rock (yes, there's even a guest appearance by Stevie Winwood), with nine tracks to prove to the world that Salsa and The Fania All Stars are here to stay.

"Delicate & Jumpy." A debut album from the Fania All Stars. **A Fania Records Production on Columbia Records and Tapes.**

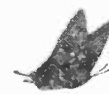
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Vol. 88 No. 34

LEASED DEPARTMENTS DECLINE

Retailing a Boon To Pickwick

By STEPHEN TRAIMAN

NEW YORK—Although its rack-jobbing operations continue to provide nearly 3 of every 5 sales dollars, and 70% of net income before taxes, Pickwick international growth is geared to its expanding retail division.

Analysis of the company's annual report that accompanied the record high sales and earnings announced for fiscal 1976 (Billboard, July 24), shows the greatest potential in owned Musicland, Aurasound and recently acquired Discount Records outlets—a net gain of 85% last year. Leased departments continue to decline, with 17 closed for an existing 56 at year end.

Retail volume for the year ended April 30 grew 25% to \$76.4 million,

Radio Men Form a Disco Conglomerate

By RADCLIFFE JOE

NEW YORK—A disco conglomerate, has been started in Atlanta by two enterprising radio personalities. The organization, headed by Barry Chase and Scott Woodside, incorporates a disco record pool, a consulting service, a mobile discotheque and a monthly disco trade paper.

Boogie United Music Fool (BUMF) which Woodside defines as a modified version of an independent record promoter, serves close to 50 disco deejays throughout the Southeast.

The pool is unlike most others throughout the country in that it charges a membership fee of \$25 a month to spinners within the Atlanta metropolitan area, and \$35 a month to out-of-state and other members.

The fee includes service with the latest disco disk product, a free subscription to the disco publication, Discotraks, free classified ads in the newspaper, special discounts on regular ads, and free advice on most problems into which members tend to run.

Records for the pool are supplied free by the record companies, and Woodside reasons that by charging a fee to members, the club is better able to streamline its operations and offer members a better service than

(Continued on page 28)

PROMOTER SPINS OFF

Sweet City Label Clicks For Cleveland's Belkin

By NAT FREEDLAND

LOS ANGELES—Concert promoters throughout the country who have sought to spin off into record production and personal management, with generally only limited success in most cases, may well take heart from the example of Cleveland-based Mike Belkin.

Belkin, the Midwest's most active concert promoter, signed his Sweet City Records as a custom label with Columbia's Epic division after trying for four years to get a deal on his terms of autonomy.

Within 90 days of the contract signing, Sweet City's first release was on the Hot 100. And white funk group Wild Cherry's "Play That Funky Music" is currently one of the

fastest movers—muscling through the top 20. "What we didn't want was the standard custom label contract that simply give the distributing major label first right of refusal on our product," says Belkin. "We wanted full artistic control and the autonomy to hire our own people. Those are the points that the other majors kept turning us down on."

Belkin's partner in Sweet City is Carl Maduri, a 15-year recording production-promotion veteran who returned to his native Cleveland five years ago after a stint as promotion director of now-defunct Kapp Records. Belkin-Maduri Productions' (Continued on page 10)

rackjobbing operations accounted for 59% of sales last year—more than \$156.3 million, versus 62% five years ago, while the 72% of net income figure—nearly \$14 million—is the same percentage of total Pickwick net as in 1972.

Proprietary products, with 12% of total corporate volume in fiscal 1976—almost \$53 million—dipped 2% in the five-year period, while income before taxes was 18% of the Pickwick total—about \$3.5 million, compared with 20% in 1972 and the high point of 29% in 1974. That division was aided by the RCA Camden licensing agreement, but restrained by continuing losses at the Keel manufacturing operation. A new classical Quintessence label (Billboard, Aug. 14) is a plus factor for 1977.

Abroad, Pickwick International Inc. (G.B.), Ltd. continued its dynamic growth, but the depreciated pound produced a loss in translation on the financial statement of \$318,000. Fiscal 1976 net sales were up 30% to 4.7 million pounds and net income ahead 27.5% to 667,000 pounds. Translated to U.S. dollars, sales were up 13% to \$14.5 million, and net income 32% to \$780,000.

Caytronics & CBS Near Import Accord

By AGUSTIN GURZA

LOS ANGELES—Caytronics Corp. is in the final stages of negotiations with CBS affiliates in Latin America on an agreement allowing direct import of CBS Latin product into the U.S.

The new agreement will provide the U.S. market with a much greater share of the CBS Latin product. Until now, Caytronics has functioned as licensee for CBS International, pressing only the most popular or most outstanding material from Latin America.

"The idea behind importing the material directly," says Renel Sousa, Caytronics vice president, "is to allow us to provide better service to each separate Latin community in the U.S. Argentina, for example, has a rich, large catalog of folkloric music. But as it is now, we release only a small part of that. With the import agreement we can make available the entire Argentine catalog and thus provide a special service to the Argentine community in the U.S."

Sousa explains that the licensing arrangement alone limits the amount of CBS Latin product available in the U.S. because Caytronics must choose only that material

(Continued on page 14)

Jerry Gray Dies Of Heart Attack

DALLAS—Jerry Gray, 58, whose arrangement of "Begin The Beguine" for Artie Shaw and work with the Glenn Miller orchestra established him as one of the brightest stars of the big band era, died here Tuesday (10) of a heart attack.

A New Englander, Gray played violin with one of the early Shaw bands after working as concertmaster of the Boston Junior Symphony Orchestra at the age of 12. For Miller, he composed and arranged "String Of Pearls" and "Pennsylvania 6-5000," two enormous hits.

Gray for several years fronted his own dance band and recorded prolifically. He was still active in Texas music circles when stricken last week.

20TH HIRES LIVINGSTON

LOS ANGELES—Former Capitol Records president Alan W. Livingston last week was named to the newly created post of entertainment group vice president at 20th Century-Fox.

The appointment places Livingston in charge of 20th Century Records, whose earnings recently have been disappointing.

Livingston was with Capitol 17 years and recently headed Media-Arts. He already has begun work here and his appointment is expected to be ratified by 20th's board of directors shortly.

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Earnings Drop At MCA Music Wings

LOS ANGELES—Despite record second quarter and six-month earnings for parent MCA Inc., the combined records (MCA Records) and music publishing (MCA Music) operation reported substantially lower revenues and operating income for both periods, ending June 30.

It was the third straight quarter of decline for the diversified company's music division, starting with the October-December 1975 period that saw sales dip 1.3% and earnings down 24%—although the year-end total saw record sales of \$158 mil-

lion, a 9% gain, and earnings of \$40 million, up 3%.

For April-June 1976, the combined music operation reported revenues of \$51.7 million, down 21.5% from the year-ago period, and operating income of \$10.2 million, nearly a 47% decline. In the first half, revenues of \$22.1 million were off 33% from the prior year, and operating income of \$3.26 million was a 67% drop from 1975.

In comments accompanying the quarterly report, MCA Inc. chairman Lew Wasserman cited only "the lower sales levels of albums in release" as the reason for the music division's decline this year.

Corporate figures were much brighter, although the second quarter slipped slightly from the first three months. For April-June, MCA net income of \$20.7 million was 3% ahead of the 1975 period, while revenues of \$155.2 million were down 5%. In the first half, net income topped \$44.25 million, a 26% gain, on revenues of \$372.3 million, a 10% increase.

A Big Tree Album

LOS ANGELES—Big Tree Records is set to release England Dan & John Ford Coley's first LP, "Nights Are Forever." The album features their single "I'd Really Like To See You Tonight."

Coinciding with the album release is a national tour beginning in Charlotte, N.C., on Aug. 5 and culminating in New York in mid-September.



FIRST LADY—Ella Fitzgerald accepts her National Music Award from Vito Pascucci, American Music Conference chairman, following a recent Ravinia Park concert in suburban Chicago. She was cited for: "ability to communicate jazz and pop music to millions" and her "interpretation of American theater music."

A&M And Ode Ask \$800,000

NEW YORK—A&M and Ode Records are seeking more than \$800,000 in relief from the Longines-Wittnauer Co., and its parent, Westinghouse Electric, in a breach of contract suit arising out of a 1971 licensing agreement with Credit Financial Corp. under which CFC held mail-order distribution rights to A&M and Ode product.

According to the complaint filed in U.S. District Court here, the defendants which acquired CFC subsequent to the A&M/Ode agreement, reneged on terms of the contract by failing to submit state-

(Continued on page 55)

Fort Worth Agency, Execs Hit By FTC

By MILDRED HALL

WASHINGTON—An FTC consent order would dissolve a Fort Worth talent agency, Soundtrack Chevall Industries, Inc., and bar two of its officers from talent promotion in the future.

The commission's 1974 complaint against Soundtrack Chevall alleged that the agency conned prospects

into signing contracts with \$1,000 fees, by claiming that only the most promising were given contracts, and that most of the agency's clients became recording stars.

The FTC found that few, if any of the clients became professional performers, and anyone who came up with the \$1,000 was given a contract.

The complaint was dismissed as to one member of the firm, and is still pending as to two others. The consent agreement does not constitute admission of guilt, and will remain on the record for public comment until Sept. 27, 1976. The commission can withdraw its acceptance of the consent agreement after further consideration.

The agreement, which dissolves the corporation, lays down rules for any future talent promotion activities by the firm's personnel. They are banned from misrepresenting the

promotional services or the claimed amounts of money spent on their clients, and must see to it that employees and salesmen abide by the consent terms.

They must not misrepresent the size and power of any company they are associated with. Also, they must provide a 10-day cooling off period for any future service contracting, and notify all advertising media they use that they are under the FTC consent order.

Jazz Proclaimed

NEW YORK—September will be "Jazz Heritage" month in Nassau County on Long Island here. Proclamation ceremonies are scheduled for Aug. 31 in the Village of Hempstead, Ralph Caso, Nassau County executive, presiding.

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Shadybrook CD-4 \$ To Distributors

LOS ANGELES—Shadybrook Records is going to cut its distributors in on its plan to market CD-4 discrete albums direct to dealers, according to label president Joe Sutton.

"Our distributors are great and are tremendously loyal to us. We want to do some special marketing in CD-4 quad product in order to provide dealers with something they can't ordinarily get now through regular channels.

"While we might drop shop CD-4 records directly, all billing will come through the local distributor and he'll be paid his share. In other cases, and this will be the normal rule, the product will be shipped through the distributor as if it were a regular order.

Chappell Signs 2

NEW YORK—Producers Alan Lorber and Lenny Scheer have signed a co-publishing agreement with Chappell Music. Chappell will promote and administer the Lorber-Scheer Music catalog throughout the world. Artists covered under this pact are Free Beer, Harry Sandler and John Sweeney.

Market Quotations

As of closing, Thursday, August 12, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	32	708	37%	36%	37	+ 3/8
9%	4%	Ampex	14	313	8%	8%	8%	Unch.
9%	2%	Automatic Radio	8	15	7%	7	7	- 1/8
20%	10%	Avnet	8	691	20%	19%	19%	- 3/8
25 1/2	15	Bell & Howell	-	99	20%	20%	20%	- 1/8
61	46 1/2	CBS	12	356	59%	59%	59%	- 1/8
7%	4 1/2	Columbia Pictures	6	90	5%	5%	5%	Unch.
16%	8%	Craig Corp.	4	141	14%	13%	13%	- 1
63	48%	Disney, Walt	21	579	51 1/2	50 1/2	50 1/2	+ 1/8
5%	3%	EMI	13	34	4%	4	4%	+ 1/8
20%	18%	Gulf + Western	5	715	19%	19%	19%	Unch.
7%	5	Handyman	11	10	6	5%	5%	- 1/8
27	14%	Harman Industries	5	169	21	20%	20%	+ 1/8
8%	3%	K-tel	6	7	6%	6%	7	Unch.
11 1/2	7	Lafayette Radio	7	22	8%	8%	8%	- 1/8
23 1/2	19%	Matsushita Electronics	18	2	22%	22%	22%	Unch.
36 1/2	29%	MCA	5	68	31%	30%	30%	+ 1/8
15 1/2	1	MGM	7	57	13%	13%	13%	- 1/8
65 1/2	52 1/2	3M	24	171	62%	61%	62	+ 1/8
59	41 1/2	Motorola Inc.	25	200	55%	54 1/2	54 1/2	- 1/8
33	19%	North American Philips	9	114	32%	32	32%	+ 3/8
23%	14%	Pickwick International	9	7	19%	19%	19%	+ 1/8
5	2%	Playboy	24	15	3 1/2	3%	3%	Unch.
30%	18%	RCA	14	716	29	28 1/2	28 1/2	- 1/8
10%	8%	Sony	30	200	9%	9%	9%	Unch.
40 1/2	16	Superscope	7	53	20%	20%	20%	- 1/8
47 1/2	26 1/2	Tandy	10	1403	32%	30%	30%	- 1 1/8
10%	5%	Telexor	8	10	7%	7%	7%	- 1/8
4%	1%	Telex	10	56	3%	3%	3%	- 1/8
7%	2%	Tenna	11	18	3%	3%	3%	- 1/8
12%	8%	Transamerica	10	320	12%	12%	12%	+ 1/8
15	8%	20th Century	6	115	10%	9%	10	+ 1/8
25 1/2	17%	Warner Communications	6	196	20%	19%	19%	Unch.
40%	23%	Zenith	16	105	33%	32%	32%	- 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	-	-	3%	3%	M. Josephson	7.4	8	7%	7%
Gates Learjet	3.6	20	11%	11%	Schwartz Bros.	13	-	4%	4%
GRT	-	30	3%	4%	Wallich's M.C.	-	-	1/16	5/16
Goody, Sam	3	-	2%	2%	Kustom Elec	7.3	-	2%	3%
Integrity Ent.	4	-	3%	1%	Orrco Corp.	-	-	3%	1
Koss Corp.	8.3	6	6%	7%	Memorex	16	10	27%	27%

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- Their last single, “I Want To Stay With You,” received major airplay on 188 stations across the country (on many it went Top 10).
- Their current album, “Breakaway,” created an instant sensation upon its release and clearly established Gallagher and Lyle as major songwriters.
- Their current single, “Heart On My Sleeve,” has already gone Top 5 in England and since its release here 3 weeks ago the reaction clearly indicates it’s one of those major songs.

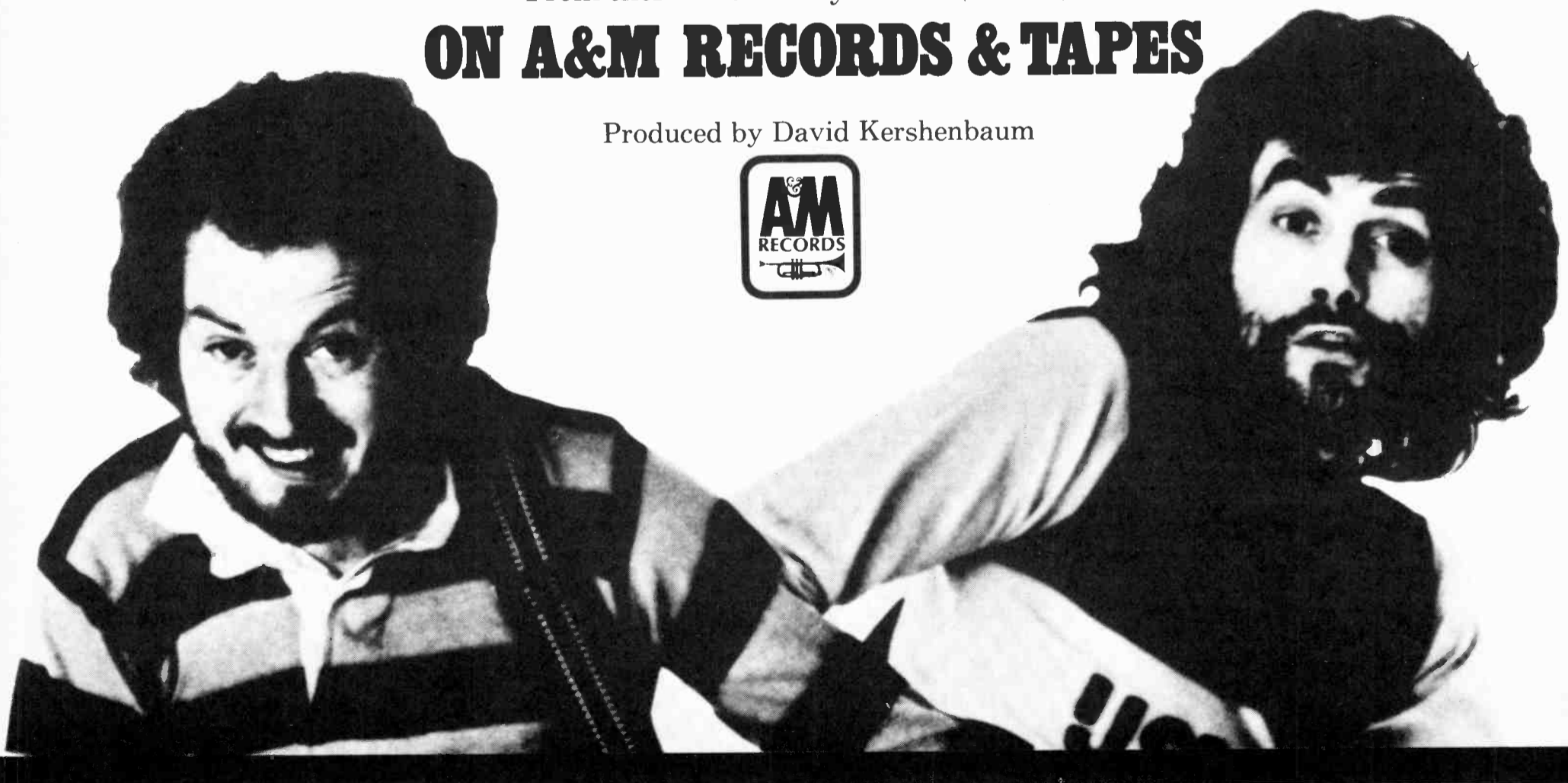
HEART ON MY SLEEVE THE NEW SINGLE

AM 1850

From their “Breakaway” album (SP 4566)

ON A&M RECORDS & TAPES

Produced by David Kershbaum



EXPANDED DISCO COVERAGE IN OCTOBER 2nd BILLBOARD

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Casablanca

• Continued from page 1

enables us to provide a finer package for the record buyer and through the better bottom line, we can support our act more strongly. We have 12,000 sets left.

"The Originals" by Kiss entered Billboard's Top LP & Tape chart at 91 with a star this week. We therefore should have little or no returns. That rarely happens with even the hottest artists. And look at the money dealers, racks and our distributors save in not having to make returns. It's a step in the right profit direction for the entire industry.

"We definitely won't make more because short additional runs of the special innersleeves, outer album jackets and collateral materials would quickly erode that important profit," Bogart says.

"The Kiss triple pack consisted of their first three albums. It hasn't hurt the sale of their latest two albums. In fact, it's helped the new albums. And selling 250,000 of each of the first three albums has put them all within striking distance of being certified gold," Bogart says.

Does the fact that the cutoff at 250,000 sets might hurt the eventual rise of the triple pack up the charts matter? "Not really. We know that another 250,000 record fans will soon have those albums in their homes. It will make them stronger Kiss fans."

Bogart feels so strongly about the pioneering of the marketing concept of a truly limited edition that by holiday time, 1976, there'll be a deluxe triple pack by Donna Summer. Despite the fact that the first two albums by Summer are already certified gold, Bogart wants the triple pack limited to 250,000 sets. "Expect even fancier packaging and more collateral material included than with Kiss. I want to take the money we save on such a preplanned production run and put it back into the package. You can imagine the price we can get when we order a onetime run of 250,000 each of three different inner sleeves, album jackets and 250,000 of each of the three LPs from our suppliers."

The deluxe shrinkwrapped Kiss package contained baseball cards of individual members of the group and a four-color booklet. All LPs were innersleeved with the original cover/backliner. Sherman explained that there was a no free goods provision in selling to distributors. The first 200,000 sets were apportioned to distributors based on their BPI by Sherman.

Bogart sees the next limited edition by Summer going even faster than the Kiss set because this time distributors thought Casablanca was just putting on another promotion and would have additional sets when needed. "I don't think the consumer ever was alerted to this being a limited edition, though we imprinted the set with the words: 'specially-priced limited edition.'" Bogart points out that the Summer set will get a more immediate and concerted action from the consumer, who now realizing there are only so many sets, will rush to a record outlet immediately. "And that will put us closer to the top of the chart when the set enters the chart," Bogart points out.

There were no tape sets produced for Kiss. "We might think about tape on the next one," Bogart opines.

Bogart points up an important byproduct of the quick limited edition selloff. "We were able to put \$200,000 in tv time buys through the Howard Marks Agency, New York, from our profits to support their current touring. We also did some radio and print advertising," Bogart says.

General News

Cap Chalks Hot 97% Increase In Income

LOS ANGELES—Before several hundred employees and their families Wednesday (11), Capitol Records president Bhaskar Menon announced that the label had achieved its highest sales in the last six years, documenting a significant turnaround.

There was a 97% increase in income and a 35% increase in sales over fiscal 1975, he says. Total income was \$10,349,000 based on sales of \$168,161,000. Earnings per share rose from \$1.58 to \$3.12. Fourth quarter sales were \$57,800,000, which compares to \$30,500,000 in

the same fiscal quarter of 1975. Earnings rose from 57c to \$1.34.

During the meeting, attended by several members of the board of both Capitol Industries and Capitol Records, Menon announced the addition of Screen Gems-Columbia music publishing to the group. A film of the total EMI worldwide activities was shown, as well as a slide presentation with music of Capitol Records product. Special recognition was noted for the recent Beatles "Rock 'N' Roll Music" 2-LP package volume. The Sylvers performed at the end of the meeting.

20th Century Revamping Its Marketing Technique

LOS ANGELES—20th Century Records has revamped its marketing approach and will operate on a "program" basis henceforth, according to Harvey Cooper, senior vice president of marketing. The Aug./Sept. program will be the first of two programs to finish out the year and included in the programs will be albums by Ambrosia, the Love Unlimited Orchestra, Nitzinger, Cotton Lloyd & Christian, Mark Ashton, the Fantastic Four, the Funkadelics and Clarence Fuzzy Haskins.

"We're offering our distributors dating and billing discounts, but they have to buy the entire program to qualify," Cooper says, adding that "we're talking about more than a million dollars wholesale in product in just this one program. But all 24 distributors will only receive 'realistic' shipments, though the program is geared for 'unlimited volume' if a single breaks through from any album."

Salesmen in each region will be supplied with a barrage of marketing aids. The label is now planning programs into 1977.

Sweet City Records Click

• Continued from page 6

first national success was Maureen McGovern's hit single of Oscar-winning song "The Morning After."

Belkin himself was no novice in aspects of the music business beyond concert promotion. He has managed the James Gang for 7½ years through all the group's myriad personnel changes. "The James Gang principals, Jim Fox and Dale Peters, have great gifts in finding outstanding guitarist-writers who move on to solo careers," says Belkin jokingly. "They found Joe Walsh, Tommy Bolin and Dom Troiano. But the next Gang is so good, no kidding, that Atlantic turned me down flat when I explored releasing on Sweet City the album the group just finished."

Belkin feels that his location as a concert promoter gives Sweet City a unique advantage for breaking records. "I do dozens of shows every year in Cleveland, Detroit and Pittsburgh, three of the best radio break-out markets in the country," he says.

"My relationship with the radio stations there is so solid that if we bring them product with anything valid going for it, I'll almost automatically get the shot at airplay. These three are the markets that broke Wild Cherry this spring, in fact."

Belkin and Maduri intend to keep Sweet City a limited roster label. At the moment, its only other artist signed besides Wild Cherry is Samone Cooke, a cousin of the late Sam Cooke.

Joey Porello heads promotion for Sweet City and Norm Leskiw directs sales. Both are industry veterans. Belkin's brother Jules now does most of the artist booking for Belkin Concerts, with Mike concentrating on liaison with the halls and the fledgling record company.

"We don't shove Wild Cherry onto our own concert bills unless the date makes sense," says Belkin. "As a matter of fact, we're being ultra-se-

lective about touring the group, turning down a lot of dates that have been offered. Wild Cherry has played about 10 concerts as an opening act so far, and no more than three of them were shows we promoted. Fortunately the group is a popular regional attraction in Southern Ohio and can make a good living while it builds nationally."

Belkin and Maduri went to major record labels with a sampler tape of partial songs cut by five Midwest artists in local studios. The acts were not actually signed to Sweet City at that point but were being showcased to demonstrate the quality of music available from a Cleveland-based record company.

"Ron Alexenburg and Steve Popovich of Epic focused right in on Wild Cherry from the audition tape," says Belkin. "There was no doubt this was the first act everybody wanted to go with."

Overstreet Will Judge

NEW YORK—Dot Records artist Tommy Overstreet will be one of the judges on the 1976 Realistic \$100,000 CB song search sponsored by the Radio Shack chain of electronics shops. Overstreet is a country music artist, songwriter, music publisher and record producer.

The contest, which closes Aug. 31, is open to all U.S. and Canadian residents. Prizes will be awarded for the best original music and lyrics in a song centered around the theme of Citizens Band radio, its operation, everyday use, or any phase of CB activity.

A total of 63 cash prizes will be awarded. The 10 winning songs will be recorded by Radio Shack, and released on its own label.

Matrix Combo Sued For \$1 Mil

LOS ANGELES—Headquarters Productions, a Chicago management firm, has filed suit against Matrix, a Wisconsin rock act, and booker Willard Alexander in Federal District Court in Chicago. The pleading charges the act with breach of contract and seeks \$1 million in cumulative damages.

Plaintiff alleges that the act, encouraged by Alexander, sent a letter of termination to Headquarters Production, attempting to break the pact before its normal end. Plaintiff claims it recorded an album and negotiated lease of same to RCA Records. Contract was for a graduated 8% to 12% royalty over a five-year period with an advance of \$35,000 half payable upon signing of a contract and the remainder due when the album was received.

Sam Freifeld represents the management firm, while Dick Shelton represents the defendants.

BMI Is Honored By Calif. Legislators

LOS ANGELES—BMI has been honored by the California Senate Rules Committee for "outstanding and effective service to the growth of the music industry in the State of California and throughout the U.S."

In addition, the state resolution praises BMI for its continued sponsorship of the Los Angeles Songwriters Showcase and the BMI Musical Theater Workshop, which gives songwriters and composers an opportunity to display their music before the industry and public.



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and secondary station playlists
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WDAS WRAP KYAC

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WOKS WWIN WMBM KNOK

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"If You Can't Beat 'Em, Join 'Em." UAXW 840-Y.

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On United Artists Records & Tapes.

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Sid Maurer & Fred Frank, Produced by Jeff Lane.
Public Relations: Richard Gersh Associates



Mark Radice
ain't nothin' but a party



Why Ahmet Ertegun Can Sell More Records Than Anyone Else In America

When Ahmet Ertegun, head of Atlantic Records, wants a record – wants it in the stores, on the radio, up the charts, and over the counter – he has what it takes:

A hot line to the Warner/Elektra/Atlantic distribution machine.

Ahmet's Sales Army last year delivered 55 gold records in 52 weeks for W/E/A, for a new American (and, we presume, world) record.

Not only do Ahmet's records go gold, *they also go platinum*. So far this year, Ahmet's Army has conquered the *platinum plateau for four Atlantic-distributed acts*: The Rolling Stones, Led Zeppelin, Bad Company and The Bee Gees.

And industry statistics *prove* that **Warner/Elektra/Atlantic's distribution sells more records, and charts more albums, than any other.**

(For the first half of this year, Warner/Elektra/Atlantic ranks Number One, with a commanding 24.3% of *Billboard's* singles and album charts. Closest runner up was 7.5% behind.)

Reasons Why W/E/A Sell More Records

For starters, the Warner/Elektra/Atlantic distribution machine has hit albums to work with. The Machine has had *more chart records* in the past six months (198) than any other.

These hits are started not by one but by *three*



high-powered Promotion Departments, plus the WEA Group's 79 eager young promotion men, many of them in almost continual heat.

Another reason: Each branch has a Singles Action Specialist. His job: when a record goes on the

radio, he rushes stock out in the market. Faster than anybody.

(It was WEA's idea. Others are just catching on. In the meantime, the Warner/Elektra/Atlantic group is **Number One in the singles charts this year, too, with a 25.4% share.** Nearest competitor: 10.2%.)

Some Secrets of WEA's Album Sales, Too

- Seven full stock warehouses in the U.S. Sales offices in 11 other cities.
- A total of 92 salesmen, plus another 77 support sales troops, plus Atlantic's own eight home office musclemen.

They're but a hint of the power produced when Ahmet Ertegun or Mo Ostin (Warners) or Joe Smith (Elektra) push the record business' Biggest Button.

WEA can prove it:

Billboard says that a stunning **23.9% share of the album charts** comes from Elektra and Warners and, of course, Atlantic Records.

Developers of The Biggest Button in the business.

SCHLOCK DROPS

Retailers Criticize Growing Lack Of Quality LP Cutouts

• Continued from page 3

squeeze in an assortment of surplus albums. Singer says he moves surplus in the larger Circles store, maybe 3% of his dollar volume. Singer feels he could do better if he were solicited more actively by surplus distributors.

The 13 Flipside stores in the Southwest operated by Allan Rosen do a "strategic 5% of their dollars" in surplus. Rosen mixes cutouts in with his regular shelf merchandise, getting as high as \$3.97 for it. He points up that when an established act has a hit, the overstock titles move out along with the new hit.

The 12 Music Plus stores in greater Los Angeles do between 3% to 4% of their register turn in surplus. Lou Fogelman of that chain asserts. He finds best sales results from blending his surplus at \$1.97 to \$2.97 with his midprice budget albums. Fogelman finds he does best with surplus when his local buyers and managers actually visit the local warehouses of several schlock distributors, thus circumventing the time lag and faulty order fill.

He'll normally buy from 200 to 300 of a title and has bought as heavily as 1,500 of a good title. Ads in community newspapers, adjacent college papers and sidewalk sales boost surplus movement. Fogelman has found.

Surplus is profitable only when it's departmentalized and well managed from buy to replenishment. Ben Bartell, executive vice president of the 68-store Warehouse chain in California, says. Roger Hartstone is full-time manager of surplus. "We create a price image. Customers look for the \$1.97 and \$2.97 product tags. We buy from a dozen national sources. You must buy very, very right; there's no return."

The 13 Evolution stores in greater Houston do about 2.5% of total volume in surplus. Gary Barnard, buyer, says. He's found only a 60% fill on the needed titles. "Too much

of the albums offered have been on many schlock lists for three years. The public is tired of it. We did great three years ago, but it's fallen way off. Surplus wholesalers must keep better track of what's on the charts, reminding accounts of how an act is hot and what else they have in inventory by that act."

The approximately 70 Camelot stores do 8% to 9% regularly in surplus. Joe Bressi, buyer, says. Like Geigel, Bressi feels surplus must be treated with the same care as regular merchandise. Camelot stores traditionally feature dump tables with both LPs and tapes from \$1.99 to

\$2.99 and \$2.99 to \$3.99, respectively. Camelot buys from 23 different suppliers. They term the surplus area, "Bargain Bins."

Paul DeDominicis, who worked for years with Lenny Silver in Buffalo, opened up his giant Earwax Records, Cleveland, last November. Surplus contributes 10% to his dollar volume. He instructs his clerks to push it. When a patron comes to the counter with an LP, the clerk suggests he might be interested in another album by the act in the surplus. Bargain hunters create good word-of-mouth for his growing surplus section. DeDominicis says.

Philly Dealers Push the Oldies

By MAURIE ORODENKER

PHILADELPHIA While the nostalgia craze in recording circles has long peaked, there is still a steady and profitable market for old-time records—much of it kept alive by the ever-present interest in the big band sound and the continued headline ability of an Elvis Presley or a Frank Sinatra, plus the refusal of the jazz music buff to ever give up the struggle for musical survival.

Apart from the "old records" bin at many of the record shops around town, there are four merchants here and another in nearby Easton, Pa., finding a ready market for the 78s and 45s dating back to the '20s and '30s. Third Street Jazz and Rock, Time Was, Bryn Mawr Record Shop, and Val Shively's Record Store fill the collector needs here while Rock 'n' Roll Heaven enjoys a profitable market with dated disks in Bethlehem.

It's everything from Armstrong to Coltrane at Third Street Jazz and Rock in the midtown sector operated by Jerry Gordon. Along with the jazz buff pleasers, Gordon carries a large stock of long-deceased rock band recordings like the Nazz and

Cream, and obscure labels like Actual, Enja, Unit Core and Stash, along with collectors' LPs and cutouts. Time Was, also in the midtown stream, was opened last year along antique store row by Erny Albert, former manager of the adult music department at Franklin Music Store which has since become a Sam Goody's shop.

Time Was caters principally to the nostalgia buff, calling itself a "Nostalgia Music Shoppe." Stocking mainly 78s with some 45s and LPs, the store seeks to fill the void for those abandoned by rock. The record inventory is heavy in original film score recordings, old show tunes, big band singers and orchestras, and jazz collection gems. The store also has a special section for show business fans featuring sheet music, magazines, stills, books and collector gifts.

In suburban Bryn Mawr, Bill Schachner's Bryn Mawr Record Shop carries everything from out-of-print Monkees albums to original

Caytronics & CBS Near Import Accord

• Continued from page 6

which is sufficiently popular internationally to justify a minimum press run of thousands of copies.

Thus, Caytronics presses only 10% of the catalog from INDICA, the CBS affiliate covering all of Central America. And it has released only two albums from Uruguay which also has a vast catalog of folkloric music.

Certain countries like Peru, Colombia, Uruguay and the Central

American nations will have much to gain from the import arrangement because Caytronics releases only a small percentage of their catalogs here. On the other hand, Mexico will be less affected since Caytronics already releases 75% to 90% of the CBS Mexican product, reflecting the large demand from the huge Mexican community on this side of the border.

Sousa says the import service will be aimed primarily at the pockets of concentrated populations from Latin American countries in the U.S., Central Americans in San Francisco, for example, or Argentinians in New York.

CBS International has affiliates in Argentina, Brazil, Central America, Colombia, Jamaica, Mexico and Venezuela. In addition, it has international representatives in Bolivia, Chile, Dominican Republic, Ecuador, Peru and Uruguay.

Sousa projects that the bulk of the imported product will consist of folkloric music typical of each country. That specialized music seldom finds its way across national borders as does international-style music which has universal appeal despite the national origin of the artist.

Caytronics will print a separate catalog for the imported product and will promote it as a special product series.

Sousa says his company plans to import about 500 copies of each number. The product will be stored in California and New York and will be distributed only by special order through Caytronics branch managers throughout the U.S.

National Lampoon, Epic Are Parting

NEW YORK National Lampoon Records has negotiated a release from its distribution pact with Epic Records, according to Matty Simmons, chairman of National Lampoon.

Lampoon Records is now negotiating with several other record companies for the production and distribution of its album product. Two best-selling Lampoon records, "Gold Turkey" and "Goodbye, Pop," were produced and distributed by Epic. Three others were distributed by Blue Thumb. Several were on the charts, and two were nominated for Grammy Awards.

Femme Distributor Chicago's Norris Unique

By ALAN PENCHANSKY

CHICAGO Women In Music/Chicago, an independent distributorship specializing in "woman-identified music, or music which speaks from a position of woman's strengths," is adding three new labels. Thelma Norris, its founder, reports.

Norris says the addition of Cascade, Cassandra and Lima Bean makes her the wholesale outlet here

for one dozen LPs, and that by December, through anticipated releases, the number will be 19.

Other labels she distributes are Olivia, Redwood and Shroder. Norris began the distributorship in January with only the Olivia line.

Norris says Women in Music/Chicago presently is supplying 23 retail outlets, including the Laury's, Rose, Sounds Good and Hear Here chains.

"I've asked some of the stores to create a special bin for women's music," the former jazz pianist explains. She says none have obliged.

Norris says her biggest sellers are "The Changer And The Changed," by singer/songwriter Cris Williamson on Olivia, and singer/lyricist Holly Near's "You Can Know All I Am," the latest album on Near's own Redwood label.

For the fall, Norris anticipates strong response to albums she will distribute by Be Be Roche, "an out-front Lesbian rock band," Norris says, by Cassie Culver, a country artist, and by Margie Adam, whom Norris says is the premiere feminist songwriter.

In addition to supplying retailers, Norris is active in promoting to radio stations and the press, and she has produced two local concerts that featured performers in her catalog.

Industry Women Meet In N.Y.

NEW YORK—The National Assn. of Women in Music holds its first general membership meeting of the year at Bell Sound Studios here Tuesday (17).

The group was formed last year in an attempt to reverse what it termed an industry pattern of unequal opportunities for women when it comes to advancement and pay in both executive and creative circles of the business.

First 45 minutes of the session, 6:30 to 7:15 p.m. is open to paid members only, while the remainder of the get-together will be open to all those interested, says Connie De Nave, president.

New Companies

Northside Management formed in Hollywood by Jack Kellman and Terry Cohen to handle all aspects of management and career guidance. Initial clients are Flora Purim, Airto Moreira and Cash McCall. Firm can be contacted at (213) 657-2840.

Sal Wa, publishing arm of Marsel Records Inc., launched in Los Angeles. Brenda Lumm is executive in charge and will report to Gavin Murrell, president of Marsel. First writers signed are Frank Johnson and Daniel Kane.

George Sewitt, formerly with Jerry Weintraub's Management III, has set up his own management operation based in New York. First act signed is singer Diane Seaton. At present, he is working out of his home (212) 331-5380.

SSS Management, Ltd., Inc. formed in Nashville by Shelby S. Singleton Jr., producer and owner of Plantation, SSS and Sun Records. Firm will manage the business affairs of Singleton's recording artists which include Webb Pierce, Hank Locklin, Jimmy C. Newman, James

A Manilow Special

CHICAGO—Two soldout Ravinia Park performances by Barry Manilow provided the backdrop for a one-hour ABC-TV special produced and directed by Steve Binder.

Show will beam in the fall, sponsored by Kraft Foods.

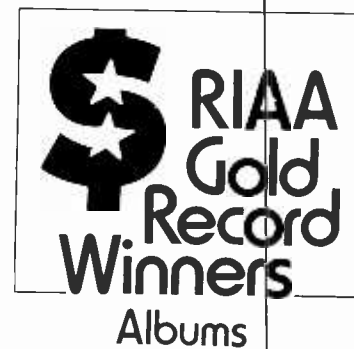
O'Gwynn and Rita Remington, and will serve as consultant for Jeannie C. Riley. Firm is located at 3106 Belmont Blvd.

Windscreen Productions/Windscreen Publishing launched in New York headed by Rupert Holmes, Jeffrey Lesser and Norman Kurtz. Upcoming releases include the Strawbs' "Deep Cuts" and Holmes' solo LP "Singles."

Bottom Line Management has been formed in New York by Stanley Snadowsky and Allan Pepper as an extension of the nightclub, and the recently formed Bottom Line Music Co. Dean Friedman and Dan Daley have been signed to exclusive representation.

ABC Music Productions has been formed in Los Angeles by ABC/Dunhill Music Inc., as a subsidiary record production firm. Firm will exploit the ABC Music catalog and for producing and recording songwriters with artist potential who are exclusively contracted to ABC Music.

Henry Tobias Music Co. launched in Los Angeles by composer, author and publisher Henry Tobias in connection with Chappell Music Co. Tobias's catalog will be added to Tobey Music and Vela Corp., also associated with Chappell.



Boz Scaggs' "Silk Degrees" on Columbia; disk is his first gold album.

"Ted Nugent" on Epic; disk is his first gold album.

George Benson's "Breezin'" on Warner Bros. is platinum.

Average White Band's "Soul Searching" on Atlantic; disk is its third gold album.

Boz Scaggs' "Silk Degrees" on Columbia; disk is his first gold album.

"Ted Nugent" on Epic; disk is the artist's first gold album.

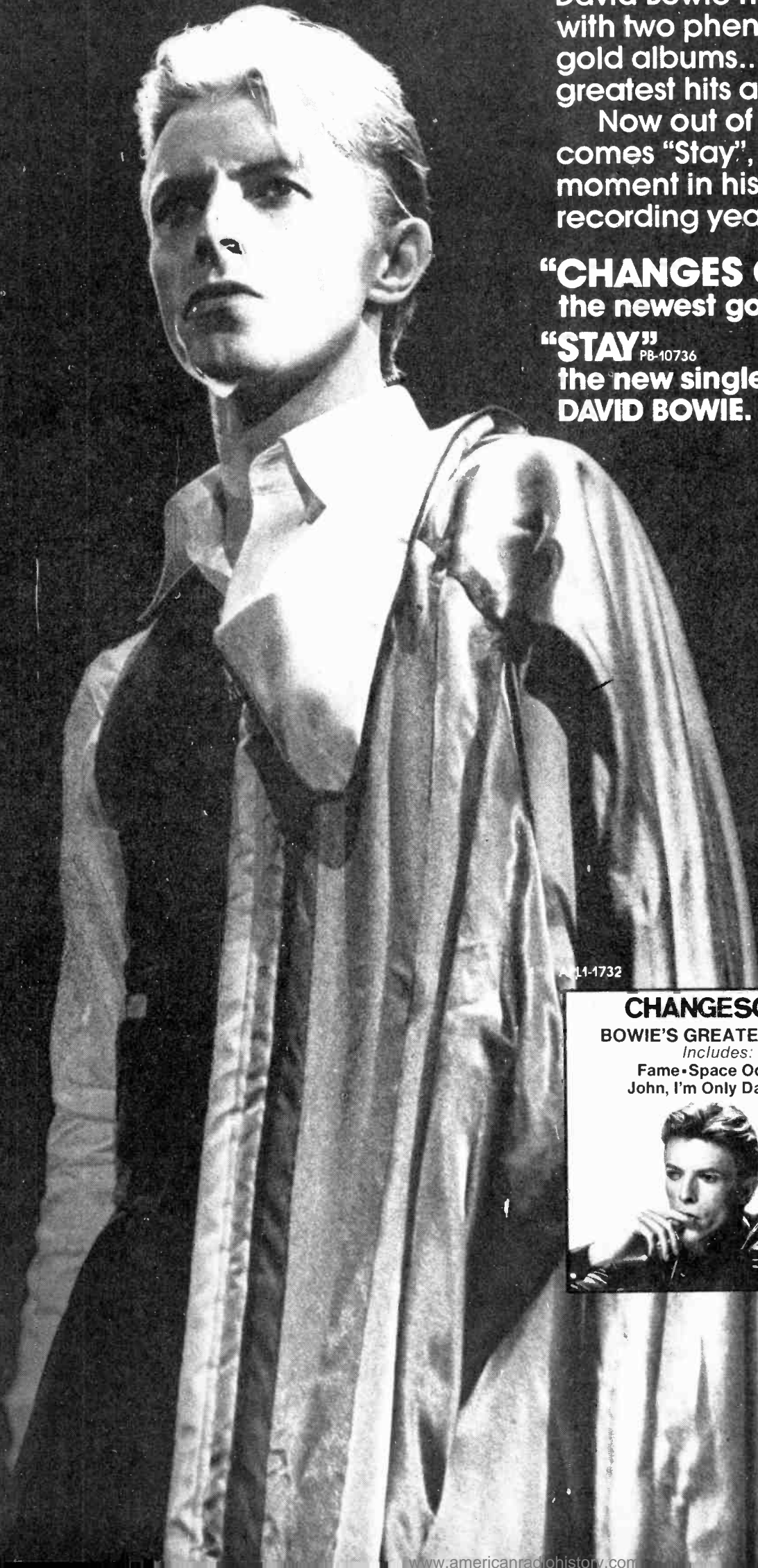
IT'S BEEN A GOLDEN YEAR

In the course of less than 12 months David Bowie has presented the world with two phenomenally acclaimed gold albums... "Changes One"/ his greatest hits and "Station to Station".

Now out of "Station to Station" comes "Stay", the next golden moment in his most successful recording year to date.

"CHANGES ONE"
the newest gold album.

"STAY"
PB-10736
the new single from
DAVID BOWIE.




APL1-1732

CHANGES ONE
BOWIE'S GREATEST HITS
Includes:
Fame • Space Oddity
John, I'm Only Dancing



APL1-1327

DAVID BOWIE
STATION TO STATION



Includes:
"TVC 15" & "GOLDEN YEARS"

RCA Records

Classical Broadcasters Weigh Sales & Computer Innovations

• Continued from page 1

Radio Sales, a division of Parkway Productions Inc.

Both Parkway and Radio Marketing outlined a sales approach that would stress the exclusivity and responsiveness of the classical audience, along with its relatively high percentage of "opinion leaders." The groups propose to seek institutional advertising and to approach corporations directly, targeting public relations and advertising budgets. This focused, "conceptual" approach, the classical broadcasters feel, can overcome their perennial deficiency in sheer audience numbers.

Under both proposals, national accounts could purchase spot advertisements on any of the represented stations, or buy into the national chain on a package basis. Program-

ming sponsorship throughout the sales network also would be available.

But the key to such a sales force is total representation of all commercial stations, the broadcasters affirm, and they indicate that one of the packages must be agreed upon as a body.

"It's an all or nothing proposition," explains C.K. "Pat" Patrick, general manager of Cleveland's WCLV and secretary-treasurer of CMBA. "If you can't go in and say 'I represent all of the classical industry,' it won't work."

"The concept is something that CMBA has been aware of for a long time," he adds. "We've needed it."

In another conference development demanding industry-wide cooperation, commercial and non-commercial stations alike explored the use of computer aids in program-

ming operations. A formal CMBA committee was established to investigate the creation of a universal programming data bank that would be available to all concert music stations.

The impetus for this approach came from a presentation by two St. Louis area non-commercial stations, both making use of a Univ. of Missouri computer in their programming operations.

Barbara White Pierce of CWMU, Clayton/St. Louis, reported on the use of computer-linked typesetting for her station's monthly program guide. The move has realized a savings in production costs of 60%, she says. Richard M. Bailey of KBIA, Columbia, Mo., explained how his station employs a different program on the same U. of M. computer for the actual broadcast programming.

"The computer is forcing us into areas of the library that might not otherwise be used," Bailey reports.

Bailey called for formation of a committee to design a standard approach to keypunching program data about classical records. This common information base could be used both in devising programs and for simplified, computerized typesetting of the program guides that many classical stations publish.

The benefit of such a system to the record companies, in allowing them immediately to determine the markets in which records are being played, also was noted.

Station WGMS, Washington, D.C., indicates that it will make use of computers to control an inventory of gift premiums, when it broadcasts a marathon in support of the National Symphony this season.

A new CMBA committee also was established to work through the board of directors on problems affecting the relations between commercial and non-commercial stations. These occasionally antagonistic groups aired grievances in the most animated and popular of the conference sessions that saw commercial stations express concern about the "specter of non-commercial competition," through corporate underwriting of programs, which, they claim, has become de facto advertising.

"We're both farming the same plot," a commercial broadcaster complained, noting that non-commercial stations are pursuing exciting commercial accounts in certain markets.

During this session, Norman Kaderlin, director of cultural programming for National Public Radio, was confronted about NPR's bid to capture the Texaco/Metropolitan Opera broadcasts for the network.

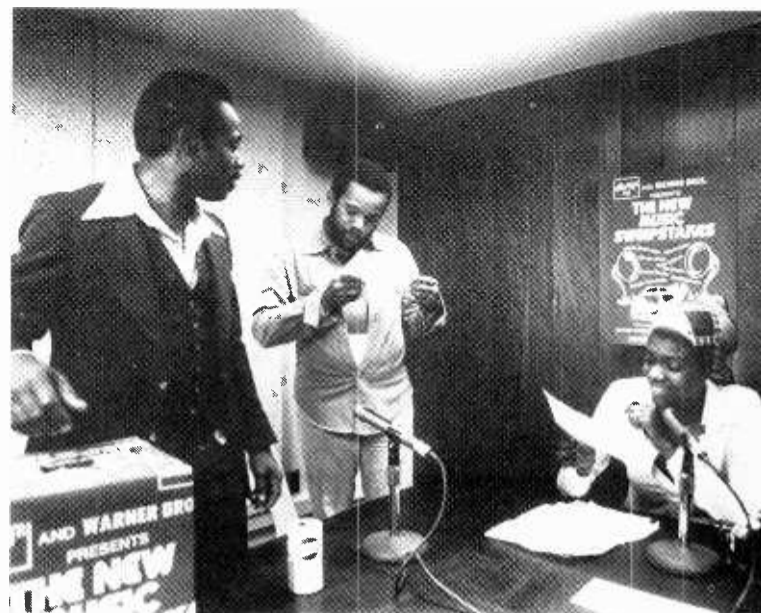
"Texaco represents one big chunk of money on this radio station and I'm not going to give it up without a fight," exclaimed the general manager of a commercial station.

According to Kaderlin, NPR is negotiating with Texaco and the Metropolitan for a test airing on the network this fall.

Among other significant results of the broadcasters four days at the Sheraton Plaza:

- CMBA will step up efforts through existing committees to obtain a more equitable relation with licensing organizations. Under blanket agreements with BMI, ASCAP and SESAC, the classical stations pay rates equivalent to stations

(Continued on page 47)



BENSON PICK—Warner Bros. recording artist George Benson, left, draws winning entries in "New Music Sweepstakes," a promotion featured on WHUR in Washington co-sponsored by Warner Bros. The winner received a complete home sound system. Checking out the list of winners to be read on the air is program director Andre Perry, center, and air personality Robin Holden.

Innovative Program Ideas Encourage WBUR Disciples

By JIM FISHEL

BOSTON—The eastern section of the U.S. has always been known for its abundance of progressive campus radio stations. One of these is a trendsetter that some stations look to for guidance.

WBUR, the radio voice of Eastern Univ. here, does several innovative bits of programming that makes it a leader.

Each month, the staff of WBUR (which numbers upwards of 50, in-

cluding a large number of community volunteers) assembles a booklet entitled "Folio" which lists all of the programming for that month, as well as communications from the management and a column of electronic expertise edited by staff member Peter Mitchell.

The station, a 20,000-watter, is a member of several organizations, including the Massachusetts Broad-

(Continued on page 26)

NRBA Pow-Wow To Draw Syndicators

SAN FRANCISCO—A huge number of radio programming syndication firms have signed up for the 1976 National Radio Broadcasters Conference & Exposition, including such names as Bonneville Broadcast Consultants, the Chicago Radio Syndicate, Drake-Chenault Enterprises, H.G. Productions, KalaMusic, Burkhart/Abrams & Associates, Radio Arts, Schulke Radio Productions, and the William B. Tanner Co.

For many, it'll be the first trip to the annual conference of the National Radio Broadcasters Assn. Abe Voron, executive director of the NRBA, also reports that exhibit space is sold out, as well as hospitality suites, and that hundreds of registrations from AM and FM broadcasters have been received.

The meeting will be Sept. 19-22 at the Hyatt Regency Embarcadero here

and among the speakers and moderators will be Lee Bayley of Drake-Chenault Enterprises in Los Angeles, Jack Thayer of NBC Radio, and Gary Stevens of KDWB in Minneapolis. A full agenda is expected to be announced this week.

In equipment, the exhibitors will include Ampex, Ampro, CBS Technology Center, Collins, Dolby, Fidelipac, Harris, and IGM, among more than 60 radio oriented firms. Sansui and U.S. Pioneer will also exhibit. Other firms operating hospitality suites will include The Good Music Co., More Music Programming, Eastman Radio, Arbitron, Peters Productions, Radio Programming/Management, and TM Programming.

The association has been confronting the NAB and such networks as ABC, NBC and CBS withdrew from the organization. However, NRBA president James Gabbert, owner of KIOI-FM-AM in San Francisco, says that many executives from these radio groups will be on hand at the meeting. He points out that the NRBA has also been growing in membership in spite of network nonsupport.



HOWLIN' SHOW—Chris Ford, left, and Wolfman Jack team up on CJBK in London, Ontario, for a "howling" success on the station. Wolfman Jack was in town hosting his own review at The Factory, a local disco. He appeared with Ford on the air June 24-25.

New WIXY Calls

CLEVELAND—WIXY has applied for the call letters WMGC and will bill itself as "Magic Radio," according to manager Nick Anthony. He expects the new calls to be approved by the FCC within three to six weeks.

WCKS Surprises Self; Tops Market

COCOA BEACH, Fla.—Featuring a playlist of 50 current records and no oldies, WCKS has zoomed out of nowhere to take over a solid No. 1 audience ratings position under new program director Ben Hill and programming consultant Mike Joseph.

The sudden, overnight ratings success wasn't expected, because Joseph prefers to build a station slow and sure, believing that such stations tend to not only fare better financially, but last longer in the market.

In one week, the station hit No. 1 in the April/May ARB in average persons 6 a.m.-midnight and was No. 1 in teens in average quarter hour and came and No. 1 in men 18-24 and No. 2 in women 18-24.

Joseph says that in the past when he used a format heavy with oldies, "the station would peak too fast... the station would get ratings early and peak in six months."

"My stations now tend to not be the noisemaker anymore... I've learned to let them climb slowly and surely. I don't want to be the 90-day wonder in the market."

But WCKS, which bills itself as CK101, "has one of the best program directors I've ever met—Ben Hill—who we obtained from WRKT in the market." And the staff is extremely good, Joseph says. The lineup has Jim (Ron St. James) Sumpter in the morning, Hill in mid-day, Jim Pierce in afternoon drive, Michael Stone in early evening, and Spanky McCoy in late evening.

"One of the biggest jobs today in contemporary radio is training disk jockeys out of the Q-format," says Joseph. "Luckily, I've managed to make 'personalities' out of every disk jockey I've hired."

The station uses the catchline of "Your Music Connection" on the air and features a new concept type of jingle after every record; called "chants" more than jingles, the ID package was developed by veteran Bill Meeks, Dallas, of PAMS.

The reason for the shift to new singles primarily, according to Joseph, "is that with every station playing 10-15 current hits and the same oldies, they have diluted themselves. And the crossover records have hurt those formats even more."

"We're trying to be different, refreshing. And anyway, I haven't done a golden oldies format since 1970. I don't want to go back into the past... I want to live for today."

"Mostly, I've always used oldies to kick off a format. Many people today don't realize it, but when we kicked off rock on WABC in New York, it was a solid gold format. People thought we were crazy to do that sort of thing at that time."

A Sacred Music Format Shines; Nix Paid Shows

By GERRY WOOD

GREELEY, Colo.—With a July gross of \$12,000 obtained through its new "contemporary Christian music" format, KFKZ is proving that a religious-oriented station can make money without running paid religious programs or preachers.

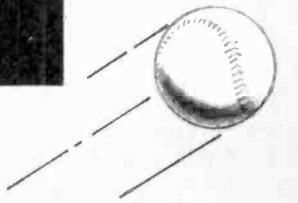
"In seven months we've already doubled the billing goal for the end of 12 months expected by our stockholders," advises Gail Holmes, program director of the 100,000-watt stereo FM that sends a strong signal through the valleys and peaks of the Rocky Mountains. Even with the expense of two full-time and two part-time employees at top-of-the-market salaries, KFKZ was operating in the black in its second month.

The stockholders were initially skeptical of the format, fearing it was too narrow and restricted for appeal. The format stresses music with newscasts, church news and an up-tempo "Joyful and Free" singing logo produced by Wm. B. Tanner, Memphis. The sound is easy listening with country and rock-flavored tunes, though straight country or acid rock songs are not played.

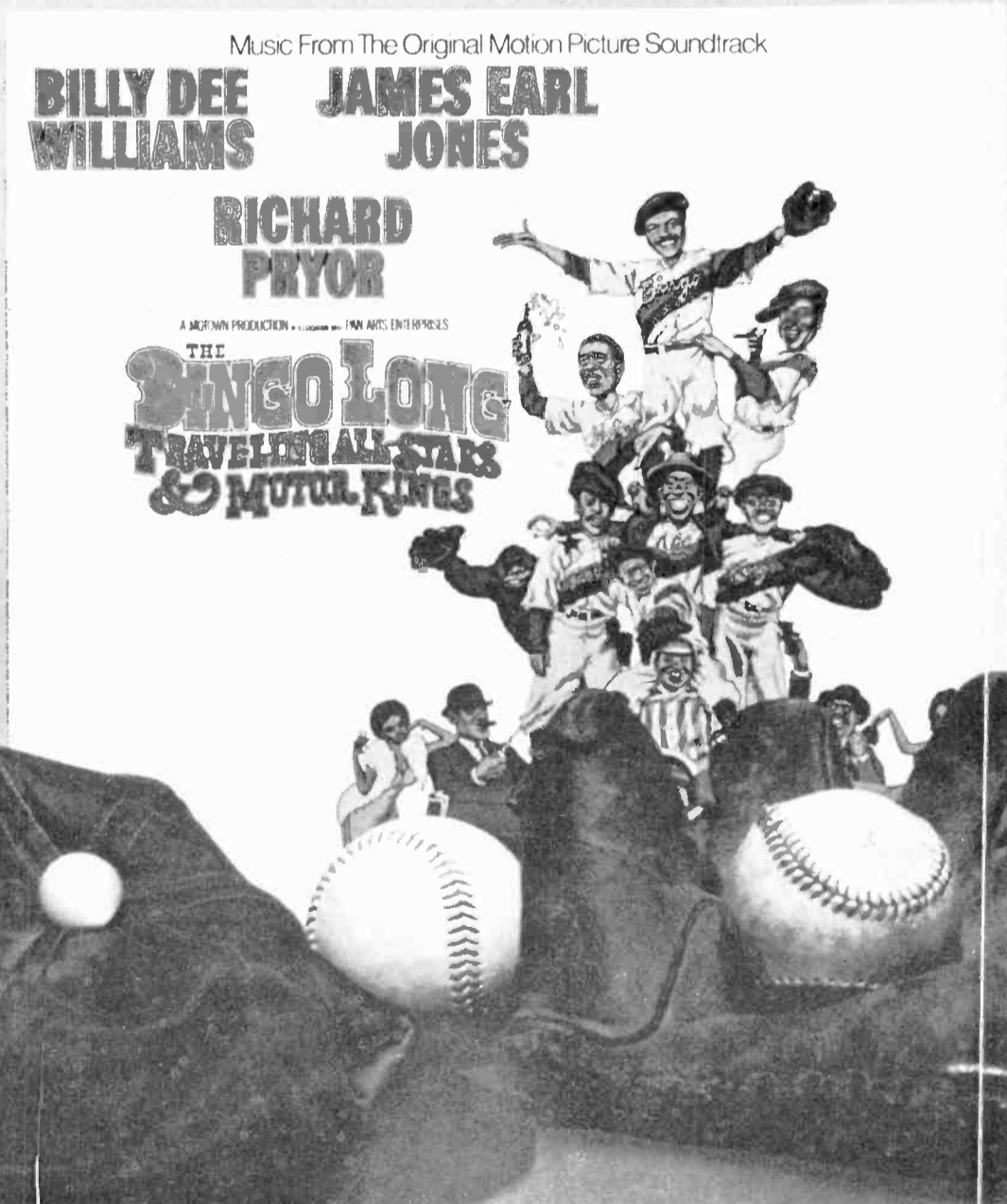
"The success of KFKZ is proof that contemporary Christian music is a viable format for today's radio programming," comments Holmes. "It's worthy of consideration for any station searching for a different format. Aside from a theological standpoint, in the world of business and advertising, we've proven that this is a format to watch."

(Continued on page 38)

IT'S A HIT!



MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK



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MCA-2094
MCA RECORDS

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/12/76)

TOP ADD ONS - NATIONAL

- (D) **BOZ SCAGGS**—Lowdown (Columbia)
- CHICAGO**—If You Leave Me Now (Columbia)
- ORLEANS**—Still The One (Asylum)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **WAR**—Summer (U.A.)
- ★ **NEIL DIAMOND**—If You Know What I Mean (Columbia) 14-7
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 8-3

KBBC—Phoenix

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **DOBBIE BROS.**—Wheels Of Fortune (W.B.)
- ★ **SILVER**—Wham Bam Shang-A-Lang (Arista) 25-16
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 37-29

KTKT—Tucson

- **RICK DEES**—Disco Duck (RSO/Fretone)
- **BOBBIE GENTRY**—Ode To Billy Joe (W.B. & Capitol) 21-16
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 12-8

KQEO—Albuquerque

- **LADY FLASH**—Street Singin' (RSO)
- **RICK SPRINGFIELD**—Take A Hand (Chelsea)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 28-17
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 27-18

KENO—Las Vegas

- **RICK DEES**—Disco Duck (RSO/Fretone)
- **OLIVIA NEWTON-JOHN**—Don't Stop Believin' (MCA)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 32-22
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 15-7

Pacific Northwest Region

TOP ADD ONS:

- WILD CHERRY**—Play That Funky Music (Sweet City)
- ORLEANS**—Still The One (Asylum)
- (D) **BOZ SCAGGS**—Lowdown (Columbia)

PRIME MOVERS:

- WILD CHERRY**—Play That Funky Music (Sweet City)
- WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- CHICAGO**—If You Leave Me Now (Columbia)

BREAKOUTS:

- ORLEANS**—Still The One (Asylum)
- (D) **BOZ SCAGGS**—Lowdown (Columbia)
- HELEN REDDY**—I Can't Hear You No More (Capitol)

KFRC—San Francisco

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **WILD CHERRY**—Play That Funky Music (Sweet City)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 14-8
- ★ **BEACH BOYS**—Rock And Roll Music (Reprise) 24-20

KYA—San Francisco

- **WILD CHERRY**—Play That Funky Music (Sweet City)
- **WAR**—Summer (U.A.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 13-9
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 16-1

D★ K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **HENRY GROSS**—Springtime Mama (Lifesong)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 16-1
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 9-4

KNDE—Sacramento

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **WAR**—Summer (U.A.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 20-7
- ★ **WINGS**—Let 'Em In (Capitol) 18-12

KROY—Sacramento

- **KEITH CARRADINE**—I'm Easy (ABC)
- **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 19-13
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 6-2

PRIME MOVERS - NATIONAL

- (D) **K.C. & THE SUNSHINE BAND**—(Shake, Shake, Shake) Shake Your Booty (TK)
- WILD CHERRY**—Play That Funky Music (Sweet City)
- WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)

KYNO—Fresno

- **ALAN PARSONS PROJECT**—Dr. Tarr & Professor Fether (20th Century)
- **HEART**—Magic Man (Mushroom)
- D★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 21-16
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 22-17

KJOY—Stockton, Calif.

- **JOHN HANDY**—Hard Work (ABC/Impulse)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 30-17
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 27-16

KGW—Portland

- **BOZ SCAGGS**—Lowdown (Columbia)
- **ORLEANS**—Still The One (Asylum)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 16-7
- ★ **WAR**—Summer (U.A.) 23-19

KISN—Portland

- **ERIC CARMEN**—Sunrise (Arista)
- **LITTLE RIVER BAND**—It's A Long Way There (Capitol)
- D★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 12-1
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 24-17

KING—Seattle

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **ORLEANS**—Still The One (Asylum)
- D★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 29-19
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 12-3

KURB—Spokane

- D• **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- **CLIFF RICHARD**—Devil Woman (Rocket) 15-9
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 9-5

KTAC—Tacoma

- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- **STEVE MILLER BAND**—Rock'n Me (Capitol) 19-14
- D★ **BEE GEES**—You Should Be Dancing (RSO) 11-7

KCPX—Salt Lake City

- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- **BEACH BOYS**—It's O.K. (Brother/Reprise)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 21-13
- ★ **JEFFERSON STARSHIP**—With Your Love (Grun) 29-22

KRSP—Salt Lake City

- D• **BOZ SCAGGS**—Lowdown (Columbia)
- **PAUL DAVIS**—Superstar (Bang)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 11-3
- ★ **WAR**—Summer (U.A.) 17-13

KTLK—Denver

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **RICK DEES**—Disco Duck (RSO/Fretone)
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 40-28
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 26-17

North Central Region

TOP ADD ONS:

- CHICAGO**—If You Leave Me Now (Columbia)
- GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise)
- (D) **EARTH, WIND & FIRE**—Getaway (Columbia)

PRIME MOVERS:

- ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- CLIFF RICHARD**—Devil Woman (Rocket)
- ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket)

BREAKOUTS:

- CHICAGO**—If You Leave Me Now (Columbia)
- (D) **BOZ SCAGGS**—Lowdown (Columbia)
- ORLEANS**—Still The One (Asylum)

CKLW—Detroit

- **HALL & OATES**—She's Gone (Atlantic)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise)
- D★ **EARTH, WIND & FIRE**—Getaway (Columbia) 25-15
- ★ **SWEENEY TODD**—Roxy Roller (London) 17-10

WTAC—Flint, Mich.

- D• **BROTHERS JOHNSON**—Get The Funk Outta Ma Face (A&M)
- **JAMES TAYLOR**—Shower The People (W.B.)
- ★ **LADY FLASH**—Street Singin' (RSO) 21-14
- ★ **JOHN HANDY**—Hard Work (ABC/Impulse) 28-24

WGRD—Grand Rapids

- **WINGS**—Let 'Em In (Capitol)
- **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 6-1
- D★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) HB-27

Z-96 (WZZM-FM)—Grand Rapids

- **CHICAGO**—If You Leave Me Now (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 25-11
- ★ **WINGS**—Let 'Em In (Capitol) 14-6

WAKY—Louisville

- D• **EARTH, WIND & FIRE**—Getaway (Columbia)
- D• **BOZ SCAGGS**—Lowdown (Columbia)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 10-2
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 20-14

WBGW—Bowling Green

- **ORLEANS**—Still The One (Asylum)
- **PAUL DAVIS**—Superstar (Bang)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 10-4
- D★ **BEE GEES**—You Should Be Dancing (RSO) 11-5

WGCL—Cleveland

- D• **EARTH, WIND & FIRE**—Getaway (Columbia)
- **CHICAGO**—If You Leave Me Now (Columbia)
- ★ **HALL & OATES**—She's Gone (Atlantic) 29-20
- ★ **SWEENEY TODD**—Roxy Roller (London) 15-7

WIXY—Cleveland

- **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise)
- **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 25-1
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 12-8

WSAI—Cincinnati

- **RICK DEES**—Disco Duck (RSO/Fretone)
- **JEFFERSON STARSHIP**—With Your Love (Grun)
- ★ **PAUL DAVIS**—Superstar (Bang) 28-21
- ★ **ORLEANS**—Still The One (Asylum) 20-14

Q-102 (WKQR-FM)—Cincinnati

- D• **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **ORLEANS**—Still The One (Asylum)
- ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) HB-20
- ★ **GEORGE BENSON**—This Masquerade (W.B.) HB-22

WCOL—Columbus

- **RICK DEES**—Disco Duck (RSO/Fretone)
- **RICK SPRINGFIELD**—Take A Hand (Chelsea)
- D★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 27-16
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 18-9

WCUE—Akron, Ohio

- **ERIC CARMEN**—Sunrise (Arista)
- **MENAGERIE**—The Love I Have To Give (Big Men)
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 38-28
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 32-25

13-Q (WKTQ)—Pittsburgh

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **CHICAGO**—If You Leave Me Now (Columbia)
- D★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 8-2
- ★ **WINGS**—Let 'Em In (Capitol) 21-15

BREAKOUTS - NATIONAL

- (D) **BOZ SCAGGS**—Lowdown (Columbia)
- ORLEANS**—Still The One (Asylum)
- CHICAGO**—If You Leave Me Now (Columbia)

WPEZ—Pittsburgh

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 23-17
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 11-6

WRIE—Erie, Pa.

- D• **BOZ SCAGGS**—Lowdown (Columbia)
- **ORLEANS**—Still The One (Asylum)
- ★ **KEITH CARRADINE**—I'm Easy (ABC) 17-9
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 14-7

WJET—Erie, Pa.

- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- D• **BOZ SCAGGS**—Lowdown (Columbia)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 27-16
- ★ **WAR**—Summer (U.A.) 23-15

Southwest Region

TOP ADD ONS:

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

PRIME MOVERS:

- ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- DR. HOOK**—A Little Bit More (Capitol)

BREAKOUTS:

- WILD CHERRY**—Play That Funky Music (Sweet City)
- FLEETWOOD MAC**—Say You Love Me (Reprise)
- WAR**—Summer (U.A.)

KILT—Houston

- **HEART**—Magic Man (Mushroom)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 32-22
- ★ **JEFFERSON STARSHIP**—With Your Love (Grun) HB-30

KRBE—Houston

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- ★ **JEFFERSON STARSHIP**—With Your Love (Grun) 27-19
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 12-5

KLIF—Dallas

- **GALLAGHER & LYLE**—Heart On My Sleeve (A&M)
- **ORLEANS**—Still The One (Asylum)
- D★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 24-13
- ★ **HALL & OATES**—She's Gone (Atlantic) 19-14

KNUS-FM—Dallas

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **WILD CHERRY**—Play That Funky Music (Sweet City)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) HB-14
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 18-8

KFJZ—Ft. Worth

- D• **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- **WILD CHERRY**—Play That Funky Music (Sweet City)
- ★ **ORLEANS**—Still The One (Asylum) 26-20
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 28-22

KINT—El Paso

- **NONE**
- **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 7-3
- D★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 16-12

WKY—Oklahoma City

- D• **BOZ SCAGGS**—Lowdown (Columbia)
- **WAR**—Summer (U.A.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 8-4
- ★ **ORLEANS**—Still The One (Asylum) 17-13

KOMA—Oklahoma City

- **CHICAGO**—If You Leave Me Now (Columbia)
- **VICKI SUE ROBINSON**—Turn The Beat Around (RCA)
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) HB-11
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 10-1

KAKC—Tulsa

- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- **WAR**—Summer (U.A.)
- ★ **PETER ALLEN**—The More I See You (A&M) 22-16
- ★ **DR. HOOK**—A Little Bit More (Capitol) 25-19

KELI—Tulsa

- **CHICAGO**—If You Leave Me Now (Columbia)
- **LADY FLASH**—Street Singin' (RSO)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 22-11
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 15-9

WTIX—New Orleans

- D• **BROS. JOHNSON**—Get The Funk Outta Ma Face (A&M)
- D• **EARTH, WIND & FIRE**—Getaway (Columbia)
- ★ **WINGS**—Let 'Em In (Capitol) 22-2
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 17-1

KEEL—Shreveport

- **ORLEANS**—Still The One (Asylum)
- **JEFFERSON STARSHIP**—With Your Love (Grun)
- D★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 23-14
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 8-1

Midwest Region

TOP ADD ONS:

- WILD CHERRY**—Play That Funky Music (Sweet City)
- (D) **K.C. & THE SUNSHINE BAND**—(Shake, Shake, Shake) Shake Your Booty (TK)
- WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)

PRIME MOVERS:

- ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- (D) **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- (D) **K.C. & THE SUNSHINE BAND**—(Shake, Shake, Shake) Shake Your Booty (TK)

Jessi Colter

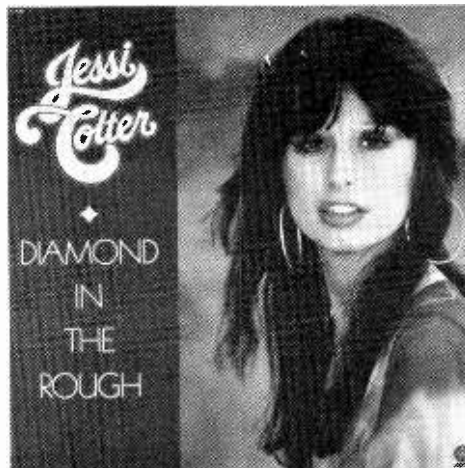


New single

I THOUGHT I HEARD YOU CALLING MY NAME
b/w YOU HUNG THE MOON (DIDN'T YOU WAYLON?) (4325)



From her gem of an album DIAMOND IN THE ROUGH (ST 11543)



Produced and Arranged by
KEN MANSFIELD and WAYLON JENNINGS

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers ★

Based on station playlists through Thursday (8/12/76)

AUGUST 21, 1976, BILLBOARD

Continued from page 18

- WOKY—Milwaukee**
- D • **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 26-17
- ★ **HEART**—Magic Man (Mushroom) 15-9
- WZUU-FM—Milwaukee**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **ORLEANS**—Still The One (Asylum)
- D ★ **BEE GEES**—You Should Be Dancing (RSO) 11-7
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 3-1
- WIRL—Peoria, Ill.**
- D • **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **ORLEANS**—Still The One (Asylum)
- ★ **WINGS**—Let 'Em In (Capitol) 16-6
- ★ **SILVER**—Wham Bam Shang-A-Lang (Arista) 31-24
- KSLO-FM—St. Louis**
- **CLIFF RICHARD**—Devil Woman (Rocket)
- **OHIO PLAYERS**—Who'd She Coo (Mercury)
- D ★ **BEE GEES**—You Should Be Dancing (RSO) 36-26
- D ★ **EARTH, WIND & FIRE**—Getaway (Columbia) 40-30
- KXOK—St. Louis**
- D • **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 22-4
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 16-8
- KIOA—Des Moines**
- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- D • **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 10-4
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 17-12
- KDWB—Minneapolis**
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **CLIFF RICHARD**—Devil Woman (Rocket)
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 24-11
- ★ **VICKI SUE ROBINSON**—Turn The Beat Around (RCA) 20-10
- WDGY—Minneapolis**
- D • **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 18-7
- D ★ **BEE GEES**—You Should Be Dancing (RSO) 5-2
- KSTP—Minneapolis**
- D • **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 8-3
- ★ **ORLEANS**—Still The One (Asylum) 16-12
- WHB—Kansas City**
- D • **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **WILD CHERRY**—Play That Funky Music (Sweet City)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 18-7
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 9-4
- KOIL—'Mahaha**
- **OLIVIA NEWTON JOHN**—Don't Stop Believin' (MCA)
- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- ★ **ORLEANS**—Still The One (Asylum) EX 19
- ★ **SILVER**—Wham Bam Shang-A-Lang (Arista) EX 20
- KKLS—Rapid City, S.D.**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise) 24-18
- ★

- KQWB—Fargo, N.D.**
- **HEART**—Magic Man (Mushroom)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmond Fitzgerald (Reprise)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 20-12
- ★ **RONNIE & THE DIRTY RIDERS**—Yellow Van (RCA) 15-11

Northeast Region

TOP ADD ONS:

- CHICAGO—If You Leave Me Now (Columbia)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- HALL & OATES—She's Gone (Atlantic)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- WILD CHERRY—Play That Funky Music (Sweet City)

BREAKOUTS:

- CHICAGO—If You Leave Me Now (Columbia)
- HALL & OATES—She's Gone (Atlantic)
- (O) BOZ SCAGGS—Lowdown (Columbia)

- WABC—New York**
- D • **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- **SEALS & CROFTS**—Get Closer (W.B.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 31-14
- D ★ **BEE GEES**—You Should Be Dancing (RSO) 7-4
- WPXI—New York**
- **OLIVIA NEWTON JOHN**—Don't Stop Believin' (MCA)
- **CHICAGO**—If You Leave Me Now (Columbia)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 30-14
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 20-10
- WWRL—New York**
- **BETTY WRIGHT**—If I Ever Do Wrong (Alton)
- **BILLY OCEAN**—L.O.D. (Love On Delivery) (Ariola America)
- ★ **CHOICE FOUR**—Just Let Me Hold You For A Night (RCA) 27-16
- ★ **DIANA ROSS**—One Love In My Lifetime (Motown) 15-8
- WPTT—Albany**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 27-9
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 21-8
- WTRY—Albany**
- **CHICAGO**—If You Leave Me Now (Columbia)
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 27-11
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 10-3
- WKBW—Buffalo**
- **CLIFF RICHARD**—Devil Woman (Rocket)
- **ORLEANS**—Still The One (Asylum)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 26-8
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 16-7
- WYSL—Buffalo**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 22-11
- ★ **ORLEANS**—Still The One (Asylum) 27-21
- WBBF—Rochester, N.Y.**
- **NONE**
- **NONE**
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 27-13
- ★ **LADY FLASH**—Street Singin' (RSO) 25-19
- WRKO—Boston**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **GEORGE BENSON**—This Masquerade (W.B.) 28-18
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 22-16

- WBZ-FM—Boston**
- **SHERBERT**—Howzat (Infinity)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 15-7
- ★ **CHICAGO**—If You Leave Me Now (Columbia) HB-23
- WVBF-FM—Boston**
- **DR. HOOK**—A Little Bit More (Capitol)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 30-18
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) HB-23
- WORC—Worcester, Mass.**
- **HARPO**—Móvie Star (EMI)
- **GINGER**—Julie Ann (Shock)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 12-6
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 8-5
- WDRG—Hartford**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **SILVER**—Wham Bam Shang-A-Lang (Arista)
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 14-4
- D ★ **BEE GEES**—You Should Be Dancing (RSO) 19-11
- WPRO—Providence**
- **HALL & OATES**—She's Gone (Atlantic)
- **BEACH BOYS**—It's O.K. (Brother/Reprise)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 22-12
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 14-6

Mid-Atlantic Region

TOP ADD ONS:

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- JEFFERSON STARSHIP—With Your Love (Grunt)

PRIME MOVERS:

- JEFFERSON STARSHIP—With Your Love (Grunt)
- GEORGE BENSON—This Masquerade (W.B.)
- (O) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)

BREAKOUTS:

- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- HALL & OATES—She's Gone (Atlantic)

- WFIL—Philadelphia**
- **CLIFF RICHARD**—Devil Woman (Rocket)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 16-10
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 13-8
- WIBG—Philadelphia**
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- ★ **NONE**
- ★ **NONE**
- WIFI-FM—Philadelphia**
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 12-4
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 13-6
- WPGC—Washington**
- **DR. HOOK**—A Little Bit More (Capitol)
- **SILVER**—Wham Bam Shang-A-Lang (Arista)
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 23-13
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 28-18
- WOL—Washington**
- **NATURAL FOUR**—Free (Curtom)
- **RUFUS/CHAKA KHAN**—Jive Talkin' (ABC)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 6-2
- ★ **OHIO PLAYERS**—Who'd She Coo (Mercury) 4-1

- WGH—Washington**
- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 10-1
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 22-15
- WCAO—Baltimore**
- D • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 18-12
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 21-18
- WYRE—Baltimore**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **ERIC CARMEN**—Sunrise (Arista)
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 25-12
- ★
- WLEE—Richmond, Va.**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 20-9
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 18-10

Southeast Region

TOP ADD ONS:

- (D) BOZ SCAGGS—Lowdown (Columbia)
- ORLEANS—Still The One (Asylum)
- JEFFERSON STARSHIP—With Your Love (Grunt)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)
- WILD CHERRY—Play That Funky Music (Sweet City)
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock)

BREAKOUTS:

- (D) BOZ SCAGGS—Lowdown (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- JEFFERSON STARSHIP—With Your Love (Grunt)

- WQXI—Atlanta**
- D • **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- **ORLEANS**—Still The One (Asylum)
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 23-12
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 13-5
- Z-93 (WZGC-FM)—Atlanta**
- **RICK DEES**—Disco Duck (RSO/Fretone)
- **CHICAGO**—If You Leave Me Now (Columbia)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 25-7
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 15-9
- WBBQ—Atlanta**
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **LADY FLASH**—Street Singin' (RSO)
- ★ **ORLEANS**—Still The One (Asylum) 25-18
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 18-12
- WFOG—Atlanta**
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **HALL & OATES**—She's Gone (Atlantic)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 10-3
- ★ **JEFFERSON STARSHIP**—With Your Love (Grunt) 30-23
- WPGA—Savannah, Ga.**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 22-11
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 28-21
- WQAM—Miami**
- **CHICAGO**—If You Leave Me Now (Columbia)
- **GEORGE BENSON**—This Masquerade (W.B.)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 20-11
- ★ **VICKI SUE ROBINSON**—Turn The Beat Around (RCA) 18-10

- Y-100 (WHYI-FM)—Miami**
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- D • **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 22-11
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 9-5
- BJ 105 (WBJW-FM)—Orlando**
- **CLIFF RICHARD**—Devil Woman (Rocket)
- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 18-12
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 3-1
- Q-105 (WRBQ-FM)—Tampa/St. Petersburg**
- **CLIFF RICHARD**—Devil Woman (Rocket)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 18-11
- ★ **WAR**—Summer (U.A.) 16-12
- WQPD—Lakeland, Fla.**
- **ATTITUDES**—Sweet Summer Music (Dark Horse)
- **DOOBIE BROS.**—Wheels Of Fortune (W.B.)
- ★ **ARETHA FRANKLIN**—Something He Can Feel (Atlantic) 16-10
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 17-12
- WVFB—Daytona Beach**
- **RICK DEES**—Disco Duck (RSO/Fretone)
- D • **BROS. JOHNSON**—Get The Funk Outta Ma Face (A&M)
- ★ **JOHN MILES**—High Fly (London) 29-19
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 17-10
- WAPE—Jacksonville**
- **HALL & OATES**—She's Gone (Atlantic)
- **WAR**—Summer (U.A.)
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 16-6
- D ★ **BOZ SCAGGS**—Lowdown (Columbia) 24-17
- WAYS—Charlotte**
- **ORLEANS**—Still The One (Asylum)
- **WAR**—Summer (U.A.)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 19-9
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 18-10
- WGIV—Charlotte**
- **JOHN VALENTI**—Anything You Want (Ariola America)
- **ISLEY BROS.**—Harvest For The World (T Neck)
- ★ **GRAHAM CENTRAL STATION**—Entrow (Part 1) (W.B.) 35-9
- ★ **B.B. KING/BOBBY BLAND**—Let The Good Times Roll (ABC/Impulse) 37-13
- WKIX—Raleigh, N.C.**
- **RICK DEES**—Disco Duck (RSO/Fretone)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 12-3
- D ★ **BOZ SCAGGS**—Lowdown (Columbia) 13-7
- WTOB—Winston/Salem**
- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- ★ **GROUP WITH NO NAME**—Baby Love (Casablanca) 28-20
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 18-11
- WTMA—Charleston, S.C.**
- **DR. HOOK**—A Little Bit More (Capitol)
- **JOHN HANOY**—Hard Work (ABC/Impulse)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 18-9
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 11-3

- WORD—Spartanburg, S.C.**
- **GRANO FUNK RAILROAD**—Can You Do It (MCA)
- **ERIC CARMEN**—Sunrise (Arista)
- D ★ **BOZ SCAGGS**—Lowdown (Columbia) 23-15
- ★ **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn) HB-17
- WLAC—Nashville**
- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- ★ **ORLEANS**—Still The One (Asylum) HB-25
- ★ **CHICAGO**—If You Leave Me Now (Columbia) HB-26
- WMAK—Nashville**
- **HALL & OATES**—She's Gone (Atlantic)
- **ORLEANS**—Still The One (Asylum)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 22-15
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 13-8
- WHBQ—Memphis**
- **FLEETWOOD MAC**—Say You Love Me (Reprise)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 16-8
- D ★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 25-17
- WMPS—Memphis**
- **OHIO PLAYERS**—Who'd She Coo (Mercury)
- **JEFFERSON STARSHIP**—With Your Love (Grunt)
- ★ **NONE**
- ★
- WGOW—Chattanooga**
- **MICHAEL FRANKS**—Popsicle Toes (Reprise)
- **PAUL DAVIS**—Superstar (Bang)
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 14-7
- D ★ **BOZ SCAGGS**—Lowdown (Columbia) EX-19
- WERC—Birmingham**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **WAR**—Summer (U.A.)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 24-12
- ★ **DR. HOOK**—A Little Bit More (Capitol) 11-6
- WGSN—Birmingham**
- D • **BOZ SCAGGS**—Lowdown (Columbia)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 11-3
- ★ **FLEETWOOD MAC**—Say You Love Me (Reprise) 10-4
- WHYY—Montgomery**
- **BROTHERS JOHNSON**—Get The Funk Outta Ma Face (A&M)
- **HELEN REDDY**—I Can't Hear You No More (Capitol)
- ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 16-5
- D ★ **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK) 11-4
- KAAY—Little Rock**
- **RED SOVINE**—Teddy Bear (Starday)
- **GEORGE BENSON**—This Masquerade (W.B.)
- ★ **ELTON JOHN/KIKI DEE**—Don't Go Breaking My Heart (Rocket) 17-6
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 14-9

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AN OPEN LETTER FROM ONE DISK JOCKEY TO ANOTHER

Dear John Gray.

It's 4, early Sunday morning in San Antonio. Personally, you don't know me, you've never even heard of me, but since we're all in the same kindred business, John, we're kind of like brothers who've never met. I can't sleep. Your letter in this past week's Billboard has been running itself ragged over and over in my mind for days now. You ask piercing questions: philosophical questions, practical-life questions. You'll learn the answers to them all through your own on-going experience, but, equally as important, from the past experiences of others in the business. I'd like to help you partly to learn those answers, John, from my thoughts, my own radio-life.

You've written hard questions—about talent, professional experience, and opportunity. In his Vox Jox answer, Claude Hall "was all set to sprout some philosophy," and then, indeed, proceeded to give you good advice with a bit of a philosophical touch. All of it was sound, based on great expertise and the concern (love, actually) that Claude's got for all us radio folk. He says to you, "... radio dues are often long and hard." For sure some folks get that big break relatively fast, making it to their goal station at an incredibly young age: Charlie Van Dyke, Billy Pearl, Bob Sirott, Ron O'Brien, John Sebastian, Bob Pittman.

Yet the fast professional rise of those guys is exceptional rather than any kind of industry standard. Sure, they all have great talent. But they were in the right place at the exact right time. And they worked hard, dedicating themselves absolutely to their craft: radio. Others of us with considerable talent aren't always as lucky as they.

We haven't yet met our personal Ron Jacobs or Jack Thayer, that important beneficent mentor whom luck sends to hone our talents, to encourage and instruct, to guide our greenhorn efforts to plateaus of professional opportunity and quality. It takes more time for us, on our own, to zigzag our way through obstacles, mostly psychological, to reach those plateaus upon which we've set our goals. It takes time to fulfill our personal radio dreams, and to recognize those dreams apart from unrealistic fantasy. All of that, John, is what's widely known as more than "two years in the business." All of that is dues. My response to you here is based on a personal experience that's paid dues for a long time now, and still, I'm willing to sacrifice more, if need be, for the profession I love so much. And that's part of what's widely known as professionalism.

To be professional, you've gotta know deep inside yourself, John, why you have chosen radio as your career in the first place. Was it the glamour attraction, the macho admiration you'd had for a favorite childhood jock, the desire to emulate an early radio folk hero? Was it reports of the super-high salaries and benefits the big-time jocks got that lured you into the wild, unpredictable embrace of the goddess we all lust for, love, and call radio? Was it the need for attention and recognition, for public achievement, for personal admiration/adulation? Was it the drive to prove yourself to family and friends, to yourself? Was it the na-

ive attraction much of the public has toward that mythical "16-hour radio work week?"

Most of us probably have bits of all those "reasons" within the montage we call our "motivating decision" to enter the business. (Of course, we all claim community service, inner satisfaction through communication, ability to entertain, and innate talent as factors, too.) None of those reasons are at all intrinsically bad, John, I point them out merely to get you to think about where your head was at when you made your first moves to get into radio. For each of us, that's very important—Where did you come from?

I quote you now, John: "... a fresh approach to give ... ratings a boost. Medium market or major. No more small market for me." Sincerely I ask you: Why not? Are you being mistreated by the management of your present station? Maybe the salary is totally unliveable. It may well be lousy management, or even a personality conflict with the powers-that-be at your station. Those are serious problems for a jock. You then have a choice to make: (1) Stick it out. You may need to learn more, to gain confidence in yourself, to perfect your being on the air. Bend. Be flexible. Let your ambition and desire carry you through your experience until you're absolutely ready for another place.

Hypothetically, even if the management is incompetent in some important areas, there's continually something for you to improve upon within yourself, always something to learn: delivery, style, remote broadcasting, contest preparation and implementation, quarter-hour maintenance, recycling listeners effectively, preparing an effective bit, running a consistent, tight show, how to take criticism, how to make a staff work well together, public relations, community involvement, news, production, sales.

There's just so much to learn, John. Your letter tells me it's time for you to continue your learning somewhere other than your present station.

But it doesn't tell me how much you already know, how much dedication and determination you've got, how well you've mastered some of the points listed above.

And neither does an aircheck and a resume. That's a big part of your problem. Maybe we should diligently research another way, a better way, to develop talent and seek new employment in our great business. (Maybe a radio station farm system like in the baseball major leagues. ...) Is an aircheck and resume really sufficient, adequate enough for guaranteeing the best persons for a station? We all know they're not. That's one of the reasons, albeit an unspoken one, that stations require that nebulous quantity known as experience. Years under your belt. A track record.

The profession of radio requires no school at all. We require experience. For the best, we require dedication, ambition, drive and experience. A profession that touches most everybody's life every day has no prerequisites for its practice: No school, no degree ... just an FCC ticket and that very special, irreplaceable something called experience, John—your "two years," and more.

I got my first professional job, as a weekender/swing man, after college graduation, while teaching severely-retarded kids at a private school full-time. I made good money teaching, John, and I was dedicated to it: spending mucho free hours in preparation for my kids. But even then, I also dedicated myself to my part-time radio job. It was at a small red-ink station in Dundee, Ill. Among us, there wasn't a lot of money to go around, nor even enough, but still, we were a great radio-hungry staff. Radio was my recreation, my relaxation, my thirst and hunger. I worked swing after school, before school at 6 in the morning, on school holidays and half-days, whenever I could get behind a mic. WVFV program director Greg Brown (mentor, friend, now morning man at WBBM-FM in Chicago) asked me to work full-time in March—ecstasy.

For four months, John, I'd drive the school bus and teach all day, and absolutely bust my butt working radio full-time nights on a six-hour shift. Still, I loved it all! Then I quit teaching to dedicate myself completely to radio.

During inflationary '73 and '74, I took home only \$78 a week for a whole year, supplementing that by moonlighting as a tutor, substitute teacher, and freelance artist. I'd work 14 hours a day at that radio station, John. I did a six-hour airshift, production, news, public affairs, sales; you name it. Each one of us wore many hats. I learned so much there, on the air, and off the air too. I read everything about the business I could get my hands on: trades, books, magazines, newspapers, clippings.

I listened a lot, too, to folks on the air: to Dick Biondi, Wally Phillips, Clark Weber, Franklin MacCormick, Chuck Benson, Howard Miller, Larry Lujack, Jim Stagg, Mal Ballairs, Art Roberts, Ron Britain, Barney Pip, Gary Gears, Fred Winston, Jerry Kaye, Larry Johnson, John Landecker, Joel Sebastian, Jerry G. Bishop, Roy Leonard. ... (And those were just my favorites!) ... George Michael, Chuck Leonard, Jay Reynolds. ...

John, I studied everything they said on the air. I listened to their on-air production. I learned, I developed parts of them into myself. (Robert W. Morgan said it best in an article I once read: "Out of listening to ... different divergent styles, your own personality will develop. You pick up things that become part of your personality from some other guy.") There comes a point when the emulation of all those someone elses converges with the development of your own Self, your uniqueness, your own personality on the radio. Again, that's your "two years," and more.

At first I was afraid of taking the initiative to meet radio folks in Chicago (the nearest major to Dundee.) I welcomed all the critiques, encouragement, honest answers, advice, and help those pros gave me. I talked in person with John Gehron of WLS, Gary Price of WCFL, Al Mitchell of WIND, Jim Brown of WOKY, Ed Schwarz, Chuck Benson and Connie Sczerszen of WIND, Art Roberts, Gary Gears, Joel Sebastian, Dex Card, Tom Konard, Ron O'Brien ... whomever I could meet. Some of those folks are now very good friends; they all gave ad-

vice and encouragement. They helped me set my course, not an easy one but a course to follow. (By all that, I don't suggest that all beginners bombard major market folks with their presence and eagerness; many a door stayed firmly shut before me: the folks above were just the cool ones.)

Economic pressures, they'll always be there, believe me, for most of us. This is not a get-rich-quick business by a longshot (although Clark Weber once said he couldn't think of anything better to make more money, other than robbing banks). About Florida and Texas salaries: As production director and afternoon drive personality in one of a major market's major stations, I'm really not making a helluva lot more than his acceptable weekly minimum (\$175). You scrimp. You cut corners. You forget status-symbols, forget about impressing someone per se. You take on extra jobs if you have to. You always try to hustle more money, but you live with what the station can afford.

Claude suggests deep community involvement: within three weeks of hitting the air here, I'd volunteered for the Easter Seal telethon campaign. Other guys here at KONO are deeply involved: Don Couser teaches broadcasting at a local community college, Bill Dante is involved with the United Way, Tony Raven is heavily into church activities. And all that's just personal involvement. Station community activities take up a lot of energy too: San Antonio's "Fiesta" was a hectic example for us.

You say, John, that "even other jocks" listen to your show. Wherever I am, I listen to everybody's show. All the stations I can get. Big market and small. AM and FM. Good jocks and bad. I trade airchecks in the mail. I'll even drive 200 miles just to aircheck in Houston. Listening: that's the only way you're going to know what you're really up against. Numbers don't really tell you. Your ears do. And your experience tells you how to respond to what your ears say.

You've got your act "really together," John? For your present level of experience, you probably do. After two years, I was that way, too. (Later, you'll see how quickly you progress, through learning, year-to-year, month-by-month, even day-to-day. ...)

After only two years, I got too cocky. I got a better job than Dundee, and, carrying my cockiness solidly inside that thick skull between my shoulders, I proceeded to allow my career nearly to be destroyed. I failed at the next station. That failure produced scars I'll live with inside for the rest of my life. But hard knocks and shortcomings prepare you for upcoming challenges. Prepare. Preparation. It's so important! I've only seen one very successful jock ever who doesn't prepare a show much: Bart Prater of WROV, Roanoke. Last year's Billboard winner for his format and market size, Bart's my favorite jock ever. He's smooth, consistent, funny: surely New York/Los Angeles material. But he loves Roanoke!

Preparation is kind of an evolutionary thing within each individual, too, because you have to know what to prepare. It's knowing your natural, honest self, and who you are on the air. It's helping

that self along, personally of course and professionally too: by reading all the trades, by subscribing to all the magazines you can afford, by reading all the local papers for interesting bits. It's reworking all that you experience into a communication experience, a human experience, for your listeners. It's reflecting their society and lifestyle in you: what you say and what you play while you're on the air. They can touch you. They understand, they can relate to you. That's all part of being a successful jock at a radio station. It's preparation: attending all the conventions and conferences you can. In Austin a couple months ago, I listened to and learned from folks I've always considered to be radio legends: Charlie Van Dyke, Bill Young, Chuck Dunaway, Bill Gavin. I met 'em, spoke with 'em, and learned from them. Someday, perhaps, I'll experience the privilege of knowing them better.

In radio, John, the secret is being tough enough to take it, and kind enough to care. It's remembering your roots, your family and friends, your mentors, and your Self. In this business, you're going to be rejected. You're going to be hurt. ... And that's probably going to make you successful. Many times I've encountered false promises, empty praise, and countless rejections (most of us could probably paper a den with old "Thanks for your good tape, but No Thanks" letters.) Art Roberts told me that in Louisiana some years back, a station management told him he was so lousy, he ought never to have even started in radio. (How many of us have heard that?) Art, of course, rejected that opinion. A few years later, Art was at WLS, where he worked for 10 years.

Is it all that important to get, eventually, to your goal station? For some, it's all important. Others just need a medium market station someplace in a compatible part of the country that pays a living wage and offers reasonable security. That's all they ask. That's all they need, and that's great. But if you're on that Personal Road to WMAQ, you've definitely got to make some stops along the way, at places where you can learn, develop, perfect your craft, and get ready for what WMAQ needs, for what they're looking for in a jock.

So don't lament John that programmers are looking for folks with more of experience than you've got. You'll get it, if you really want it badly enough, which most successful jocks do. And when you've finally got enough experience to get you where you want to be, the industry doesn't bestow a sheepskin upon you, like at a college graduation. You get a better job. You get more money. You get a chance for industry recognition and awards.

The thought of successes brings us finally to a second career choice you might make now, John: send out tapes. Flood the country with airchecks. Be honest and straightforward with everyone you meet, especially with yourself. Continually prepare yourself for that better program, for that better job, and keep faith in yourself. Because, inside yourself, John, you know that you can do it.

Good luck, Michael Black,
KONO Radio,
San Antonio

Billboard Album Radio Action

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

Based on station playlists through Thursday (8/12/76)

Top Add Ons-National

- AMERICAN FLYER—(United Artists)
- PARIS—Big Towne 2061 (Capitol)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

Top Requests/Airplay-National

- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ROD STEWART—A Night On The Town (Warner Brothers)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

National Breakouts

- AMERICAN FLYER—(United Artists)
- PARIS—Big Towne 2061 (Capitol)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

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

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

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

Western Region

TOP ADD ONS:

- AMERICAN FLYER—(United Artists)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- JOAN ARMATRADING—(A&M)

★ TOP REQUEST / AIRPLAY:

- ROD STEWART—A Night On The Town (Warner Brothers)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- WINGS—At The Speed Of Sound (Capitol)
- GEORGE BENSON—Breezin' (Warner Brothers)

BREAKOUTS:

- AMERICAN FLYER—(United Artists)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)

KLOS-FM—Los Angeles

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- AMERICAN FLYER—(United Artists)
- ELECTRIC LIGHT ORCHESTRA—Ole' Elo (United Artists)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- WINGS—At The Speed Of Sound (Capitol)
- ROD STEWART—A Night On The Town (Warner Bros.)
- BOZ SCAGGS—Silk Degrees (Columbia)

KOME-FM—San Jose

- PARIS—Big Towne 2061 (Capitol)
- JOHN HANDY—Hard Work (Impulse/ABC)
- JOAN ARMATRADING—(A&M)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- TOM SNOW—(Capitol)
- JOHNNY GUITAR WATSON—Ain't That A Bitch (DJM Records)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFF BECK—Wired (Epic)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)

KDKB-FM—Phoenix

- AMERICAN FLYER—(United Artists)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- LARRY HOSFORD—Crosswords (Shelter)
- BYRON BERLINE & SUNDANCE—(MCA)
- JOAN ARMATRADING—(A&M)
- JOHN MAYALL—A Banquet In Blues (ABC)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)

KPRI-FM—San Diego

- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- SPIRIT—Farther Along (Mercury)
- RICK SPRINGFIELD—Wait For Night (Chelsea)
- RICHIE FURAY BAND—I've Got A Reason (Asylum)
- LEON REDBONE—On The Track (Warner Bros.)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Bros.)
- AVERAGE WHITE BAND—Soul Searching (Atlantic)

KZEL-FM—Eugene

- AMERICAN FLYER—(United Artists)
- TOMMY WEST—Home Town Frolics (Lifesong)
- LA SEINE—Like The River (Ariola America)
- MIKE FINNIGAN—(Warner Bros.)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- MARSHALL TUCKER BAND—Long Hard Ride (Capricorn)
- MARK ALMOND—To The Heart (ABC)
- GEORGE BENSON—Breezin' (Warner Bros.)
- COUNTRY JOE McDONALD—Love Is Fire (Fantasy)

KBPI-FM—Denver

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- ORLEANS—Waking & Dreaming (Asylum)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- AMERICAN FLYER—(United Artists)
- PARIS—Big Towne 2061 (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- WINGS—At The Speed Of Sound (Capitol)
- GEORGE BENSON—Breezin' (Warner Bros.)
- FIREFALL—(Atlantic)

Southwest Region

TOP ADD ONS:

- PARIS—Big Towne 2061 (Capitol)
- ORLEANS—Waking & Dreaming (Asylum)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- RICK SPRINGFIELD—Wait For Night (Chelsea)

★ TOP REQUEST / AIRPLAY:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- RICHIE FURAY BAND—I've Got A Reason (Asylum)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

BREAKOUTS:

- PARIS—Big Towne 2061 (Capitol)
- ORLEANS—Waking & Dreaming (Asylum)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)

KSHE-FM—St. Louis

- AMERICAN FLYER—(United Artists)
- PARIS—Big Towne 2061 (Capitol)
- ORLEANS—Waking & Dreaming (Asylum)
- LA SEINE—Like The River (Ariola America)
- COUNTRY JOE McDONALD—Love Is Fire (Fantasy)
- RICHIE FURAY BAND—I've Got A Reason (Asylum)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)

KLOL-FM—Houston

- PARIS—Big Towne 2061 (Capitol)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- SPIN—(Ariola America)
- POINT BLANK—(Arista)
- ELECTROMAGNETS—(EGM)
- CROSBY/NASH—Whistling Down The Wire (ABC)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)

KY102-FM—Kansas City

- ORLEANS—Waking & Dreaming (Asylum)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- LITTLE RIVER BAND—(Harvest)
- TOM SNOW—(Capitol)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- RICK SPRINGFIELD—Wait For Night (Chelsea)
- TRIUMVIRAT—Old Loves Die Hard (Capitol)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- ALAN PARSONS PROJECT—Tales Of Mystery & Imagination (20th Cent.)
- ROD STEWART—A Night On The Town (Warner Bros.)

WRNO-FM—New Orleans

- RICK SPRINGFIELD—Wait For Night (Chelsea)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- BEN SIDRAN—Free In America (Arista)

Midwest Region

TOP ADD ONS:

- PARIS—Big Towne 2061 (Capitol)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- AMERICAN FLYER—(United Artists)

★ TOP REQUEST / AIRPLAY:

- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

BREAKOUTS:

- PARIS—Big Towne 2061 (Capitol)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- AMERICAN FLYER—(United Artists)

WVWW-FM—Detroit

- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- PARIS—Big Towne 2061 (Capitol)
- PETER IVERS—(Warner Bros.)
- FLAMMING GROOVIES—Shake Some Action (Sire)
- JESS RODEN BAND—Keep Your Hat On (Island)
- HUMMINGBIRD—We Can't Go On Meeting Like This (A&M)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- ALICE COOPER—Alice Cooper Goes To Hell (Warner Bros.)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

WVMS-FM—Cleveland

- AMERICAN FLYER—(United Artists)
- ARTFUL DODGER—Honor Among Thieves (Columbia)
- BOSTON—(Epic)
- ORLEANS—Waking & Dreaming (Asylum)
- PARIS—Big Towne 2061 (Capitol)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JAMES TALLEY—Trying Like The Devil (Capitol)

WXRT-FM—Chicago

- THE METERS—Trick Bag (Reprise)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- POINT BLANK—(Arista)
- HEART—Dreamboat Annie (Mushroom Records)
- BOZ SCAGGS—Sik Degrees (Columbia)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)

WEBN-FM—Cincinnati

- JOAN ARMATRADING—(A&M)
- RICHIE FURAY BAND—I've Got A Reason (Asylum)
- AMERICAN FLYER—(United Artist)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- COUNTRY JOE McDONALD—Love Is Fire (Fantasy)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- GEORGE BENSON—Breezin' (Warner Bros.)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)

WYDD-FM—Pittsburgh

- ORLEANS—Waking & Dreaming (Asylum)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- I DON'T CARE—Ask Anyone (Kama Sutra)
- CURTIS BROTHERS—(Polydor)
- PARIS—Big Towne 2061 (Capitol)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- GENESIS—Trick Of The Tail (Atco)
- S.S. FOOLS—(Columbia)
- GINO VANNELLI—The Gist Of The Gemini (A&M)

Southeast Region

TOP ADD ONS:

- AMERICAN FLYER—(United Artists)
- DAVID SANBORN—Sanborn (Warner Brothers)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- PARIS—Big Towne 2061 (Capitol)

★ TOP REQUEST / AIRPLAY:

- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- ROD STEWART—A Night On The Town (Warner Brothers)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- WILD CHERRY—(Columbia)

BREAKOUTS:

- AMERICAN FLYER—(United Artists)
- DAVID SANBORN—Sanborn (Warner Brothers)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- PARIS—Big Towne 2061 (Capitol)

WKTK-FM—Baltimore

- AMERICAN FLYER—(United Artists)
- PARIS—Big Towne 2061 (Capitol)
- JON ANDERSON—Olias Of Sunhillow (Atlantic)
- DAVID SANBORN—Sanborn (Warner Bros.)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- ROY AYERS UBIQUITY—Everybody Loves The Sunshine (Polydor)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- ROD STEWART—A Night On The Town (Warner Bros.)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- WILD CHERRY—(Columbia)

WHFS-FM—Washington

- THE METERS—Trick Bag (Reprise)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ORLEANS—Waking & Dreaming (Asylum)
- JOHN MAYALL—A Banquet In Blues (ABC)
- DELBERT McCLINTON—Genuine Cowhide (ABC)
- DAVID SANBORN—Sanborn (Warner Bros.)
- JOAN ARMATRADING—(A&M)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JESS RODEN BAND—Keep Your Hat On (Island)

WRAS-FM—Atlanta

- MIKE FINNIGAN—(Warner Bros.)
- ENGLISH DAN & JOHN FORD COLEY—Nights Are Forever (Big Tree)
- TOMMY WEST—Home Town Frolics (Lifesong)
- BYRON BERLINE & SUNDANCE—(MCA)
- GREG KINN—(Beserkley)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- HEART—Dreamboat Annie (Mushroom Records)
- RENAISSANCE—Live At Carnegie Hall (Sire)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- JEFF BECK—Wired (Epic)

WAIV-FM—Jacksonville

- LA SEINE—Like The River (Ariola America)
- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- MOTHERS FINEST—(Epic)
- CLIFF RICHARD—I'm Nearly Famous (Rocket)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- YAMASHITU, WINWOOD, SHRIEVE—Go (Island)
- LITTLE RIVER BAND—(Harvest)
- JEFFERSON STARSHIP—Spitfire (Grunt)

Northeast Region

TOP ADD ONS:

- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- PARIS—Big Towne 2061 (Capitol)
- TOMMY WEST—Home Town Frolics (Lifesong)

★ TOP REQUEST / AIRPLAY:

- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFF BECK—Wired (Epic)
- DUKE & THE DRIVERS—Rollin' On (ABC)

BREAKOUTS:

- AMERICAN FLYER—(United Artists)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- PARIS—Big Towne 2061 (Capitol)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)

WNEW-FM—New York

- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- JOHN MAYALL—A Banquet In Blue (ABC)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- TOMMY WEST—Home Town Frolics (Lifesong)
- AMERICAN FLYER—(United Artists)
- LIVE AT C.B.G.B. VOL. 1—(CBGB & OMFUG Records)
- ROD STEWART—A Night On The Town (Warner Bros.)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- BOZ SCAGGS—Sik Degrees (Columbia)
- BRUCE SPRINGFIELD—Born To Run (Columbia)

WLIR-FM—New York

- ORLEANS—Waking & Dreaming (Asylum)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- PARIS—Big Towne 2061 (Capitol)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- AMERICAN FLYER—(United Artists)
- TOMMY WEST—Home Town Frolics (Lifesong)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- SPIRIT—Farther Along (Mercury)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)

WGRQ-FM—Buffalo

- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- ORLEANS—Waking & Dreaming (Asylum)
- WAYLON JENNINGS—Are You Ready For The Country (RCA)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- RICK DERRINGER—Derringer (Blue Sky)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JEFF BECK—Wired (Epic)
- BEATLES—Rock & Roll Music (Capitol)
- AEROSMITH—Rocks (Columbia)

WMMR-FM—Philadelphia

- MARK ALMOND—To The Heart (ABC)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- AMERICAN FLYER—(United Artists)
- BURNING SPEAR—Mah In The Hills (Island)
- PETER IVERS—(Warner Bros.)
- COUNTRY JOE McDONALD—Love Is Fire (Fantasy)
- BILLY JOEL—Turnstiles (Columbia)
- JEFF BECK—Wired (Epic)
- TRIUMVIRAT—Old Loves Die Hard (Capitol)
- BEACH BOYS—15 Big Ones (Brother/Reprise)

WHCN—Hartford

- GASOLIN'—(Epic)
- AMERICAN FLYER—(United Artists)
- POWER HOUSE—Night Life (Aladdin)
- PARIS—Big Towne 2061 (Capitol)
- ROWANS—Sibling Rivalry (Elektra)
- BYRON BERLINE & SUNDANCE—(MCA)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Bros.)
- DWIGHT TWILLEY BAND—Sincerely (Shelter)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- AEROSMITH—Rocks (Columbia)

WPLR-FM—New Haven

- PARIS—Big Towne 2061 (Capitol)
- AMERICAN FLYER—(United Artists)
- JOAN ARMATRADING—(A&M)
- GINO VANNELLI—The Gist Of The Gemini (A&M)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- THE METERS—Trick Bag (Reprise)
- JEFFERSON STARSHIP—Spitfire (Grunt)
- STEVE MILLER—Fly Like An Eagle (Capitol)
- DUKE & THE DRIVERS—Rollin' On (ABC)
- ANDY PRATT—Resolution (Nemperor)

WBRU-FM—Providence

- ARTFUL DODGER—Honor Among Thieves (Columbia)
- PARIS—Big Towne 2061 (Capitol)
- BLOODSTONE—Do You Wanna Do A Thing (London)
- QUIRE—(RCA)
- RICK SPRINGFIELD—Wait For Night (Chelsea)
- GRAND FUNK RAILROAD—Good Singin' Good Playin' (MCA)
- THE METERS—Trick Bag (Reprise)
- BONNIE BRAMLETT—Ladies Choice (Capricorn)
- JOHN HANDY—Hard Work (Impulse)
- DUKE & THE DRIVERS—Rollin' On (ABC)

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Vox Jox

By CLAUDE HALL

LOS ANGELES—Hal Smith, a veteran radio program director, has been named general manager of KNEW in San Francisco, a country music station. For the past few years, Smith has been program director of KLAC, the Los Angeles country music station. Both are owned by Metromedia. . . . WHUT in Anderson, Ind., has a new air staff. **Chat "Tart" Elliott**, former program director of WKBK in Keene, N.H., is the new morning drive personality. **Tom Carr**, formerly with WHUT's sister station WLHN, is doing mid-day. Music director **Dan Scott** is doing afternoon drive, replacing **Tom Sidwell** who is now at Z96 in Grand Rapids, Mich. The 1,000-watt Top 40 station needs better record service, according to Scott.

As of Aug. 16, "The **Johnny Rabbit Show**" premiered on American Forces Radio. The show is a creation of Billboard's Special Projects Division, Los Angeles, and executive producer is **Bill Stewart**, a Los Angeles radio veteran who has been doing AFRTS programs himself for almost 30 years. The five-day weekly hour show will feature both MOR and contemporary music, some comedy, some interviews with record acts. As some of you may recall, **Johnny Rabbit** was a legend in St. Louis at KXOK and in Phoenix at KRIZ where he had higher audience ratings than many people have temperature. The deal was set by **Denis Hyland**, director of special projects for Billboard, and **Stewart**, director of airline programming for Billboard. **Rabbit** is probably just about one of the best air personalities in the world.

The **Weasel**, the all-night jock at WHFS in Bethesda, Md., has been doing some occasional weird remotes. Last was from a bar across the street from the station called the Psychedelly. The Psychedelly featured breakfast with the **Weasel**. Artists **Jimmy Clanton** and the local group **Danny Gatton and The Fat Boys** joined him. Recently, **Weasel** did a remote from a pizzeria with everyone from the restaurant's customers to a late-night balloon salesman dropping by for conversation. The weirdest remote I've ever heard of—well, actually there were three that just about tie for first place—was the time **Gary Fuller**, morning man and program directors of KAFY in Bakersfield, Calif., a few years ago did an interview-remote with the hippos at the local zoo: a remote from top of the Astrodome by some station in Houston; and the remote a few months ago by a Michigan radio station from a local cemetery.

Mike McCoy, son of the voice of the Phoenix Suns (veteran broadcaster **Al McCoy**), is now an air personality at KCUE in Redwing, Minn. Another son following in the airwaves of his dad. . . . **Christie Max** of WJBQ in Portland, Me., reports that **J. J. Jeffries** "is alive and well and living here in Maine: he owns and operates WBLM, an FM station in the Lewiston area, along with **Bob Fuller**. WBLM is progressive and I believe J.J. does a morning shift. He's mellowed out since his Chicago rockin' days!

"Now, I can't let an opportunity like this get by to plug my own station. A little over two years ago, WJBQ was not exactly a household word and that's an understatement. With a lot of hard work, dedication, and determination, our general

manager **Rick Snyder** and program director **Jeff Ryder** put together a great staff, lots of promotions and a great sound with practically no money. Our lineup is: **Wally Brine** 6-10 a.m., **Joe McMillan** 10 a.m.-2 p.m., **Jeff Ryder** 2-6 p.m., **Grant West** 6-midnight, and **Christie Max** midnight-6 a.m. McMillan does occasional weekends at WHDH in Boston. Our part-timers are **Rocky** and **Phil Summers**."

More out of Hawaii as **George Kennedy**, program director of KGMB in Honolulu, writes: "If you believe I am correctly quoted by **Jefferson Fox** of WBIG in Greensboro, N.C., then I've got some land in Arizona and even more in Nevada that I'd like to talk to you about. Our response to the salaries for announcers in Honolulu was true for the average announcer, none of which are here on KGMB. They do get minimum wage, which is \$2.43 or very close to that (some as little as \$3 per hour), and it is true that many people—not only radio announcers—do have two jobs and working wives. That's almost a way of life here in Honolulu.

"As far as AKU is concerned, you bet your bippy I'm not going to mess with him. If he can continue as he has done in the past to hold his ratings in the area we're targeted for, I'd be a fool to touch what he's doing. Concerning his salary itself, his latest contract is in the neighborhood of \$350,000 a year whether he is soldout or not."

And now for more about Hawaii from your neighborhood friendly trivia expert, **Paul Ward**, program director of WROR in Boston: "I read the letter from **Bill Thompson** in the Aug. 7 Vox Jox and was moderately overcome by nostalgia. **Bill** might be aware of this, but I will always be grateful to him. He was instrumental in helping me get my first job in major market radio on the mainland at KGBS in the latter part of 1967. The job I had quit was afternoon drive at KGU. And that's what **Bill** is doing right now.

"Since you did Cleveland, how about some equal time for Honolulu? When I arrived in Honolulu, **Ron Jacobs** was doing mornings at KPOI. **Tom Rounds** was program director, and they owned the market. AKU was morning man at KORL and broadcast from the Tree House in the International Market Place and you could still see **Diamond Head** from Waikiki. KGMB was owned by the Honolulu Star-Bulletin and was an old-line CBS affiliate. **Dick Spangler** was morning man and when he left, he was replaced by **Dick Cook**, who had come from 'Lucky Lager Dancetime' at KSFO in San Francisco.

"I was program director of the original KHAI, which was in the basement of the Royal Hawaiian Hotel and operated at 1090 kHz with 5,000 watts. **Bob "The King" Martin** (now with KMAK in Fresno, Calif.) did mornings. **Bob Crosby** (the real one) had a one-hour show at noon, and I did afternoons. Before I left Hawaii, I worked at KGMB and KGU. KGMB was my first big shot at morning drive and the day I started the newspaper went on strike, so my show became the 'KGMB Newspaper Of The Air.' Among the more charming features was 15 minutes of obituaries. **George "Granny Goose" Groves** did afternoons and **Peter Huntington May** worked 6-midnight. I count myself lucky having had the chance to work with AKU at KGMB. He is a master

at playing to his audience. He knows how to get them to react and exactly how far to go before pulling back. I'll be surprised if anybody ever beats him in morning drive. I wonder who remembers **Sam Sanford** and **Dick Cook**? They did 6-9 a.m. at KHAI and were truly one of the great morning teams. **Don Sherwood** even worked a couple of months at KHAI. **Mike Cleary**, now with KNBR in San Francisco, was there, too. No fooling, Hawaii has always been a good radio market, blessed with more than its share of excellent air talent. **Bill Thompson** is at a great radio station, too. KGU was the first station in Hawaii, on the air in 1922. **Don Metzger** is the general manager and one of the nicest guys in radio. I know **Bernie Armstrong**, the program director, and can verify that he is a real pro. Come to think of it, **Bernie** was at KHAI, too. But does anyone know where **Mike Buck**, formerly of stations such as KORL and 2SM in Sydney is today?

Joe Cipriano, air personality at 93-KYS in Washington, otherwise known as WKYS, was in Los Angeles last week and came by. . . . **Steve Cooper** is now doing 10 p.m.-2 a.m. on WIFE in Indianapolis, following the super speedster **Jack Armstrong**. . . . Someone saw a note on **Charlie Van Dyke's** desk at KHJ in Los Angeles last week that read: **Don Imus**, morning. **Larry Lujack**, afternoons. Of course, the note wasn't in regards to KHJ at all. More likely, it was about KTNQ (the present KGBS-AM). Question is: What record promotion man saw the note and reported on it to **Charlie Tuna**, program director of KIIS? Ah, some record promotion people will do anything to get a record on the air, even spying.

Bubbling Under The HOT 100

- 101—WE BOTH NEED EACH OTHER, Norman Connors, Buddah 534
- 102—DISCO-FIED, Rhythm Heritage, ABC 12205
- 103—I NEED IT, Johnny Guitar Watson, DJM 1013 (Amherst)
- 104—KILL THAT ROACH, Miami, Drive 6251 (TK)
- 105—DEAD FLOWERS, New Riders Of The Purple Sage, MCA 40591
- 106—L.O.D. (Love On Delivery), Billy Ocean, Ariola America 7630 (Capitol)
- 107—THE END IS NOT IN SIGHT (The Country Tune), Amazing Rhythm Aces, ABC 12202
- 108—DID YOU BOOGIE (With Your Baby), Flash Cadillac & The Continental Kids, Private Stock 45079
- 109—LET'S ROCK, Ellison Chase, Big Tree 16072 (Atlantic)
- 110—TAKE ME AWAY, Roger McGuinn, Columbia 3-10385

Bubbling Under The Top LPs

- 201—JOHN MILES, Rebel, London PS 669
- 202—SONS OF CHAMPLIN, A Circle Filled With Love, Ariola America ST 50007 (Capitol)
- 203—CHRIS HILLMAN, Slippin' Away, Asylum 7E-1062
- 204—PLEASURE, Accept No Substitutes, Fantasy F 9506
- 205—BOBBY BARE, The Winner & Other Losers, RCA APL1-1786
- 206—ABBA, Atlantic SD 18146
- 207—HEPTONES, Nighthood, Island ILPS 9381
- 208—WARREN ZEVON, Asylum 7E-1060
- 209—PFM (Premiata Forneira Marconi), Chocolate Kings, Asylum 7E-1071
- 210—FELIX PAPPALARDI & CREATION, A&M SP 4586

Billboard Top50

Easy Listening

Billboard SPECIAL SURVEY For Week Ending 8/21/76

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	11	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
2	4	9	SHOWER THE PEOPLE James Taylor, Warner Bros 8222 (Country Road, BMI)
3	1	10	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3 10366 (Stonebridge, ASCAP)
4	5	6	SUMMER War, United Artists 834 (Far Out, ASCAP)
5	2	7	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
6	10	7	THIS MASQUERADE George Benson, Warner Bros 8209 (Skyhill, BMI)
7	7	11	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
8	9	7	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
9	6	8	ANOTHER RAINY DAY IN NEW YORK Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
10	8	14	I'M EASY Keith Carradine, ABC 12117 (American Broadcasting/Lion's Gate/Easy, ASCAP)
11	12	7	PEAS IN A POD Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
12	11	10	GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclean, BMI)
13	29	3	DON'T STOP BELIEVIN' Olivia Newton John, MCA 40600 (John Farrar, BMI)
14	14	15	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
15	15	8	A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
16	16	6	SEE YOU ON SUNDAY Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
17	18	10	LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
18	20	5	TEACH THE CHILDREN Anthony Newley, United Artists 825 (Tarashe, ASCAP)
19	43	2	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
20	19	10	KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
21	45	2	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
22	23	4	STARGAZER Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
23	25	5	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
24	26	6	ADIOS Santa Fe, Chelsea 3042
25	31	3	AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)
26	30	4	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
27	42	2	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
28	17	11	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
29	36	3	WHAM BAM SHANG-A-LANG Silver, Arista 0189 (Colgems, ASCAP)
30	33	5	DEVIL WOMAN Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
31	32	4	WE'RE ALL ALONE Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
32	34	4	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Bull Pen/Perren Vibes, ASCAP)
33	13	10	EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peso, BMI)
34	35	4	HAPPY ENDINGS Melissa Manchester, Arista 0196 (Rumanian Pickle Works/Screen Gems-Columbia, BMI)
35	40	4	LOWDOWN Boz Scaggs, Columbia 3 10367 (Boz Scaggs/Hudmar, ASCAP)
36	38	4	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
37	39	3	BRING IT ON HOME TO ME Mickey Gilley, Playboy 6075 (Kags, BMI)
38	21	7	LIGHT UP THE WORLD WITH SUNSHINE Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
39	37	7	SOLITARY MAN T.G. Shepard, Htsville 6032 (Motown) (Tallyrand, BMI)
40	22	6	GOTTA BE THE ONE Maxine Nightingale, United Artists 820 (Unart, BMI)
41	44	2	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
42	24	9	IF YOU LIKE THE MUSIC (Suicide And Vine) Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
43	NEW ENTRY		THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
44	NEW ENTRY		ONE LOVE IN MY LIFETIME Diana Ross, Motown 1398 (Jobete, ASCAP)
45	NEW ENTRY		BABY I LOVE YOUR WAY Peter Frampton, A&M J832 (Almo/Fram Dee, ASCAP)
46	27	7	THEME FROM STAR TREK Deodato, MCA 40578 (Bruin, BMI)
47	50	2	SLOW HOT WIND Henry Mancini, RCA 10731 (Northridge, ASCAP)
48	49	2	TURN THE BEAT AROUND Vicki Sue Robinson, RCA 10562 (Sunbury/Dunbar, BMI)
49	NEW ENTRY		THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
50	NEW ENTRY		YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. 8181 (DaAnn, ASCAP)

Feyline Concert Gross: \$6 Mil

By NAT FREEDLAND

LOS ANGELES—Barry Foy's Denver-based Feyline concert firm will gross an astonishing \$6 million from 37 shows in his home market alone. This total marks a stunning upswing from Feyline's impressive entire 1975 gross of \$4.6 million.

With a Feyline show going on almost every day through early September, it is no wonder that Fey has had to add to his full-time staff two strong industry personalities, Chuck Morris and Joel Brandes.

The youthful Morris will continue to operate his own Denver nitery, Ebbets Field, while overseeing the growing Feyline personal management operation that now includes all former clients of the threesome: recording artists Tommy Bolin, Alphonse Mouzon, Kathy Meftatt and Jerry Corbetta.

Brandes, who was last with Far Out Productions helping manage War, is autonomously promoting concerts with Feyline backing in over a dozen Southwestern markets from El Paso to Wichita. He also backs up Fey when there are multiple events going on in the Denver area.

Feyline will put on about 115 shows this year. The second annual Red Rocks Festival accounts for 25 dates in the spectacular mountain-side amphitheater. But Fey also has four summer extravaganzas at Mile-High Stadium with the likes of the Eagles and ZZ Top plus three shows at the new McNicholas Arena.

No wonder Fey's efficient wife, Cindy, has become a key member of the firm, now regularly going on

road trips with Feyline management clients as well as anchoring the office.

After an impressive June success with a Willie Nelson/Waylon Jennings/Jessi Colter bill, Fey has booked the country Outlaws package for nine arena dates around the country this summer, including an L.A. debut at the Hollywood Bowl Aug. 26.

"Denver is a great music market, although some of its tastes are rather

special," says Fey. "Now that it has bounced back from the recession, you can't find a city more open to supporting so many kinds of good music."

With the resurgence of Denver and Feyline, Fey has been forced to cut back on only one music activity. He and Morris no longer have time to book the 350-seat Complex nightclub. This responsibility has now been taken over by Jim Rauth, overall manager of the facility.

Austin Concert On 5,000-Acre Ranch

• Continued from page 4

imity to Austin, Anderson says he has a built-in market of more than 70,000 students in the surrounding area.

Site of the event is the Steiner Ranch and its owners have entered into a three-year exclusive leasing agreement with Anderson's Mayday Productions with multi one-year options.

"On our first show, we made some mistakes, mostly in security precautions, since we were inexperienced," Anderson states. "Although we had more than 51,000 paid attendees, we lost another 4,000-5,000 who got in free."

Performing at that Sunday Break I were Peter Frampton, Santana, Gary Wright, America, Cecilio & Kapono, and S.S. Fools.

"Because our last show was relatively trouble-free, we gained the important support of the city and the city manager who thought it was a well-planned and organized event," he says.

Planning and organization are

A Jazz Arm At Magna Artists

NEW YORK—After several years of booking key jazz artists, Magna Artists here has spawned a separate jazz division that will be headed by veteran booker Abby Hoffer.

Initial signings to this department are the Crusaders, John Handy, the Thad Jones-Mel Lewis Band, Ronnie Laws, the New York Jazz Quartet featuring Roland Hanna, Jean-Luc Ponty, Clark Terry and Phil Woods.

definitely important factors for Anderson.

He has chosen the most level part of the ranch to erect the stage, so that it is in a natural elevation and visible from all directions; printed a menu of concession prices which he will distribute ahead of time ("we are selling food and drinks at competitive prices and not ripping-off the concert-goers"); planned a parking area that will hold more than 50,000 cars ("we will be shuttling the audience into the concert site by conveyances"); and scheduled special jet charters to bring Fleetwood Mac from Los Angeles and Chicago from New York.

Four days before the Sunday Break II, Anderson will place a total of 800 persons on his payroll (security teams, stage crews, etc.) and they will work on round-the-clock eight-hour shifts until the night before the concert, when they will all be in action.

Besides doing the Sunday Break shows, Anderson also promotes concerts at a 4,000-seat theater in Austin.

Prior to promoting his own shows, Anderson came through the ranks learning as many different aspects of the business as he could. He began as a stagehand at the Dallas Convention Center and the Cotton Bowl, before moving to Nashville to work in advertising.

After working as a television announcer in Austin, he finally decided to begin promoting his own shows.

"My first concert taught me an important lesson, since the headliners, Bobby Womack and the Ohio Players, never showed for the date," he says. "Then I began to do other shows that were successes and finally gained financial support from backers."

The Tropicana For Elvis-Like Rock Performer

LAS VEGAS—"Alan Presents The Elvis Presley Story," a new production from the Elvis mimic who has been performing here or touring for the past two years, opens Aug. 20 at the Tropicana Hotel's main showroom.

Following will be tours of Europe and the Orient, markets where Elvis has never appeared live. Alan's new show will narrate Presley's life story, besides covering his famous songs as did the previous "Alan: A Tribute To Elvis."

The new Alan production will also feature a troupe of dancers that will help him re-create actual scenes from Elvis movies and a band with some sidemen who have actually toured with Presley.

WASHINGTON RHUBARB

Kool Jazz Loses In Soul Conflict

By BORIS WEINTRAUB

WASHINGTON—A major battle was fought here for the soul music dollar July 30, 31, Angel between promoters of the Kool Jazz Festival and promoters of three nights of concerts by Earth, Wind & Fire.

When the smoke cleared, the clear winners were Cellar Door Productions and Dimensions Unlimited, promoters of the Earth, Wind & Fire shows.

A spokesman for the Kool Jazz Festival, held Friday and Saturday nights in the 55,000-seat Robert F. Kennedy Stadium, says the festival's losses will "hit six figures."

He blames the need for heavy security, the unfamiliarity of Washington audiences with the festival's promoters, the stadium's past history of crowd difficulties and the scheduling of the Earth, Wind & Fire shows for the festival's poor drawing power.

Meanwhile, Sam L'Hommedieu, one of the heads of Cellar Door Productions, calmly counted his profits from three straight nights of sellouts at the Capital Centre—capacity: 18,787—and denied that the scheduling had anything to do with the presence of shows scheduled by outside promoters. Most industry people here are not so sure.

Stadium officials estimate that the Friday night attendance at the Kool Jazz Festival was 10,330, and that Saturday night's attendance was 6,947, if those figures are accurate, that means that more people turned

out for one night at the Capital Centre than showed up to hear the two shows at the stadium, despite good weather and the absence of any violence or disturbances.

"Free enterprise becomes a jungle when there are no rules of ethics," says Ofield Dukes, a spokesman for Kool Jazz Festival head George Wein. "When one promoter can bring in another group and kill off another promoter, it becomes almost like restraint of trade."

"It's tragic and unfortunate for black entertainers to be thrown into competition with each other. The market here can accommodate only 70,000 or 80,000 on a single weekend, and when Marvin Gaye and Smokey Robinson (two of the headliners on the misnamed "jazz festival" roster) learned they were going to have to compete with Earth, Wind & Fire, they were upset that they were up against their friends."

Dino Santangelo, who was the director of the two-day festival that also included Al Green, Harold Melvin & the Blue Notes, B.B. King, the Staple Singers and the Crusaders, was just as strong in his complaints.

"It's the oldest trick in the promoter's book to protect your territory," says Santangelo, who moved on to Detroit to prepare for another Kool Jazz Festival there.

For his part, L'Hommedieu, whose production company has en-

(Continued on page 26)

A FESTIVAL REPORT

Mainstream Jazz Forte At Concord

By CONRAD SILVERT

CONCORD, Calif.—The eighth annual Concord Summer Festival concluded its second year of residence in the technologically sophisticated, semi-outdoor Concord Pavilion (1), presenting a variety of mainstream jazz.

Although the Pavilion seats up to 8,000 patrons (and often is filled for rock/pop events), none of this year when booking is included more broadly popular acts. Festival producer Carl Jefferson also cut this year's program to two weekends, compared with three last year.

Jefferson and new musical director, bassist Ray Brown (whose new "Brown's Bag" was just released on Jefferson's Concord Jazz label) were not upset with the smaller turnout, wanting to keep the music "pure" within the mainstream bounds they have set. And within those limits the music was of high quality.

The fest's most imaginative booking was the very first act (July 23), the pairing of vibist Milt Jackson with pianist Bill Evans, the first time these two masters of the ballad ever performed together.

The Jackson/Evans pairing was a brilliant idea, but the actual set suffered from three things: it was too important to be billed first; Evans and Jackson didn't improvise enough in duet; and the set lasted barely 40 minutes, ending just as it got off the ground.

Evans/Jackson would have worked better as an interlude between the two sets played by the Duke Ellington Orchestra under the direction of Duke's son, 57-year-old

Mercer Ellington. As it was the Ellington band played two consecutive sets, first a runthrough of many of Duke's most famous compositions ("A Train," "Solitude," "Harlem Airshaft") plus a delightful excerpt from the "Suite Of The Three Kings." Then the band returned after a short break, accompanied by a 100-voice choir, to perform the Duke's Third Sacred Concert, a magnificent if slightly drawn-out affair that featured three (mostly) outstanding female lead vocalists.

The second night (24) began with some vintage guitar from Ramo Palmieri and Herb Ellis, who has become Concord's "house guitarist" over the years.

Then Louis Bellson's big band played a set prior to backing the inimitable singing of Tony Bennett, who for the second consecutive year drew the festival's largest crowd. Bennett's voice was strong and his phrasing as usual flawless, but it would be wonderful if he could excise some of his corny stage maneuvers from his act.

Sunday opened once more with Herb Ellis, this time with "Tonight Show" pianist Ross Tompkins, who emerged from Doc Severinsen's shadow to display excellent technique and a finely controlled sense of swing.

Then another Concord regular, drummer Jake Hanna, appeared with his "Kansas City Express," which played fine stuff. But the singer fronting the band, Mary Ann McCall, was another story. Known

(Continued on page 27)

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Talent In Action

EAGLES
LINDA RONSTADT
LOGGINS & MESSINA
Oakland Stadium

Bill Graham's sixth Day On The Green for 1976 was also the most artistically cohesive of the season, as fine a representation of L.A. country rock as one could hope for. The 45,783 fans who attended fell 12,000 short of a sellout, but the \$395,728 gate was more than healthy.

To accommodate weekday workers Aug. 3, Graham moved the starting time to 5 p.m., so only a relative handful of filers in saw the warmup act, Renaissance.

The show proper began with Loggins & Messina, who played a full 1½ hours in their "farewell" area appearance. The band's warm personality, lean sound and excellent backing made most in the crowd at least momentarily forget that they had come to see the Eagles.

Having injured his hand recently, Loggins turned over his guitar chores to Woody Chrisman, who also played fine fiddle in a duet with Messina's spare, tasty guitar leads. Messina continually noted how fine the weather was while Loggins bounded about the stage like Dwight Stones at the Olympics, whipping the crowd into a mild frenzy.

A two-man horn section was superb, particularly Bay Area up-and-comer Vince Denham, a driving saxophonist who plays like a grittier Dave Sanborn.

L&M selected a wide spectrum of material from the act's 4-year lifespan (highlights were "Whiskey Inn" and "Angry Eyes") plus several standards ("Orange Blossom Special," "I'm Movin' On" and "Splish Splash").

Linda Ronstadt, dressed in white lace, walked on to cheers just as the sun was setting. Backed by a capable, smoothly rehearsed unit, she kicked off with Buddy Holly's "That'll Be The Day" and moved through standards like "Silver Threads And Golden Needles" and personal vehicles like "Love Is A Rose."

With her voice stronger and her stage presence more confidently gutty than ever, Ronstadt peaked with three songs identified with women: "You're No Good," Tracy Nelson's brilliant "Down So Low," and Martha Reeves' Motown classic "Heat Wave."

After Ronstadt saluted the Eagles by encoring with their "Desperado," and a short intermission, the crowd erupted as the headliner act appeared wearing matching warmup jackets emblazoned with a large "E," with recently hatched Eagle Joe Walsh standing far stage left.

Easily keeping the crowd in flames for a nearly two-hour set, the Eagles began with "Take It Easy" and then sailed through many of its hits, including two readings of "Desperado" (the sound failed during part of the first take—it wasn't a Graham system, but was generally good).

Going from strength to strength, the band was a perfectly balanced blend of hard dual guitar country rock with softer lead singing and sophisticated four and even five-part harmonies surpassed only by the Beach Boys.

Joe Walsh, replacing Bernie Leadon, has plugged the group's only possible weak spot.

Drummer Don Henley's lead vocals (on "Desperado," "Witchy Woman," etc.), among the most distinctive in pop, were nearly matched by co-lead guitarist Glen Frey's vocals. Even Randy

Meisner sang an effective "Take It To The Limit," capping the coda with an eerie falsetto scream.

Flanked by several large trees and bathed in

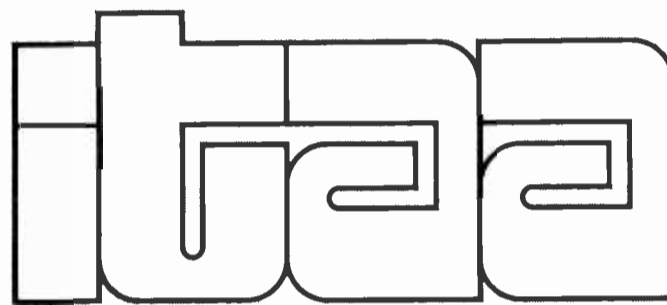
the light of six supertrouper, the Eagles returned for an extended encore including "Best Of My Love," "Tequila Sunrise," a rousing "James Dean" and, finally, an appropriately

raucous cover of Sedaka's venerable embodiment of rock'n'roll, "Oh Carol."

CONRAD SILVERT

(Continued on page 27)

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New On
The Charts

OZO

"Listen To The Buddah"—98

This pop reggae record is not only the first charted single for Ozo, it is the first time on the Hot 100 for the group's New York state label, Amherst.

Ozo consists of eight men who met in the U.K. in late 1974. The outfit can truly claim to be international in scope, with members hailing from Nigeria, Jamaica, West Germany, Sierra Leone, Guiana and Israel in addition to Britain.

This is the first single Ozo has released in its 15 months on the label, and it will be included on a debut album due within the month.

Based in Britain, Ozo is now managed by Carmen LaRosa of Dick James Music in N.Y., (212) 581-3420.

Stations Copy WBUR's Leads

• Continued from page 16

casters Assn., the Assn. of Public Radio Stations, and an affiliate of National Public Radio and Pacifica Radio.

One of the more popular shows on the station is a daily jazz program hosted by Tony Cennamo. Unlike many other jazz programs, which are free-form, he picks a specific topic and pursues it during his five-hour show that begins at 6 a.m.

Among the programs he's explored during the past few weeks are "Stomping At The Savoy," a presentation of music made popular on the old Savoy label; "The Europeans Are Back," a cross-section of mainstream and avant-garde made popular by European jazz musicians; tributes to Charlie Parker, Billie Holiday, Art Blakey, John Coltrane and various others; "The Violin Summit," a collection of places made popular by the jazz greats on this instrument; "Lester Young And His Disciples," showcasing a long list of tenor saxophonists from the "cool jazz" school, and many others.

Other popular jazz programs on the station include the "Spaces Special," "Paradisio," "Things We Like" and "Rising Sign."

Even though jazz plays a significant part of the programming on WBUR, classical music also takes a front seat. Each afternoon, there is a four-hour "Afternoon Concert," featuring the works of a specific artist along with other top artists. In addition, the daily "FM in the PM" also programs a healthy dosage of "classical classics."

Because so many other area stations cover the rock and pop music scene, WBUR is content to settle back on classical and jazz, with an additional helping of public service programs.

These include live church services on Sundays, a comedy series called "Firesign World," a latin music show, a black music series called "Nu Sounds" and an audio magazine, "Around The Hub."

This latter show is hosted by station manager Bonnie Cronin and program director Steve Slade. It is an innovative audio magazine about creative activities around this city and is aired every Saturday afternoon.

Loyola Univ. In Chi Marks Nov. 5-7 For A Radio Conference

CHICAGO—Loyola University's seventh annual National College Radio Conference will be held Nov. 5-7 at the school's Lewis Towers Campus in downtown Chicago.

Women in broadcasting, programming, music and business, management, and news are among topics to be addressed, with five technical panels scheduled, including microphone usage and remote broadcasts.

According to Catherine Avery, one of the meeting organizers, the conference guide book, recently renamed the Loyola Radio Journal, will be expanded this year.

Registration fee is \$10 for college students, \$25 for professional broadcasters.

The conference is sponsored by Loyola's two radio stations, WLT and WLUC.

New On The Charts



EDDIE RABBITT
"Rocky Mountain Music"—88

Perhaps best known as the writer of Elvis Presley's "Kentucky Rain," Rabbitt is a 32-year-old, Brooklyn-born singer-guitarist who was signed to Elektra in the spring of '74 and has since hit in the country market with two albums and numerous singles.

Based for the last eight years in Nashville, Rabbitt is now managed by BNB in Beverly Hills, (213) 273-7020, with booking by William Morris, also of Beverly Hills, (213) 274-7451.

"Rocky Mountain Music," the title track to Rabbitt's current LP, is a single with much the same appeal as Austin Roberts' "Rocky." It features a warm, almost cheery country arrangement that belies the sad lyrics, which reflect on a father and mother who died in the speaker's youth, a little brother, apparently retarded, who was taken away, and a sister who was forced to do the cooking and cleaning and has since married a soldier and moved to Toledo.



RICK DEES &
HIS CAST OF IDIOTS
"Disco Duck (Part 1)"—79

Dees is a 26-year-old morning DJ and program director of WMPS in Memphis. Several months ago he recorded this offbeat novelty for Fretone, a Memphis-based label run by Estelle Axton, the lady who put the "ax" in Stax when she founded it along with Jim Stewart in 1958.

After selling several thousand copies regionally, Fretone leased the master to RSO, which is distributing it nationally. Dees, who is working on a comedy-music LP and is ready to go with an Elvis spoof followup, is managed by Roy Mack, formerly the PD of WMPS, who can be reached in Memphis at (901) 332-8950.

Dees, "a man of many voices" who would like to use his skills to build a career like Lily Tomlin's, has, in his debut, a cross between the David Seville novelties of the '50s and a rhythmic "I Gotcha" sound.

Signings

David LaFlamme to Amherst Records of Buffalo, N.Y. LaFlamme was violinist and lead writer for the disbanded Columbia group It's A Beautiful Day and has been making a comeback in San Francisco clubs during recent years. ... The Impressions, Sam Gooden, Fred Cash and Reggie Torian, to Atlantic's Cotillion label with McKinley Jackson producing. The Chicago trio was associated with Curtis Mayfield.

Seawind, Hawaii septet, to CTI Records. The group has recently been playing North Hollywood jazz club, the Baked Potato. ... James Montgomery Band, former Capricorn progressive blues band, to Island. ... April Wine, high-rated Canadian rock group, to London. The foursome is based in Montreal; its latest album was the first ever to ship platinum in Canada and it just grossed \$1 million on a 50-city Canadian tour. ... L.D. Pearl also to London, a duo composed of sisters Leslie & Debbie Pearl.

Earl Slick Band, Capitol act, to Magna Artists. Chuck Woolery, "Wheel Of Fortune," tv quizmaster, to Warner/Curb Records. He previously recorded pop and country for RCA and Columbia.

Hank Williams Jr. to Warner/Curb Records.

Booker T./MGs Regroup, Look For New Career

MEMPHIS—The group which largely established Memphis as a major soul music recording center—Booker T. and the MGs—has regrouped on the West Coast, signed with Elektra Records and recorded an album for October release.

After the release, the group will embark on a tour.

The original members of the group are Booker T. Jones, keyboards; Steve Cropper, guitar; and Donald "Duck" Dunn, bass. The original drummer, Al Jackson, was murdered in his Memphis home last year. Police have not yet solved it. The group now works with Isaac Hayes' drummer Willie Hall.

Soul Conflict In D.C.

• Continued from page 24

joyed two years of successful promotion at the Capital Centre and several years at other venues in the Washington area, denies any attempt to "teach anybody a lesson."

"We tried to put Earth, Wind & Fire in the stadium on July 3 and we couldn't," he says, referring to the decision of the District of Columbia Armory Board, which operates the stadium, to bar rock concerts from the stadium at night.

It took a series of discussions with representatives of the mayor's office before Kool Jazz Festival officials won the right to present their shows at night. The Armory Board also had barred promoters from selling tickets on the day of a concert, but, again, the Kool festival won an exemption.

"We tried to put Earth, Wind & Fire in the stadium on July 5 and we couldn't," L'Hommedieu continued. "We wanted to bring them in on July 17, and we couldn't. When we got them for last weekend, we were happy. We've put them on a lot of times before, and we tried several places and several dates this time before we were lucky to get them for this weekend.

"We wanted to put them on at night, and we couldn't. We wanted to sell tickets at the door, and we couldn't. We complained bitterly. It seems to me that if anybody ought to have a legitimate complaint, it's us."

L'Hommedieu estimates the gross for the three-day Earth, Wind & Fire run at the Capital Centre at about \$450,000.

Santangelo argues that it was not

Richard On Charts After 18-Year Miss

By ED HARRISON

LOS ANGELES—After 18 years as a performer, with five gold and 21 silver records to his credit as one of England's first rock stars, Cliff Richard remains an unfamiliar name to the American public despite early label affiliations with Capitol, Epic and others.

But with the release of his first Rocket LP, "I'm Nearly Famous," and a single "Devil Woman" rapidly climbing the Hot 100 chart (42 with a bullet this week), all that is changing, and Richard is confident the long "wait for the U.S. to catch up" with him is over.

In Los Angeles on the final stop of a nine-day, 10-city goodwill tour, Richard explains that it was not by choice American success had eluded him thus far. Following a disappointing U.S. tour in 1960, Richard returned to England dejected and "too immature to understand" why nothing happened.

"I blamed it on America for having so many fabulous pop artists. They didn't have time for an upstart from England."

Following a 1964 survey of records sold by various U.K. artists throughout the world, Richard placed third behind the Beatles and Stones and decided to no longer worry about America. "It was a stupid attitude on my part," says Richard. "I guess it was forced on me by my huge success in England."

Success there came quickly for Richard. He began by imitating Elvis and eventually formed a band known as the Drifters, later changed to the Shadows to avoid confusion with the American Drifters. In 1958 he made a private recording for \$15 and sent it to Norrie Paramor of EMI, which led to the release of



Cliff Richard: First U.S. chart hit after 18 years as a major star in England.

"Move It," a top 30 hit and among the first rock'n'roll records ever cut in England. "It just didn't stop," says Richard. "It snowballed and snowballed."

After all this time, "Devil Woman" appears to be the tune that will familiarize him with American record buyers. But it wasn't the first single off the LP, "Miss You Nights," a ballad, met with favorable acclaim yet failed to generate sales. "It was a song an established artist needed," says Richard.

But Rocket persisted to go with another. The release of "Devil Woman" was held back at the time because the Electric Light Orchestra had just released "Evil Woman" and confusion between the two was inevitable.

The title of his LP is as ironic as his career. England's disk jockeys found it amusing playing a record by an institutionalized British artist whose fame had spread to Europe, Japan, Australia and South Africa, breaking boxoffice records wherever he appeared.

"I've been ignored musically in England because I went through a period of middle of the road, cutside material. I knew I could do other stuff as well. I started off as a rock singer. I find it unhealthy to be put in a bag."

"I don't have anything against a song that doesn't actually say anything. If it makes someone smile or happy, it's valid. I enjoy music as a form of expression," says Richard.

As for a U.S. tour, Richard is enthusiastic but will have to wait, to see how well the album and single does. He feels that it is imperative that an audience relate musically to a performer before it can relate personally.

"It would be horrible for me to come here and have people wonder what I'm about and heard 'Devil Woman' and say 'it's him.' It would be much nicer if they expected me."

"I've been doing concerts for 18 years. To the public in America that buys records, they're going to expect a newcomer. I'm hoping to surprise them and say 'I've got 18 years to share with you.'"

A Big Band Bash

LAS VEGAS—An all-star Big Band Cavalcade kicks off Labor Day holiday weekend Sept. 1-4 at the Aladdin Performing Arts Theatre here. The show brings together at each performance the orchestras of Count Basie and Les Brown, plus vocalists Dick Haymes and Margaret Whiting.

Talent In Action

• Continued from page 25

NEIL SEDAKA MELISSA MANCHESTER

Universal Amphitheatre, Los Angeles

"Gee, he sure is bouncy," was the awed comment of an eight-year-old boy midway through Sedaka's hyper-goodtime set Aug. 6. That's about as accurate a description as one could make about probably the bounciest genuine rocker in captivity. Decked out in a wine-colored tux and regularly stepping out from behind the keyboard to indulge in genuine dance steps as opposed to mere strutting, Sedaka was a marvel of equally valid showmanship and musicianship. His sound levels were right-on, with his big tenor voice cutting through the massed strings and horns surrounding his fine rhythm section as he pounded out piano runs with almost Liberace-like elan.

The massive comeback hit singles were there: "Laughter In The Rain," "Bad Blood" with two fine female backup vocalists well-mixed to take the place of Elton, the wierdball "Love In The Shadows" and the robustly touching "The Immigrant." Sedaka warmed up the capacity crowd with some of his more basic oldies: "Oh Carol," "Sweet Sixteen" and "Calendar Girl," but saved his new ultra-sophisticated version of "Breaking Up Is Hard To Do" for the encore demanded in a standing ovation after his big, all-out finish of "That's Where The Music Takes Me."

For anyone who loves honestly enthusiastic performance of top-quality contemporary pop

music, Sedaka has got to be one of the most admirable talents working today.

Melissa Manchester, complemented graciously by Sedaka as he took over the stage, was an admirable opener for another of this summer's strong Universal double bills. She also played piano and sang with gusto, setting up intense moods of either uptempo abandon as in "Just Too Many People" and "Party Music" or the romantic melancholy of her hit "Midnight Blue," "Lady's Not Home" and the impressive new encore "Come In From The Rain." Manchester seems to need just a shade more of coming across as genuinely herself rather than a generalized outrageous Manhattan hipster to really burn up the stage as a concert headliner in her own right.

NAT FREEDLAND

ZZ TOP BLUE OYSTER CULT JOHNNY AND EDGAR WINTER POINT BLANK

Anaheim Stadium

Aug. 7 was the date for another of the massive rock extravaganzas that has characterized the summer of '76.

Exploding into its set through a cloud of smoke, Blue Oyster Cult succeeded in tight musical presentation and a strong stage presence that captured the crowd. The three-man front-line started off with Eric Bloom, guitar/vocals; Donald Roeser, lead guitar/vocals, and Joe Bouchard on bass. Allen Lanier doubled on keyboards and guitar while Albert Bouchard stayed for the most part on drums although he, as well

as all other members of the band, took his turn at the front of the stage. This changing lineup and the band's pleasing stage theatrics, especially on the part of Bloom, gave the set enough versatility and movement to keep it energetic and interesting.

The group's music, a good selection of material taken mainly from the band's recent Columbia LP "Agents Of Fortune" featured Roeser's guitar work and Bloom's vocals. These, however, remained fresh due to the good contrasts of keyboards and solos. The rendition of "E.T.I." from the above-mentioned album was especially pleasing.

The "Cult" saved its popular single, "(Don't Fear) The Reaper" until the encore, and predictably, this number was the highlight of the set.

Point Blank, a new act on Arista Records, launched the afternoon's activities. Despite the difficulty of appealing to such a large number of people with unknown material, the band won a favorable reception and warmed the crowd up for the following acts.

The Winter Brothers set was primarily made up of a selection of foot-stomping standards that had the crowd clapping approval. Opening with "Let The Good Times Roll," the band fell into a nice bluesy style that easily moved into "Johnny Be Good" and "You've Lost That Loving Feeling."

The set continued in the same vein until the last number, the favorite "Frankenstein" at which point the band broke into a high-energy synthesized sound which shows this number at its best. This continued through the encore with "Jumping Jack Flash." The only obvious flaw of this performance was a tendency on the part of Johnny and Edgar Winter to dwell upon an exchange of screams until it became tiring.

Headliners ZZ Top were recently reviewed in Billboard at a New Orleans appearance.

STARR ARNING

JOHNNIE RAY SHOW

London Palladium

A package which added up to a positive wallowing in nostalgia is topped by Ray, back at this theater after 18 years, but with the Ink Spots, Billy Daniels and piano-pounding Frances Fay in close support. Over a two-week season, it has revived memories galore, mostly from the 1950s and before, and pulled in large and appreciative audiences.

The hysteria which greeted Ray here in the 1950s has never been exceeded by any other artist. His fans now are mostly mature women who nevertheless have stampeded towards the stage to grab at the gangling, hearing-aid toting performer. Ray inevitably has to come up with the old standbys, "Cry," "Walking In The Rain" and "Little White Cloud," emoting full strength throughout, with distinctive phrasing and little-boy-lost charm.

In an era where nostalgia is reflected so strongly in the chart, perhaps repackaging of Ray's golden oldies would click.

Billy Daniels, white-haired and around 60, puffs and postures as ever and while "Old Black Magic" is a repertoire must for him, he earns credit for otherwise turning to more contemporary material, such as "For Once In My Life."

The Ink Spots opened the stream of nostalgia, the bass voice talking and the high tenor singing over harmonies that stand against the passing years. The group's added bonus is a strongly developed sense of deprecatory humor.

Frances Faye, with less of a chart impact in her background than the others, nevertheless produced a larger-than-life performance with a line of gags which seemed right out of the Mae West mold.

PETER JONES

ROD MACDONALD

Folk City, New York

The latest in the long list of performers who have sharpened their wares at Folk City is MacDonald, a truly unique young singer-songwriter. MacDonald has already attracted the attention of legendary talent scout John Hammond as well as many other label execs.

He should not be compared to any other performers as he has a sound and a style all his own. In his July 28 show MacDonald displayed a wealth of good songs with coherent lyrics and intelligent melodies that should help build him a strong following. In addition, MacDonald displayed a pleasant stage manner and a knack for pacing his set.

Rod MacDonald still has a few bugs to iron out, such as the incorporation of a drummer into his band, but he is a young man with unlimited potential.

ROBERT FORD JR.

Concord Jazz Festival

• Continued from page 24

in the '40s as a truly original jazz stylist, McCall seems to have lost whatever magic she had. Her voice cracked, her phrasing was uneven and she couldn't hold a note longer than two beats.

The final act of the first weekend was also one of the festival's most pleasant surprises. Louis Bellson brought on a septet that played a long but no-nonsense set full of sparkling solo work and crisp ensembles, including Nick DiMaio, John Williams, Blue Mitchell, Grant Geissman, Richard Nash and Peter Christlieb.

The second weekend began (30) with a quintet led by classy guitarist George Barnes and the indefatigable and original jazz violinist Joe Venuti, now nearing 75. Then another imaginative assemblage, the "Soprano Summit," featured hornman Bob Wilbur, Kenny Davern and Marty Grosz on that once-again popular instrument. The evening was rounded out by a well-received set by the George Shearing Trio.

Saturday (31) consisted exclusively of artists recorded by Jefferson for his Concord Jazz label, a la Norman Granz's Pablo Festivals.

First, Plas Johnson played tunes from his "The Blues;" then the L.A. Four, Laurindo Almeida, Bud Shank, Ray Brown and Shelley Manne, played its usual well thought-out music, somewhat reminiscent of the Modern Jazz Quartet; and lastly the "Great Guitars"—Barney Kessel, Herb Ellis (again) and Charlie Byrd—played, again showing why they should be required listening for all multi-guitar rock bands.

The final night returned to the creative programming format. Opening set, after a hiatus of many years, guitarist Tal Farlow returned to the West Coast in the rare company of Hank Jones (piano), Red Norvo (vibes), Ray Brown and Jake Hanns. The Band was essentially a made-in-heaven rhythm section, with Farlow, Jones and Norvo taking choruses in rotation on most tunes.

Norvo looked fit and stimulated by the band as he ran off one after

another lightly textured and deceptively quick geometric runs; Jones, a most tasty player who can't hit a wrong note, was equally self-assured with a ballad solo or a breakneck, boppish run; and Farlow played confidently, though a bit under-amplified, showing why he was long ago recognized as one of the innovators of modern guitar. Set highlights were George Shearing's "Lullaby Of Birdland" and Ellington's "In A Mellow Tone."

Next, Hank Jones remained and was joined by Brown and Hanna to back singer Ernestine Anderson, a powerful and uncomplicated performer with a warm manner and a voice that shifts easily from a gentle fog to a brassy sound resembling a flugelhorn.

The festival ended cheerily with a long set from Bill Berry's 17-piece big band, full of extraordinary soloists (formerly with Ellington, Basie, etc.) who all got chances to do their thing. Band's only problem is that musicians are better than many of Berry's charts, though several are by other arrangers.

But the set had innumerable highlights: Benny Powell's deeply felt solo on his wife Patsy's tune "Hurt"; any of Cat Anderson's supremely musical and humorous solos, as on Ellington's "Rockabye River"; a duet between trombonists Tricky Lofton and Jimmy Cleveland, in two outrageously contrasting styles; a tribute to saxophonist Paul Gonsalves by trombonist Britt Woodman; and Marshall Royal's alto sax solo on Ellington's "Star-crossed Lovers." Other musicians included trumpeters Jack Sheldon, Gene Goe and Blue Mitchell; saxophonists Jack Nimitz and Richie Kamuca, and bassist Monty Budwig.

The Concord Festival, in all, featured music of consistent quality, and audiences' responses were uniformly enthusiastic. But to draw larger crowds and achieve wider relevance, Jefferson will have to book either popular, jazzy MOR acts or reach into the ever-deepening well of newer jazz and jazz-rock acts with strong, loyal followings—acts no less musically accomplished than what he now books.

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	ELTON JOHN/KIKI DEE—Wolf & Rissmiller/Festival East, Buffalo Bill Stadium, Buffalo, N.Y., Aug. 7	51,856	\$10-\$12.50	\$521,890
2	Z Z TOP/BLUE OYSTER CULT/JOHNNY & EDGAR WINTER/POINT BLANK—Fun Productions, Stadium, Anaheim, Ca., Aug. 7	49,169	\$10-\$12.50	\$498,040
3	EAGLES/LINDA RONSTADT—Concerts West, King Dome, Seattle, Wash., Aug. 6	48,843	\$8-\$9	\$398,744
4	EAGLES/LINDA RONSTADT/LOGGINS & MESSINA/RENAISSANCE—Bill Graham, Stadium, Oakland, Ca., Aug. 3	45,783	\$8.50-\$10	\$395,729
5	EAGLES/LINDA RONSTADT/PURE PRAIRIE LEAGUE—Feyline Inc., Mile High Stadium, Denver, Colo., Aug. 8	41,184	\$8	\$330,976
6	JETHRO TULL/ROBIN TROWER/RORY GALLAGHER/TODD RUNDGREN—Cowntown Prod., Arrowhead Stadium, Kansas City, Mo., Aug. 8	30,000	\$8-\$10	\$242,000
7	GRATEFUL DEAD—John Scher, Roosevelt Stadium, Jersey City, N.J., Aug. 4	30,289	\$7.50-\$8.50	\$227,457*
8	WHO/MONTROSE—Cellar Door Concerts/Gulf Artists/Beach Club, Baseball Stadium, Miami, Fla., Aug. 9	17,000	\$10-\$12	\$174,426
9	GRATEFUL DEAD—John Scher/Koplik & Finkel, Colt Park, Hartford, Conn., Aug. 2	20,900	\$7.50-\$8.50	\$158,337
10	DOOBIE BROS./HEART—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 9	23,994	\$3.50-\$6.50	\$91,730*
11	DOOBIE BROS./RUSH/HEART—DiCesare-Engler Prod., Stadium, Erie, Pa., Aug. 8	12,000	\$6.50-\$7.50	\$80,000

Arenas (6,000 To 20,000)				
1	ELTON JOHN—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Aug. 3	18,500	\$7.50-\$9.50	\$183,000
2	KISS/BOB SEGER/ARTFUL OOOGER—Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Aug. 2	19,000	\$6.50-\$7.50	\$121,453*
3	JETHRO TULL/JOHN MILES—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Aug. 4	17,854	\$6.50-\$7.50	\$107,974*
4	EAGLES/J.O. SOUTHER—Concerts West, Coliseum, Portland, Ore., Aug. 3	11,000	\$7.50	\$82,500
5	KISS/BOB SEGER/ARTFUL OOOGER—Sunshine Promotions, Roberts Municipal Stadium, Evansville, Ohio, Aug. 6	11,480	\$6-\$7	\$72,254
6	JETHRO TULL—Contemporary Prod., Kiel Auditorium, St. Louis, Mo., Aug. 7	10,856	\$5-\$7	\$67,000*
7	BARRY MANILOW/LAOY FLASH—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 5	7,198	\$3.50-\$5.50	\$63,665
8	QUINCY JONES/BROS. JOHNSON—Lewis Grey, Memorial Auditorium, New Orleans, La., Aug. 4	8,000	\$6.50-\$7.50	\$55,035
9	DOOBIE BROS./FIREFALL—Entam Ltd., Scope Arena, Norfolk, Va., Aug. 5	7,639	\$6.50-\$7.50	\$51,300
10	DOOBIE BROS./FIREFALL—Cedric Kushner Prod., Memorial Audit., Utica, N.Y., Aug. 3	7,790	\$6-\$7	\$49,317
11	JANIS IAN/ROGER McGUINN'S THUNDERBYRO—Electric Factory Concerts, Robin Hood Del-West, Phila., Pa., Aug. 8	5,993	\$5-\$8	\$44,819
12	CARPENTERS/GEORGE GOBEL—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., Aug. 4	5,424	\$5-\$7	\$35,628
13	JOURNEY/SONS OF CHAMPLIN/EARTHQUAKE—Bill Graham, Pavilion, Concord, Calif., Aug. 7	6,047	\$5.50-\$6.50	\$35,250
14	YES/FELIX PAPPALARDI WITH CREATION—Pacific Presentations, Selland Arena, Fresno, Calif., Aug. 3	5,000	\$6.50	\$29,099
15	ROBIN TROWER/FIREFALL—Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Aug. 6	7,000	\$3.50-\$4.50	\$26,800
16	RITCHIE BLACKMORE'S RAINBOW/MAN—Pacific Presentations, Starlight Amphitheater, Burbank, Calif., Aug. 3	3,258	\$6.85-\$7.85	\$23,700
17	ROBIN TROWER/STARCASTLE—Entam Ltd./Pacific Presentations, Hulman Center, Terre Haute, Indiana, Aug. 7	3,000	\$5.50-\$6.50	\$17,478

Auditoriums (Under 6,000)				
1	KRIS KRISTOFFERSON/RITA COOLIDGE—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., Aug. 4 (2)	4,455	\$5-\$7	\$28,436
2	CROSBY & NASH—Pacific Presentations, Old Spanish Days, Santa Barbara, Ca., Aug. 8	3,500	\$6.50-\$8.50	\$27,500
3	GEORGE BENSON/AL JARREAU—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa., Aug. 7	3,900	\$6.50-\$7.50	\$27,000*
4	KRIS KRISTOFFERSON/RITA COOLIDGE—Northwest Releasing, Auditorium, Portland, Ore., Aug. 8 (2)	4,029	\$4.50-\$6.50	\$24,128
5	ROBIN TROWER/MONTROSE—Ruffino & Vaughn Prod., Municipal Audi., Birmingham, Ala., Aug. 5	3,400	\$6-\$7	\$23,000
6	KRIS KRISTOFFERSON/RITA COOLIDGE—Northwest Releasing, Paramount Northwest, Seattle, Wash., Aug. 6 (2)	3,605	\$4.50-\$6.50	\$22,105
7	QUINCY JONES/BROS. JOHNSON—Lewis Grey, Kiel Opera House, St. Louis, Mo., Aug. 2	3,505	\$5-\$7	\$21,980
8	HEAD EAST/JESSE BRADY—Schon Prod., Roof Garden Ballroom, Arnold's Park, Iowa, Aug. 7	2,000	\$5	\$10,000

AUGUST 21, 1976, BILLBOARD

Discos

CALL IT BUMP

Atlanta Radio Men Start Conglomerate

• *Continued from page 6*
if it was free. He adds, "The record companies pay independent promoters for supplying pretty much the same service that we are offering. They go to radio stations, we go to discotheques. We eliminate a great deal of the hassle the record companies would have if they tried to service the discotheques through their own facilities, and there is nothing unethical about what we are doing."

Woodside claims that BUMP has members throughout Georgia, in Miami and Ft. Lauderdale, Fla.; in Nashville and Chattanooga, Tenn.; in Raleigh, N.C.; Chicago, and Oklahoma City. "The demand is unprecedented, and at this time we are turning away prospective members because there is not enough product to go around, says Woodside.

According to Woodside, BUMP's members are selected through a
(Continued on page 29)

Disco Mix

By TOM MOULTON

NEW YORK—Marlin Records is rush-releasing "Sound Of The Drum," the debut LP by New York percussionist, Ralph MacDonald. The sound is an interesting combination of subtle jazz, with a strong pop/soul feel. There are four good cuts including "Where Is The Love" (written by MacDonald, and originally recorded by Roberta Flack and Donny Hathaway). This version features Patti Austin on vocals, and a nice harmonic on some of the lead parts. The rhythm is tight and not overbearing.

"Calypso Breakdown" is the longest cut. At runs for 7:50 minutes and is in a salsa style with strong overtones of a jazz jam. "Jam On The Groove" is more in a jazz vein than the others and features a horn sound along with a good synthesizer break played by Bob James. There is also a strong percussion break which builds back into the full orchestration. "The Only Time You Say You Love Me (Is When We're Making Love)" is the most melodic cut and has the full orchestration including strings. Richard Tee does most of the keyboards, and Eric Gale is on guitar. Overall it is a very strong LP.

Love Unlimited Orchestra has released a new single on 20th Century Records from the forthcoming LP, "My Sweet Summer Suite." This is also the title of the single. Barry White is beginning to change his sound. The drum pattern is different, and the sound is beginning to take on some Latin qualities. There is a good rhythm break with cello swarming in and out. This could be the new sound to put White back in the discos.

Rocket Records has released its first 12-inch disco disk titled, "Gonna Do My Best To Love You" by Brian and Brenda. It is very much into the Asford & Simpson vein. The introduction and the break have a beautiful combination of voices and synthesizer. The record then goes into a soulful, happy, bouncy sound. Tom Severese, deejay at The Sandpiper on Fire Island, has been getting very strong reaction to it.

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Disco Action

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Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 RUBBER BAND MAN—The Spinners—Atlantic
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 3 NIGHT FEVER—The Fat Back Band—Spring (LP)
 - 4 I'VE GOT YOU—Gloria Gaynor—Polydor (LP)
 - 5 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 6 ONE FOR THE MONEY—The Whispers—Soul Train
 - 7 MY LOVE IS FREE—Double Exposure—Salsoul (LP)
 - 8 KNIGHTS IN WHITE SATIN—Giorgio—Oasis (LP)
 - 9 JAWS—Lalo Schiffrin—CTI (LP)
 - 10 SUMMERTIME—MFSB—PIR (LP)
 - 11 BEST DISCO IN TOWN—The Ritchie Family—Marlin
 - 12 SHAKE, SHAKE, SHAKE YOUR BOOTY—KC & The Sunshine Band—TK
 - 13 I DON'T WANT TO LOSE YOUR LOVE—The Emotions—Columbia
 - 14 GET DOWN HAPPY PEOPLE—Jimmy Dockett—Flo-Feel
 - 15 SUN, SUN, SUN—Jakki—Pyramid

Downstairs Records (New York) Retail Sales

- This Week**
- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 3 NIGHT FEVER—The Fatback Band—Spring (LP)
 - 4 MY LOVE IS FREE—Double Exposure—Salsoul (LP)
 - 5 I GOT YOUR LOVE—Stratavarious—Roulette (disco disk)
 - 6 I'VE GOT YOU—Gloria Gaynor—Polydor (LP)
 - 7 SUN, SUN, SUN—Jakki—Pyramid (disco disk)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield Records
 - 9 YOU'RE MY PIECE OF MIND—Faith, Hope & Charity—RCA (LP)
 - 10 LOVE TO THE WORLD—LTD—A&M
 - 11 I DON'T WANT TO LOSE YOUR LOVE—The Emotions—Columbia
 - 12 THE MORE I GET TO KNOW YOU—5 Special—Teal
 - 13 THE PEOPLE WANT MUSIC—The Comptollers—Juana
 - 14 BAD GIRL—Manhattan Express—Friends & Co.
 - 15 ONE FOR THE MONEY—The Whispers—Soul Train

Top Audience Response Records In New York Discos

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco disk)
 - 2 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 LET'S MAKE A DEAL/I'VE GOT YOU/DARLING BE MINE—Gloria Gaynor—Polydor (LP)
 - 4 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
 - 6 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 7 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 8 MY LOVE IS FREE/EVERYMAN—Double Exposure—Salsoul (LP)
 - 9 THE BEST DISCO IN TOWN—Ritchie Family—Marlin
 - 10 ONE FOR THE MONEY—The Whispers—Soul Train (disco disk)
 - 11 SUN, SUN, SUN—Jakki—Pyramid (disco disk)
 - 12 I DON'T WANT TO LOSE YOUR LOVE—The Emotions—Columbia
 - 13 I WANNA FUNK WITH YOU TONITE/NIGHTS IN WHITE SATIN—Giorgio—Oasis (LP)
 - 14 YOU + ME = LOVE—Undisputed Truth—Whitfield Records (disco disk)
 - 15 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (disco disk)

Colony Records (New York) Retail Sales

- This Week**
- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 3 SUN, SUN, SUN—Jakki—Pyramid
 - 4 I'VE GOT YOU—Gloria Gaynor—Polydor (LP)
 - 5 ONE FOR THE MONEY—The Whispers—Soul Train
 - 6 PARTY LINE/KEEP IT UP LONGER—Andrea True Connection—Buddah (LP)
 - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin
 - 8 CRAZY DANCIN'—Bottom Line—Greedy (LP)
 - 9 NIGHT FEVER—The Fatback Band—Spring (LP)
 - 10 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
 - 11 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 12 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco
 - 13 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
 - 14 LET ME DOWN EASY—Rare Pleasure—Cheri
 - 15 I WANNA FUNK WITH YOU TONITE—Giorgio—Oasis (LP)

Top Audience Response Records In Washington, D.C. Discos

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (disco disk)
 - 3 THE BEST DISCO IN TOWN—The Ritchie Family—Marlin
 - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield Records (disco disk)
 - 5 ONE FOR THE MONEY—The Whispers—Soul Train (disco disk)
 - 6 I'VE GOT YOU (medly)—Gloria Gaynor—Polydor (LP)
 - 7 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 8 I WANNA FUNK WITH YOU TONITE/KNIGHTS IN WHITE SATIN—Giorgio—Oasis (LP)
 - 9 MAKES YOU BLIND—The Glitter Band—Bell (English import)
 - 10 LIKE HER—Danny Mitchell—Roulette
 - 11 SUN, SUN, SUN—Jakki—Pyramid
 - 12 NICE & NASTY—The Salsoul Orch.—Salsoul
 - 13 I DON'T WANT TO LOSE YOUR LOVE—The Emotions—Columbia
 - 14 YOU'RE MY PIECE OF MIND—Faith, Hope & Charity—RCA
 - 15 FULL TIME THING—Whirlwind—Roulette (disco disk)

Top Audience Response Records In L.A./San Diego Discos

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (EP)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 4 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
 - 6 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
 - 7 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 LUCK BE A LADY—Broadway Brass—20th Century (LP)
 - 9 GETAWAY—Earth, Wind & Fire—Columbia (EP)
 - 10 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 11 LET'S GET IT TOGETHER—El Coco—AVI & Brenda (MCA)
 - 13 SMOKE YOUR TROUBLES AWAY—Glass Family—Earhole (disco edit)
 - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (LP)
 - 15 ONE FOR THE MONEY—The Whispers—Soul Train

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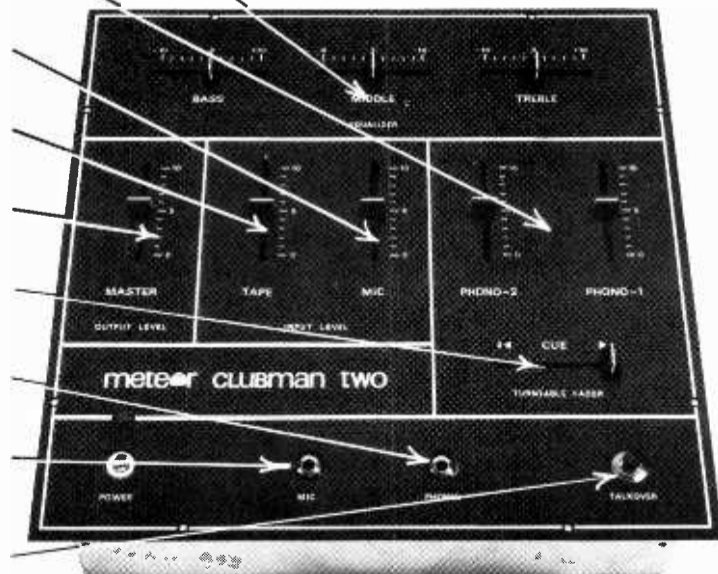
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Warehouse Disco Woos Passive Vermont Crowd

NEW YORK—Vermont residents who would rather relax in the unhurried, idyllic environment of their picturesque New England state than gyrate their bodies to the frenetic

sounds of the Bump and the Hustle, are being encouraged to shed their reservations at the Warehouse, the first discotheque in Rutland, Vt., opened July 16.

The club, as its name implies, is a converted warehouse with a sound system that consists of a 400-watt Heath amplifier; two Technic SL 1500 turntables, Stanton 500 AL cartridges, and speakers and mixer supplied by Audio Transport Systems of Bridgewater, Mass.

The raised dance floor and light show were designed by Ray Allard, who is also the club's disk jockey. Allard, who also operates "Disco On The Go," Rutland's only mobile discotheque, confesses that the majority of the club's patrons are culled from among students and visitors to the state.

He claims that most Vermont residents are not disco oriented, and that wooing them into the Warehouse is a slow and delicate process. Still, he feels that with the environment the club offers, the no-cover policy, reasonably priced food and drinks, and a creative mix of music that embodies the best of disco, rock and Top 40, a more realistic balance between visitors and residents can be achieved.

The Warehouse operates from Tuesday through Saturday. It can accommodate up to 300, and also features a 32-foot bar. The club is owned by John Welch Sr., and is operated by his wife Yolanda, and son Peter.

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Discos

Atlanta DJs Form Pool

• Continued from page 28

careful screening process, to insure that the record companies are not ripped off, nor the service abused. "Even after they have been admitted to the pool, they must comply with a stringent list of rules," he says.

The Chase/Woodside disco consulting service is designated, "My Affinity, Ltd." and in addition to being available for consultations, offers local concept packages to disco operators, supplies musical environments, portable disco systems, and runs a disco deejay placement service.

Portable Peach is the Chase/Woodside mobile disco service. The system features Rusco Studio Pro Turntables, Stanton 600A cartridges; Shure model SM58 mikes, Bozak's model CMA 10-ZIDL stereo mixer, Shure feedback controllers and graphic equalizer, UREI 1176LN limiting amplifier (compressor), JBL's model 6233 power amplifier, and Pro Sound reinforcement speakers, and Sennheiser model HD412 stock phone headset.

The system, which cost \$15,000, weighs three quarters of a ton and takes two men up to 40 minutes to set it up.

Woodside claims that the Portable Peach is a favorite among disco patrons at such Atlanta clubs as "Six Flags Over Georgia," Club Atlantis in the Atlanta Hyatt Regency and the Riviera Hyatt.

Discotraks, the disco trade paper of the Chase/Woodside conglomerate, is designed to keep BUMP members and disco enthusiasts in the entire Southeastern area apprised of what's new in the industry. In addition to being circulated among BUMP members, it is also available to music retailers, disco operators and record manufacturers on request.

Other plans for the Chase/Woodside organization include the opening of a discotheque especially geared to the needs of teenagers, and a disco record stores, specializing in disco product, a service which Woodside claims is needed in Atlanta.

N.J. Event A Big Flop

ASBURY PARK, N.J.—Although the disco scene fares well at this seashore summer resort, moving it "live" in the cavernous Convention Hall on the Boardwalk Friday night (July 30) was a fiasco for the promoters. Since rock concerts have failed to draw and have been cancelled at the resort's large hall, Tony DeLauro with Shore Productions with Steve Lyons packaged and promoted a disco party tagged "Beach Party '76."

However, the "party" was a bust with only 250 persons coming in to listen and dance to what was billed as "The Largest Summer Disco Circus Dance Party" which included Archie Bell and the Drells; Double Exposure, an 11-piece group fronted by four singers; a dancing gorilla, disco clowns, a girl on roller skates, a floating boat, cardboard cut-outs and other party favors.

The estimated 250 joining in the disco fun is less than one-tenth of the Convention Hall's capacity. Moreover, it was reported that more than 175 of the 250 got in on free passes. What was planned by the promoters to be the first in a series of disco concerts turned out to also be the last. The concert took a \$6 ticket for which there were few takers.

Discos Seek Separate Yellow Pages Heading

NEW YORK—Members of the International Discotheque Corp. are seeking to have the National Yellow Pages Corp. list discos under a special head in the yellow pages of the telephone directory, according to Michael O'Hara, president of the IDC, and head of the Washington-based chain of Tramp's discotheques.

According to O'Hara, discotheques across the nation are now listed under "clubs," along with topless bars and a host of other non-disco operations. "This," says O'Hara, "is confusing to disco patrons who are interested only in bona fide discotheques."

O'Hara feels that a lobby, both individually and in groups, by discotheque operators in each state, would help convince Yellow Pages coordinators that discos and related industries, which represent a \$4 billion market, deserve special listing, and should not be buried away under the nebulous heading of "clubs."

The IDC is also trying to encourage discotheque operators to copy-right the names of their clubs as insurance against misuse by other unrelated discos.

O'Hara explains that there is an increasing incidence of lesser-known discos around the country indiscriminately using the names of well-established clubs, and cites the successful Tramps chain as a prime target of this type of infringement.

Over the past several weeks Tramps has, according to O'Hara, brought cease and desist orders

against several small clubs illegally using the name. In a few cases where the club measures up to Tramps standards, the chain is negotiating to license the Tramps name.

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Studio Track

By JIM McCULLAUGH

LOS ANGELES—**Steppenwolf** has recently finished cutting tracks for a new LP at **Heritage Music** here. In other Heritage activity, **John Court** produced **Danny O'Keefe** for Atlantic. **Ray Ruff** is producing **Tattoo** (featuring some former members of **Raspberry**). **Morgan Cavett** finished up **Tret Fury's** new LP engineered by **Randy Nichlaus**. **Don Randi** of the **Baked Potato** was also in cutting tracks for an LP.

* * *

At **Allen Zentz's Mastering Studio** in Hollywood, recently completed projects include **Bachman/Turner Overdrive**, **Daryl Hall & John Oates**, **Kinky Friedman**, **Disco Tex & the Sexettes**, **Bootsy's Rubber Band**, **Kiss**, **Hugh Masakela** and **Roger McGuinn**.

* * *

Georgie Fame was in recently at **Indigo** in Malibu being produced by **Denny Cordell**. **Neil Young** also engineered tracks being produced by **Dennis Briggs**. **Bob Margouleff** produced and engineered **Billy Preston**.

* * *

In **RCA** studio activity here, **Eric Miller** has been producing **Pablo** with **Grover Helsley** engineering. **Joe Reisman** has been producing **Henry Mancini** with **Mickey Crofford** handling the board. **Alan Abrahams** has been producing **Pure Prairie League** with **Richie Schmitt** engineering. **Mike Lipskin** has been producing **Roger Troy** with **Grover Helsley** at the board. **Carl Griffin** produced **Michael Boothman**. **Gene Weiss** produced **North America Music**.

* * *

Larry Brown was in producing and engineering a new **Andy Williams** LP at **Audio Arts, Inc.**

* * *

Over at **Davlen**, **Mama's Pride** was in cutting a second LP for Atlantic with **Jim Mason** producing and **Tom Knox** at the board. The album is set for October release.

* * *

In studio activity elsewhere:

Producer **Bobby Martin** has been busy. He was rehearsing at **CBS** in New York with the **Manhattans**, for the followup to their number one single. Then he went into **Sigma Sound** in Philadelphia for production. At the same time, Martin was mixing down at **Sigma** for the final product on his special project through **The Tentmakers Corp.** Artists include **Jean Terrell**, the **Friends of Distinction** and new artist **Drake McGilbery**.

* * *

Benny Golson, **Tentmaker Corp.** producer, finished up at **A&M** with the newest **Jon Lucien** product for **CBS** fall release. Lucien will base his future productions for **CBS** on the West Coast, probably at **Record Plant** and **A&M**.

* * *

A&M recording group **Styx** has been in **Paragon Studios** in Chicago recording its next LP for the label. The group is producing with **Barry Mraz** as production assistant and engineer.

* * *

The **Bee Gees** completed the mix on their soon to be released "Children Of The World" LP at **Le Studio**, **Morin Heights, Quebec**. It includes the single "You Should Be Dancing." **Nazareth** is also returning to **Le Studio** to cut a new album. **Ron** and **Howard Albert** are also producing the **Dudes** for **CBS**.

At the **Northern Recording Studios** in **Maynard, Mass.**, **J. Geils** dropped in on sessions being tracked by **Albatross** for a new single called "I Believe In The U.S.A." with **George Lilly** and **John Savignano** engineering. Geils was reportedly looking for **WBCN's** disk jockey **Maxanne (Sartori)**, who is in **Maynard** producing former **Mercury** artists **Reddy Teddy's** new album on **Bruce Patch's** **Spoonfed** label. Aiding in co-production was **Willie "Loco" Alexander**, and **George Lilly** and **John Savignano** manned the boards.

* * *

Jazz artists **Barry Miles** and **Eric Kloss** have been in recording a new album at **C.I. Recording** in **N.Y.** They are being produced by **Fred Siebert** and engineered by **Chuck Irwin**. **Bernard Purdie** was also in working with **Irwin** on his next **Columbia** release. **Compton Maddux** has been in working with **C.I.'s David Achelis**, who is both producing and engineering. **Dave** has also been at the board and producing **Elliot Osborn's** (the **Outerspace Band**) first solo work.

* * *

Miami's 461 **Ocean Blvd.** will have a few new residents. **The 5th Dimension**, following in the footsteps of **Eric Clapton**, among others, will be in soon at **Criterion**.

* * *

At **Columbia Studios** in **Nashville**, **Billy Sherrill** has been in producing **George Jones**, **Tammy Wynette** and **Marty Robbins** with **Lou Bradley** engineering. **Glenn Sutton** has been in producing **Lynn Anderson** for **Columbia**, as well as **Rod Steagall** and **Buck Trent** for **ABC** with new **Columbia** engineer **Ken Laxton**. **Donna Fargo** also cutting under production of **Stan Silver**, and **Norro Wilson** in for **Warner Bros.** cutting **Buck Owens**, **Debbie Hawkins** and **Margo Smith** with **Ron Reynolds** engineering. In addition, **Sonny James** and **Up On The Mountain** in for **Columbia**, **Sherry King** for **U.A.** and **Jimmy Swaggart** in for **Heartwarming Records**, all recording at **Columbia Studios** in **Nashville**.

* * *

Autumn Sound in **Garland, Tex.** has recently installed a new **MC1 528** computerized console. This is the fourth console of its kind to be installed in the U.S., according to **Glen E. Pace**, president. The studio has also just completed construction and has in use a 4,000-cubic-foot live stereo echo chamber. **Autumn** is now in the process of doing the mixes of the live concert tour of **Paul McCartney and Wings**.

* * *

Stanky Brown on **Sire Records** and **Screen Gems' Elliot Lurie** were in recently at **The Big Apple Recording Studios** in **N.Y.** **Wieslaw Wozzyk** engineered. Also in **Gary Klein** and **Charlie Koppelman** with **The L.A. Jets** cutting tracks for their new LP for the **Entertainment Co.** **Doug Pomeroy** at the board. **Ellen Gilbert**, backed up by the **Becker Bros. Band**, made her recording debut at **The Big Apple**.

* * *

The **Leder Brothers** have just cut their first single at **Mega Sound Studios** in **Bailey, N.C.** with **Richard Royall** at the board and **Steven and Sheldon Leder** producing.

* * *

Bill Camplin will be in soon at **Sound 80** in **Minneapolis** to record

his third LP for **Tool Room Records**. **Camplin** will be handling his own production and **Sound 80's Tom Jung** will be at the boards.

* * *

Johnny Mello and the **Golden State Gamblers** were in **Tiki Sound Studios**, **San Jose, Calif.**, recently completing their first single for **Power Shart II** records. **Peter Nichols** producing and **Grady O'Neil** on the boards.

* * *

Things are hopping down in **Miami** at **Criteria Recording Studios** with all three operating on a 24-hour schedule during the hot summer months. **Buz Cason** is producing a **Nashville** group called **Skyboat**. **Rolling Stones** engineer/producer **Andy John** is working with **Columbia Records** new group, **Albatross**. **The Ohio Players** are due in shortly for work on a new LP. **Lynyrd Skynyrd's** remote recording taped by the **Criteria/Metro** van is due to be mixed shortly. **Elvin Bishop** is due in for four weeks shortly with producer **Alan Blazek**. **Shotgun** is also working on an album with **Steve Klein** producing.

* * *

Nashville's Sound Shop saw sessions with **Johnny Tillotson**, produced by **Jere Crutchfield**; and **Dave Kirby**, produced by **Ray Pennington**. **Ernie Winfrey** engineered.

Dharma Label Into Studio

By ALAN PENCHANSKY

LIBERTYVILLE, ILL.—**Dharma Records** has begun recording at label-owned **Rainbow Bridge Studios**, recently opened here. The **Chicago** area independent is working on the group **Treeborn's** first album and a second LP from **Gabriel Bondage**, a progressive rock band whose debut LP, "Angel Dust," is the biggest seller in the **Dharma** catalog.

A dozen demo sessions and a tv soundtrack also have been cut at **Rainbow Bridge** since the facility, formerly **Plyth Studio**, was acquired by **Dharma** and reopened in mid-June.

According to **Perry Johnson**, president of **Dharma**, more than \$70,000 is being invested in renovations and new equipment. Additions to the 16-track operation include: **Lexicon** digital delay. **Eventide** flanger, full dbx noise reduction system, **Allison** keepex and **A.P.I.** equalizers. A **Quad-8**, 20-in. 16-out board is being retained along with three **Scully** decks.

"Many studios and producers have their own sound that is imposed upon the customer," **Johnson** says. "We'll try to bend over backward to give the client exactly the sound he wants."

Dharma Records' first release appeared in 1974. The label presently markets seven LP titles, including new albums by **Corky Siegel** ("Corky Siegel") and the progressive country **Spoon River Band** ("Leanin' On The Bar").

Additionally, the company operates three **Dog Ear** retail outlets, in **Libertyville**, **Highwood** and **Glenview, Ill.**

Johnson's wife **Paula**, who administers and promotes the label, explains the name:

"Dharma means path in life, or duty in life. Whichever way we turned, whatever we started out doing, we wound up back in music—so here we are."

BOOKED TO CAPACITY

Van Nuys Studio Dominates Charts

By PAUL GREIN

LOS ANGELES—Recording the mammoth "Fleetwood Mac" album, which has been bobbing in and out of the top 10 since last September, is only the beginning of the success story for **Sound City**. At one point last month, the studio, which is located in nearby **Van Nuys**, was represented with seven singles and seven albums on **Billboard's** pop charts.

Joe Gottfried, president of **Sound City** since it took over **Vox's** studios in **April 1969**, reports that the climb to this peak was "gradual until eight or nine months ago. Now we're booked to capacity."

Gottfried, who also works in personal management and record production, observes that major changes in the business over the years of **Sound City's** existence include the decline of studio staffs and the phenomenon of one album being recorded at several different studios.

The week of **July 10** was perhaps the high point for **Sound City**, as the studio was represented on the charts with singles and albums by **Candi Staton**, **Lee Oskar**, **Bill Cosby**, **Leon & Mary Russell** and **Sons of Champlin** in addition to **Fleetwood Mac**. It was also riding with **Nils Lofgren's** "Cry Tough" LP and **War's** "Summer" single.

Gottfried notes that the biggest change in studio operation over the years is the decline of the staff engineer.

"The whole business has changed," he says, referring to the closing of **Columbia's** **West Coast** studios, which made about 30 staff engineers become independent contractors.

"Producers who had developed confidence in a particular engineer are taking their artists to whatever studio the engineer does most of his work out of. This has helped us as much as anyone."

"We only have two staff engineers, **Bill Drescher** and **Steve Escalier**. We also have four second engineers, who set up the studio for the five to seven outside service engineers who aren't on staff but do most of their work here."

"These include **Mark Smith**, who engineers **B.T.O.** product; **Keith Olsen**, who handles **Sons of Champlin**, and **Monty Stark**; **Duane Scott** and **David Devore**. Because we don't have staff mixers and remixer, we've been able to increase our number of maintenance engineers from one to four."

Another relatively new development cited by **Gottfried** is the tendency for one album to be recorded at more than one studio.

"This is done if a producer wants, on a certain cut, a particular sound provided by the console in one studio and not another. It's also done to make it more convenient for the producer and especially the artists."

"In this way **Tower of Power** recorded the horn tracks for **Elton John's** "Caribou" album here, while other parts of the album were recorded at the **Record Plant** and the **Beach Boys'** studio.

"There's nothing wrong with recording in more than one studio, but you wouldn't want to go to more than one place to mix."

Gottfried doesn't see changes in the area of production indulgences in terms of time and tracks expended in recording.

"The music is softening, but people aren't going backwards in terms of technology. A typical set today can plan on spending 175 to 225 hours in the studio on a new album."

Another area that **Sound City** is involved in is recording music for tv variety shows. It handled the "Midnight Special" a year ago and is now working on **Bill Cosby's** fall series.

Though **Gottfried** acknowledges "basically we don't do remote work," **Sound City** handled the on-site recording for **Aretha Franklin's** most recent top 10 album, 1972's "Amazing Grace." It has also dabbled in film score recording, as in last year's "The Klansmen."

Noting that "Sound City has made improvements over the past seven years, but hasn't really expanded," **Gottfried** admits "we're bulging at the seams."

For this reason, a mixdown room will probably be **Sound City's** next addition. That would free both of the studios at the complex for recording. **Gottfried** is also considering bringing in videotape equipment, as he points out that one of the studios is big enough to double as a sound stage. A final area of exploration is automation, and its memory bank approach to mixing. "The clients will determine when that comes in," notes **Gottfried**.

Sound City has no plans, though, to add luxuries and extras to lure clients. "One of the advantages of not being in Hollywood," **Gottfried** observes, "is that artists don't feel as much pressure working here. Since they don't, we don't need to add as many distractions and conveniences."

Sound City is owned by **Skego Inc.**, a holding company that also controls **Carman Inc.**, a production/management outfit that **Gottfried** owns with his partner, **Tom Skeeter**.

"We manage **Rick Springfield**, **J.P. Morgan**, **Mark Richardson** and **Les Emerson** of the **5 Man Electrical Band**. Our record production clients include **Donny Troiano**, who used to be with the **Guess Who** and the **James Gang**, **Richard Torrance**, the **Curtis Bros.** and **Walter Eagen**, in addition to **Springfield** and **Morgan**."

Noting that **Sound City** has a flat hourly rate with no extras, **Gottfried** points out that both studios have **Neve 24-track** consoles with **Studer 2-track** systems for mixdowns and dubbing, while **Studio A** also has a **Studer 24-track** and **Studio B** has an **Ampex 24-track**.

The rest of the hardware lineup includes **JBL** monitor systems and complete **Dolby**, **Kepelex**, **Cooper** time cube and **Eventide** digital delay systems.

VIF Introduces Noise Adaptor

MOUNTAIN VIEW, Calif.—**VIF International** has introduced an operational amplifier adaptor which has been developed to completely eliminate mechanical noise transfer problems and considerably reduce the weighted noise levels of **Ampex** tape recorders.

The **VIF 1002A** is specifically designed for use in all **Ampex** professional audio recorders equipped with the octal-based **12SJ7** tubes, with the exception of **Ampex** model **3200**.

NEWCOM Anticipates CB Attrition

CHICAGO—The 1977 NEWCOM show, scheduled for Las Vegas, May 3-5, will witness a substantial decline in the number of CB exhibitors, Larry Kaufman, NEWCOM public relations counsel here, concedes.

Kaufman attributes the drop-off to shifting factors of CB distribution, competition from other shows and attrition in the marketplace. CEDA, the organization of CB specialist distributors, already has indicated that it will not seek an information booth at NEWCOM next year.

However, NEWCOM insists that defections will not be as numerous as some reports have claimed.

"Last year CB companies suffered

(Continued on page 33)

CLEVELAND EXPO

Big Promo For 'O Hi Fi O'

CLEVELAND—The 15-store Tokyo-Shapiro chain is pulling out all promotional stops for its consumer-oriented "O Hi Fi O" mini CES, Aug. 20-22 at the 40,000-square-foot Convention Center here.

More than \$65,000 is earmarked for promotion, according to Bill MacAlpine, president of the hi fi chains. Campaign kicked off with billboards in July, and is winding up with a teaser campaign in greater Cleveland and surrounding area newspapers, and about 14 hours of radio spots, backed by Tokyo-Shapiro's largest in-store promotion ever.

Just prior to the weekend event, "Music You're My Mother," the locally produced tv special, will be aired on WUAB-TV and simulcast on WMMS Aug. 18, starring Brian Auger's Oblivion Express and Ralph. Following night, Tokyo-Shapiro hosts a "Music You're My Mother"/WMMS/Agora Nite Out featuring Ralph, with the chain and

AUDIO 'FUTURE SHOCK' Federated In Sales Vanguard

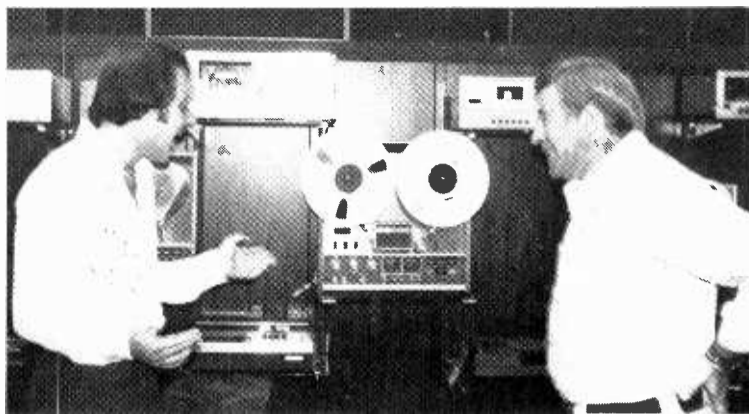
By JIM McCULLAUGH

LOS ANGELES—It's been a few months since Wilfred Schwartz opened the doors of his "world's largest and most comprehensive stereo store" in sprawling Orange County, the nation's 19th largest market just south of the Los Angeles area.

Nevertheless, in that short span the revolutionary hi fi merchandising concept he's inaugurated has more than reinforced itself.

"Business has just been phenomenal," notes the soft spoken retailer, originally from Canada, "since the grand opening May 14."

Schwartz believes his philosophy will alter the patterns of hi fi merchandising and, in fact, views his prototype 1980-1990 store as slightly ahead of its time, in the vanguard of audio retailing "future shock."



Billboard photo by Jim McCullaugh
Federated owner Wilfred Schwartz, right, and Mike Pastore, manager of his Orange County superstore, enthuse over tape deck display.

"Why should someone with an electronics need," he poses, "have to go to a Radio Shack or a Lafayette for a battery or cable, then to a department store for a compact system or cassette recorder, to a salon for a good system, and then to a specialist for professional or semi-pro gear? And further, to another specialist for a video system? Why can't a shopper get it all in one place?"

For that reason, as Schwartz likes to say "We have everything from a 20-cent battery or cable to a \$20,000 video system."

In addition, Federated has gone one step further and incorporated the "razors and blades" concept with a record department. That section is leased by West Coast Music Sales, an area onestop.

"The same person," he analyzes, "can't really merchandise the hardware and software effectively. Simply because they are two different animals. But the concept of having both under one roof has always been a correct philosophy. The relationship is a natural one and, again, why should one have to go to yet another outlet for his record needs?"

The store, itself, is an eye-opening experience for the first time visitor. It occupies 20,000 square feet, encompasses in excess of 200 different manufacturers lines, sports eight individual "salons" or specialized demonstration rooms, and has a

mind-boggling inventory of over \$1-billion.

The salons are recessed towards the back and around the store, the
(Continued on page 32)

CRAIG BOW

Almo Expo Spotlights CB, Stereo

By MAURIE ORODENKER

PHILADELPHIA — "Although Citizens Band radio is very big and even getting bigger, there's more to our business than CB," says Arthur Seltzer, executive vice president of Almo Electronic Corp.

One of the largest independently owned, independent distributors of electronic, radio, television and stereo products on the East Coast, Almo marked its 30th anniversary this month with its annual trade show Aug. 3-4 at the City Line Holiday Inn here.

(Continued on page 33)

People/tronics '77 At 15 N.J. Bamberger's

By STEPHEN TRAIMAN

NEWARK, N.J.—"People/tronics '77" week-long promotion is introducing new stereo/tv/personal electronics lines at 15 of 16 Bamberger's stores in the fourth year of themed special events for the New Jersey division of Macy's.

Building on last year's successful "Sight & Sound" theme, the current series of special appearances and demonstrations running Aug. 9-14 is aimed "at giving people a concept of what we're talking about," notes Bud Pomeranz, the chain's p.r. director.

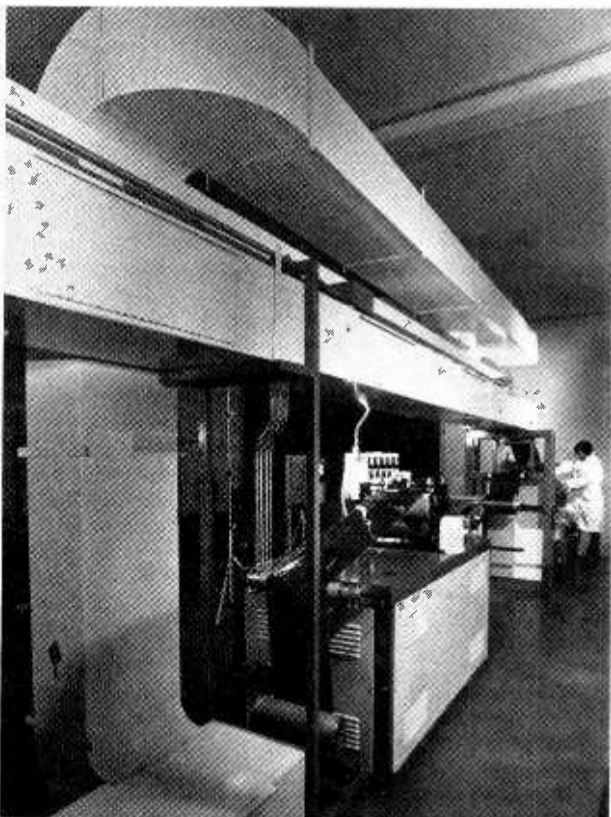
He has been working closely with buyers Stan Cohen, stereo systems; Mark Goldstein, CB/radios/tape recorders, and Don Davidson, tv games, video systems and tv, in coordinating the week's activities, backed by full-page print ads in 10 Garden State Sunday papers and supporting radio spots throughout the stores' market areas.

Consumer electronics business has been building steadily for the chain, which has increased space for personal communications this past year in the wake of highly successful CB business. Overall, sales are running slightly ahead of 1975, a good year for audio/video at Bamberger's, Pomeranz says.

Featured in special areas at each store are demonstrations of the new video games, with the N.Y. Mets' Dave Kingman as an opponent; demonstrations of the Sony Beta-max home videotape system, shown by WNEW-TV's Marvin Scott; and introductions of new CB lines with appearances by Lanie Dills, author of "The Official CB Slang Language Dictionary."

Other highlights included appearances of WABC deejay Steve O'Brien, a mime dance show with
(Continued on page 32)

AUGUST 21, 1976, BILLBOARD



Billboard photos by Intermagnetics
Dick Chow runs a coater at Intermagnetics Singapore Ltd.

Intermagnetics— 130 Million Units Of 'Blank' Abroad

(This concludes an exclusive two-part profile that began last week with a look at Intermagnetics' most recent tape duplicating ventures in the Far East.)

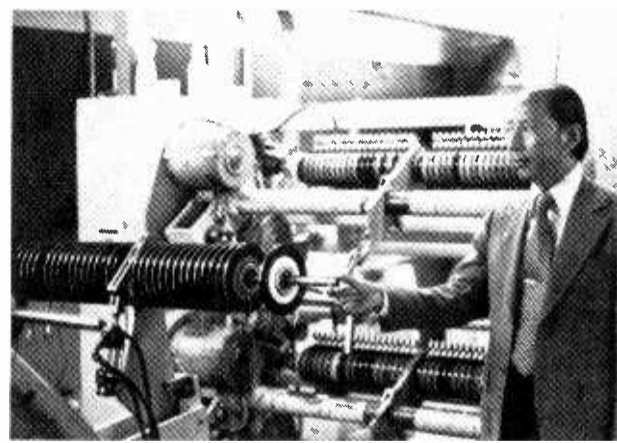
LOS ANGELES—The combined capacity of the eight operations set up by Intermagnetics abroad, including the soon-to-be facilities in the Philippines, Malaysia and Thailand, will run the equivalent of 130 million cassettes a year, claims Terry Wherlock, senior vice president in charge of international licensing.

Not all the tape is in cassette form, with a portion devoted to cartridge, 1/4-inch "hi fi" tape, as well as broadcast-quality tape, he says. If all were converted to cassettes, the total would represent 130 million units (100 million in cassette form, 30 million in other configurations).

Referring back to the Intermagnetics Singapore Ltd. operation, the firm's second venture, Wherlock adds that it is already sold out to capacity on its initial production forecast which was to run two shifts per day for six days a week.

"It is supplying 100%," says Wherlock, "of its output in either coated web form or in slit tape. This is predominantly being exported to Asia and none has come back to the U.S. or Europe. That plant has plans to expand its cassette production. We have a commitment to buy cassettes from them."

The Korean facility is also expanding its cassette output



Stanley Tang inspects a slitting machine earmarked for Intermagnetics Taiwan Corp., Republic of China.

and Intermagnetics has already "bought back" several millions of cassettes from it.

Intermagnetics has also added men in Japan, Hong Kong and England to oversee company interests in their respective regions.

"For example," adds Wherlock, "our man in Hong Kong will be looking after the best interests of all our licensees from a technological point of view as well as a business point of view and also setting up quality assurance programs to make sure the product we are buying back all meets the same standards."

(Continued on page 32)

Intermagnetics Growth

• Continued from page 31

He will be setting up the organization controlling the quality prior to shipment."

Wherlock says that Intermagnetics has placed extraordinary emphasis on quality control and it's a key factor in all their ventures.

"Most of the tape factories that are going in are spending more than 20% of their capital expenditure on quality control equipment. This is much higher than industry in the U.S. spends. We have placed particular emphasis on the need for that and in fact have refused to sell any facility unless they have standardized test equipment and they follow standard procedures and they invest the amount of money required to do the job. So each of these plants we are talking about has the same equipment. It's important to standardize quality.

Wherlock indicates that the testing equipment that is part of the Intermagnetics plant package is quite sophisticated and thorough and that product is subjected to a battery of tests. Tests are made during the wet

end of the process, the electro-acoustic portion, and for mechanical reliability. In addition, each plant follows a "procedures" method, again to ensure standardization and reliability.

On the subject of quality control, Wherlock reiterates, "There's no particular reason why a well planned facility could not be able to buy internationally and control the quality. It's just the same as making many other products internationally.

"There are a lot more sophisticated products made throughout the world that are very satisfactory. You have to keep in mind, also, that the degree of sophistication and skill among many developing countries is advanced and many possess, technically, very high skills."

JIM McCULLAUGH

KRACO CB TO CHOWCHILLA

LOS ANGELES—Kraco Enterprises, Compton, Calif.-based car stereo and CB marketers, donated 24 CB radios and antennas to the Chowchilla, Calif., school board.

Larry Kraines, president, flew personally to the Northern California city, scene of the recent mass kidnapping of 26 school children and their bus driver to make the presentation.

In addition, one of the CB units was inscribed with the name of Frank Edward Ray, the bus driver, for his heroic activities in freeing the children and himself after the 36-hour ordeal.

Kraines, father of three young children, indicated his company felt it could put the "golden rule" into practical application by helping to make the city's school buses safer.

Tape Duplicator

Some 24 added speakers have been confirmed at the first annual International Video-

disk Programming Conference, sponsored by Visiondisc Corp. Nov. 15-17 at the McGraw-Hill conference facility in New York, according to Visiondisc president Vivian M.K. Ardan.

Additions to the initial list (Billboard, July 10) include Lee Zhitto, Billboard; Howard Eaton, Ogilvy & Mather; Skitch Henderson; Peter Falco, Chase Manhattan Bank; Richard Reiss, Shearson, Hayden, Stone; Judith Crist; Warren Bahr, ILE Agency; Alan Adler, Columbia Pictures; Joan Lappin, Pireyus Corp.; Ken Winslow, Public Television Library; Eliot Minsker, Knowledge Industry Publications; Ken Groot, AFTRA; Bob Block, American Subscription TV; Richard Steenken, Blyth, Eastman, Dillon; Harold Volgel, Paine, Weber, Jackson & Curtis; Schuyler Chapin, Columbia Univ.; Lady Catherine French, American Symphony League; Charles Dolan, Cablevision Systems; Norman Glenn, Media Decisions; Gerald Levin, Home Box Office; Jim Magid, Drexel, Burnham & Co.; Tommy Grimes, columnist Harriet Von Horne, and Albert Webster, New York Philharmonic.

Registration is \$285 before Sept. 18, \$325 afterward, with information from Box 102, Cooper Station, New York 10003, or (212) 982-5244.

Pentagon Industries Inc.'s Super C-32 high speed cassette duplicator becomes available this month, according to James R. Dow, vice president of marketing for the Chicago firm. The new monaural three slave unit can produce three, C-60 cassette copies each minute operating at 15 times normal speed, and contains synchronous motors to ensure matched copies from each position.

Dow says the unit is similar in design and operation to Pentagon's C-1 and C-4 duplicators. The Super C-32 is priced at \$1,295.

People/tronics

• Continued from page 31

Kenny DeCamp, performances by the Great Swamp Jazz Band, Astro the talking robot, and demonstrations of ADC's new Accutrac turntable and Pioneer's \$5,500 semi-pro "Rack."

Spotlighted stereo specials included a Fisher system advertised at \$550 for \$400, including a combination 8-track and cassette recorder/player, AM/FM/MPX receiver with built-in automatic changer, Fisher two-way air-suspension speakers and mike; a Toshiba compact system regularly \$300 for \$200, with 8-track player/recorder, two mikes, AM/FM/MPX receiver, automatic changer and two-way speakers; and a private label Kings Point system regularly \$190 for \$130, including an 8-track player, built-in automatic changer, AM/FM/MPX receiver and twin speakers.

Tie-in contest offered a portable color tv, compact stereo and CB as prizes, with free entry blanks deposited in any Bamberger's tv, stereo or radio department during the week-long "People/tronics '77."

Federated Plug: Audio 'Future Shock'

• Continued from page 31

decor is "woody" or California casual, and large, rock star wall graphics adorn the walls.

Merchandise is stacked up in the main body of the store to literally create long "supermarket" type aisles. The effect is to create a bargain-type ambience to complement the listening rooms and other special product areas. The entire operation, both inside and out, is reminiscent of a supermarket.

Federated Orange County sits on high-trafficked Beach Blvd. at a point almost in the center of a triangle of freeways, the San Diego, Garden Grove and Newport.

The operation draws consumers from such suburbs and cities as Santa Ana, Long Beach, Anaheim, Lakewood, Garden Grove, Orange, Torrance, Carson, Compton, Huntington Beach, Norwalk, Irvine, Downey, Fullerton, South Gate, Whittier and Costa Mesa. It draws the interested from further distances since freeways, in general, have broken down conventional notions of time and distance in Los Angeles. Consumers feel they can drive anywhere if they are so inclined. Add to that the fact Federated Orange County may be the only store of its kind anywhere in the world, even in a retailing climate that likes to pride itself on innovation.

Federated has two other outlets, a 17,000 square foot store in West Los Angeles and a slightly smaller unit in Hollywood.

In the hotly contested and fiercely competitive L.A./Orange hi fi market (see Billboard, Aug. 7)—pegged at \$150-\$180 million and expanding—Federated is in the front ranks with annual volume exceeding \$10 million. With the new operation, Federated will, in all likelihood, be the number two factor in the area by year's end. The leader, of course, is the giant Emoryville, Calif.-headquartered Pacific Stereo chain which has 14 Southland units. Pacific grabs about \$35-\$40 million annually or a 25-30% of the pie.

Schwartz, himself, points out that audio is a \$2-billion a year market nationally but that industry figures reason that is still only a 4% penetration of U.S. households by the hi fi industry. Part of Schwartz' philosophy with the new store is to address himself to the future potential.

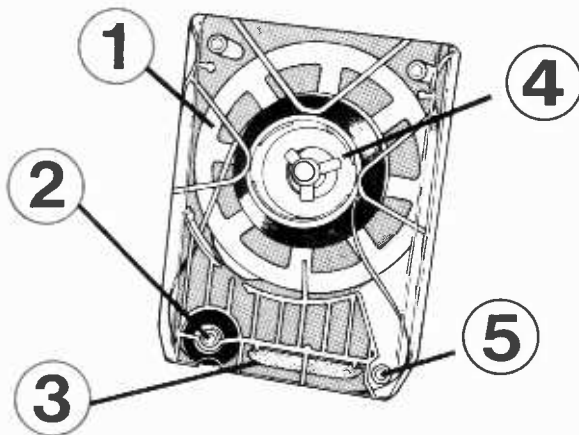
(This exclusive profile concludes next week with a look at Federated's innovative sound rooms and merchandising techniques.)

EIA/CEG Meetings

WASHINGTON—Various committees and the board of the Consumer Electronics Group will meet during EIA's annual fall conference, Sept. 27-30 at Los Angeles' Century Plaza Hotel. Included are the marketing services, product assurance, service and public relations committees, and Consumer Affairs Council, plus the Audio, Video and CEG boards.

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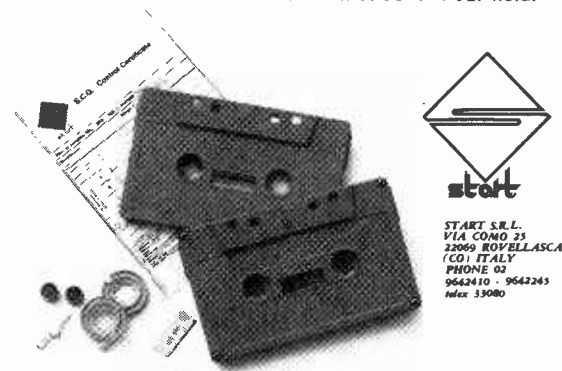
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Dealers 'Up' At Almo Distrib Expo

• Continued from page 31

The Almo Consumer, Parts and CB Show for the first time added a series of four dealer seminars related to the CB market, but gave wide attention to stereos, tape decks, record players, car stereos, speakers, blank tapes and phonograph needles.

Almost 1,500 persons from the Southern New Jersey, Delaware, Maryland and the Delaware Valley region here attended the two-day show in which some 50 manufacturers participated. While most were in the CB, scanners, electronic testing and parts and accessories field, a dozen or more manufacturers in the stereo and television field made an imprint on attending dealers.

Since Almo acquired subsidiary distributing firm George Rosen Co., Inc., in Baltimore, a similar Consumer Products, Parts and CB Show was set at the Rosen facility there Aug. 17-18 for dealers in the Baltimore-Washington, D.C. area. A limited number of manufacturers participated in the Baltimore show which did not include the dealer seminars.

Two of the largest displays were Craig and Panasonic, with both emphasizing new products in the sound and sight field.

Of special interest was Craig's entrance in the stereo sound market with a Series 5000 Integrated Audio Components. The new line will be launched on Sept. 14 with sponsorship of Bob Dylan's first network television special on NBC-TV. The TV special will be promoted with a large-scale magazine campaign and special materials for dealers including four-color posters.

"While we are late coming into the stereo market, it is a natural growth for Craig which has been a leader in the sound field with our car stereo and tape players, our radios and recorders," explains Charles Belfatto, regional sales manager for Craig.

Also new in the Craig line is an 8-track car stereo with mobile twin speaker kit, and a personal cassette recorder, a compact with case and handstrap, called the "Electronic Notebook."

The Panasonic display, probably the largest exhibit of the show, featured a number of upgraded new items in car stereo, stereo and tape deck units, and television. In most cases the new items are list priced lower than earlier models to make the Panasonic lines more competitive.

Last year's Dyn-o-Mite unit which listed for \$49.95 is now a new "Dynamite 8" (RQ 830S) color portable 8-track player with AC and DC input jacks, automatic changer and swivel carrying handle to list at \$39.95. The Take 'n Tape unit, which last year listed for \$32.88, has become the "Funkyset" (RQ-304S) with a new, trim style for the portable cassette unit with a built-in condenser microphone and an optional car adapter, listing for \$29.95.

An Auto Stop mini-cassette with one-button volume control and carrying handle, which last year listed for \$79.95, has a \$59.95 list for this year's model. Most radical change is in the Panasonic stereo set for which the new "Thruster" speakers have been increased by 30% in size and to

which have been added a Passive Radiator, a vibrating cone which allows the bass sound to feed back, in addition to the regular speaker cone.

In addition to the AM/FM in-dash car stereo units and CB units, Panasonic has also come out with a combination car tape deck and CB unit, not displayed at the Almo show. Bob Hook, Philadelphia sales representative for Panasonic, says the combination car stereo and CB units are sold only through the company's Automotive Division.

Last year, the company displayed two quad units at the Almo show; this year, none. Hook admits that quad is "dead" with no calls or demand for it. However, he feels Panasonic will still retain its one model "to keep in touch in quad in case it makes a comeback in the years ahead."

The only other line of stereo was Weltron with its uniquely designed round turntables, 8-track stereo tape recorders and FM stereo cassette recorders. Auxiliary lines included Speco speaker kits by Component Specialties, Inc.; Sonic speakers, the portable record players for young-

sters from DeJay Corp., and Walco's diamond needles.

The CB lines displayed, in addition to those by Craig and Panasonic, included Motorola's new Mocat units, a new line for Almo: Royce's Bearcat models; and Fanon's Fanfare line including the brand new "Good Buddy" scanning monitor novelty item listing for \$19.95. Probably half of the exhibitors were manufacturers of scanners, testing equipment, antennas, parts and accessories for the CB market.

Two blank tape manufacturers were also among the exhibits. Columbia Magnetics introduced its new 6-pack 8-track cartridges, each 40 minutes, packaged like the beer 6-pack with carrying handle, to sell for \$6.95. Marketed under the company's Soundcraft name, cassettes will be "6-packed" later if the idea catches on. For the Columbia product, the regular "Buy 2/Get 3" packs are featured.

3M's Scotch Brand, displaying its entire line, emphasized the interlocking C-Box with mounting bracket for its cassettes.

NEWCOM Expecting CB Attrition

• Continued from page 31

at NEWCOM from the sameness syndrome," Kaufman explains, "the same products to show to the same customers, who had seen them six weeks earlier at PC-76."

This year, he notes, there are 2 1/2 months between the shows.

Further, Kaufman points out that many manufacturers will not have type-accepted 40-channel transceivers ready in time for PC-77.

However, NEWCOM will not have a special section for CB next year as it did in 1976. "CB will be part of the general product mix," Kaufman reports.

"We'll have NEWCOM with or without CB exhibitors," he says, "but manufacturers who want to sell to general line distributors are going to realize that these people will be there."

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NATRA: a Second Look At Antigua

By JEAN WILLIAMS

LOS ANGELES—The feeling expressed by several music industry representatives who attended the NATRA convention in Antigua, British West Indies, Aug. 1-5 seemed to be one of hope for change within the structure of the organization.

Although a goodly number of the approximately 750 persons attending the conference were non-industry vacationers, a large nucleus of music industry persons apparently went to the conference angry.

Several said they have been financially supporting NATRA as associate members for years while watching the organization deteriorate.

Still other label representatives said, if they were not given a chance to help to revive the organization by having a hand in making its policy, they would withdraw their financial support.

NATRA leaders seemed to feel the pressure being brought to bear, initially by several associate members, but the numbers grew. By the end of the conference, nearly half of the regular membership, who hold all voting power at this time, agreed with the associate body that NATRA indeed needs the input offered by the associate members if the organization is to survive and grow.

For the first time in the history of the group, non-radio members initiated a petition requesting the organization's constitution be amended this year.

A meeting concerning the legality of changing NATRA's constitution was held. The question seemed to be, can the constitution be amended now, or must the request go through more than 60 days of redtape?

Kitty Broady, president of the organization, said that she had been in favor of changes within the group for some time. The outcome of the private meeting revealed that the constitution could be amended without waiting until next year to start proceedings.

Now that other than regular members will have voting power, there are still other areas to be worked out, such as, how will the organization maintain equal voting power for the labels? If a major label has 20 representatives, and an independent has only two representatives, will the major label have the power to pass any bill based on its number of delegates?

Another area to be explored is, will all members now become regular members, eliminating the associate and participating titles? The organization's name may even have to be changed, offered a convention delegate.

Several long-term NATRA members noted that it had been many years since a genuine effort had been made to communicate through well-structured workshops.

These same members declared that this year's sessions, unlike previous years, were well attended. They also complimented the organizers of the workshops for bringing in moderators who deal with the music industry on a day-to-day basis.

"We usually have non-industry people who know little or nothing about the music industry. Some of these people are genuinely concerned about our industry, but how can they tell us what we should be doing to better the music industry

Billboard Hot Soul Singles

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AUGUST 21, 1976, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	★ WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce). Mercury 73814 (Phonogram) (Tight, BMI)	34	26	14	★ IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh). ABC 12189 (Meadow Ridge, ASCAP)	67	NEW ENTRY		★ GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham). Columbia 3 10388 (New York Times/Content/Little Bear's, BMI)
★ 2	3	7	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch). TK 1019 (Sherlyn, BMI)	35	41	7	★ FLOWERS—The Emotions (M. White, A. McKay). Columbia 3 10347 (Sagittaire, BMI/Kalimba, ASCAP)	★ 68	78	3	★ IF I EVER DO WRONG—Betty Wright (M. Wright, W. Clarke). Alston 3722 (TK) (Sherlyn, BMI)
3	1	7	★ GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor). Columbia 3 10373 (Kalimba, ASCAP)	36	29	10	★ BAD RISK/THERE YOU ARE—Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling). Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun'Pee Wee, BMI)	★ 69	84	2	★ CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle). Turbo 048 (All Platinum) (Gambi, BMI)
★ 4	6	8	★ PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parisi). Sweet City 8 50225 (Columbia/Epic) (Bema/Blaze, ASCAP)	37	31	11	★ I'M GONNA LET MY HEART DO THE WALKING—Supremes (H. Beatty, B. Holland, E. Holland). Motown 1391 (Holland/Dozier/Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	70	70	4	★ THE GOLDEN ROD—Roy Ayers Ubiquity (R. Ayers). Polydor 14337 (Roy Ayers Ubiquity, ASCAP)
5	5	7	★ SUMMER—War (S. Allie, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Dskar, H. Scott). United Artists 834 (Far Out, ASCAP)	38	32	14	★ HEAR THE WORDS, FEEL THE FEELING—Margie Joseph (L. Dozier, M. Jackson). Cotillion 44201 (Atlantic) (Dozier, BMI)	71	73	6	★ I AIN'T GONNA TELL NOBODY (About You)—Carl Carlton (B. Sigler). ABC 12166 (Blackwood, BMI)
6	4	12	★ GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown). Polydor 14326 (Dynatone/Beinda/Unichappell/BMI)	39	43	5	★ LEAN ON ME—Melba Moore (V. McCoy). Buddah 535 (Van McCoy/Warner Tamerlane, BMI)	★ 72	76	3	★ BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams). Cotillion 44203 (Atlantic) (Robosac, BMI)
7	8	15	★ YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff). Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	40	44	6	★ ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgore, Fantasy 771) (Blackbyrd, BMI)	★ 73	86	2	★ COME GET TO THIS—Joe Simon (C. Raeford, J. Simon). Spring 166 (Polydor) (Pee Wee, BMI)
8	7	14	★ SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield). Atlantic 3326 (Warner-Tamerlane, BMI)	★ 41	52	4	★ JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry Robin, M. Gibb). ABC 12197 (Casseroles/Flamm, BMI)	★ 74	72	5	★ FREE—Natural Four (C. Jackson, M. Yancy). Curtom 0119 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
9	9	14	★ HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren). Capitol 4270 (Bull Pen-Perren Vibes, ASCAP)	42	59	2	★ GET THE FUNK OUT MA FACE—Brothers Johnson (Q. Jones, G. Johnson, L. Johnson). A&M 1851 (Kidada/Gougris, BMI)	★ 75	NEW ENTRY		★ HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley). T-Neck 2261 (Columbia/Epic) (Bovina, ASCAP)
10	10	13	★ THIS MASQUERADE—George Benson (L. Russell). Warner Bros 8209 (Skyhill, BMI)	43	54	4	★ LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore). ABC/Impulse 31006 (Warock, ASCAP)	76	80	6	★ JUST LET ME HOLD YOU FOR A NIGHT—Choice 4 (C.H. Kipps Jr.). RCA 10714 (Charles Kipps, BMI)
11	12	9	★ WAKE UP SUSAN—Spinners (S. Marshall, T. Bell). Atlantic 3341 (Mighty Three, BMI)	★ 44	50	6	★ I NEED IT—Johnny Guitar Watson (J. Watson). DJM 1013 (Ammerst/Jon, BMI)	77	77	6	★ COME ON & RIDE—Enchantment (M. Stokes). Desert Moon 6403 (Buddah) (Desert Moon Songs/Willow Girl, BMI)
12	11	11	★ EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy). Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	45	27	12	★ KEEP THAT SAME OLD FEELING—Crusaders (W. Henderson). ABC/Blue Thumb 269 (Four Knights, BMI)	★ 78	88	2	★ IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice (M. Radice). United Artists 840 (Desert Rain, ASCAP)
13	13	12	★ HARD WORK—John Handy (J. Handy). ABC/Impulse 31005 (Hard Work, BMI)	★ 46	56	3	★ ENTROW Part 1—Graham Central Station (L. Graham). Warner Bros 8235 (Nineteen Eighty Four, BMI)	79	90	2	★ ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzola). Ariola America 7625 (Capitol) (Minta, BMI)
14	15	9	★ ONE FOR THE MONEY (Part 1)—Whispers (J. Allens, J. Bellmon, V. Drayton, R. Turner). Soultrain 10700 (KCA) (Golden Fleece/Hip Trip Music Writers, BMI)	47	36	8	★ WE THE PEOPLE—General Johnson (General Johnson). Arista 0192 (Music In General, BMI)	80	82	6	★ PORCUPINE—Nature Zone (W. Feldman, J. Dawes). London 235 (Music Development, BMI/Tom Dawes, ASCAP)
★ 15	25	6	★ FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson). Malaco 1033 (TK) (Tree, BMI)	48	53	6	★ AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor). Koko 721 (Klondike, BMI)	81	85	3	★ USE YOUR IMAGINATION—Kokomo (A. Spinner). Columbia 3 10380 (Anglo Rock, BMI)
16	18	5	★ YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb). RSD 853 (Polydor) (Casseroles/Unichappell, BMI)	49	37	9	★ TRY ME I KNOW WE CAN MAKE IT—Donna Summer (G. Moroder, P. Bellotte, D. Summer). Dasis 406 (Casablanca) (Sunday/Rick's, BMI)	★ 82	69	12	★ YOU DON'T HAVE TO GO—Chi-Lites (E. Record, B. Acklin). Brunswick 55528 (Julio/Brian, BMI)
★ 17	21	9	★ THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson). Columbia 3 10356 (Jay's Enterprises/Chappell, ASCAP)	50	51	9	★ SONG FROM M*A*S*H—New Marketts (Altman, J. Mandel). Fair 007 (20th Century, ASCAP)	★ 83	NEW ENTRY		★ DISCO-FIED—Rhythm Heritage (M. Dimartino, M. Price). ABC 12205 (American Broadcasting/Holocaust, ASCAP)
18	20	12	★ STRETCHIN' OUT (In A Rubber Band)—William Bootsy Collins (W. Collins, G. Clinton). Warner Bros 8215 (Backstage, BMI)	51	49	9	★ SLOW MOTION—Dells (J. Hunter, A. Moore, C. Leverett). Mercury 73807 (Phonogram) (Probe II/Lasgo/Round/Gambi, BMI)	84	92	3	★ HOT STUFF—Rolling Stones (K. Richard, N. Jagger). Rolling Stones 19304 (Atlantic) (Knee Trembler, ASCAP)
19	19	9	★ COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan). Capitol 4255 (Perren Vibes Bull Pen, BMI)	52	60	5	★ OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway). Bang 725 (Web IV) (Muscle Shoals Sound, BMI)	★ 85	NEW ENTRY		★ MOVIN' IN ALL DIRECTIONS—People's Choice (L. Huff, D. Jordan, D. Ford). Isop 4782 (Columbia/Epic) (Mighty Three, BMI)
20	17	12	★ SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Colter, D. Davis). Columbia 3 10334 (Groovesville, BMI/Conquistador, ASCAP)	53	38	21	★ SARA SMILE—Darryl Hall & John Oates (D. Hall, J. Oates). RCA 10530 (Unichappell, BMI)	★ 86	NEW ENTRY		★ THE BEST DISCO IN TOWN—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt). Marlin 3306 (TK) (Can't Stop, BMI)
21	14	13	★ CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols). Columbia 3 10346 (Blackwood, BMI)	54	40	17	★ THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements). Mainstream 5581 (Brent, BMI)	87	89	2	★ DISCO IS THE THING TODAY—Meters (Meters). Reprise 1357 (Warner Bros.) (Rhinelander/Cabbage Alley, BMI)
22	16	21	★ KISS AND SAY GOODBYE—Manhattans (W. Lovett). Columbia 3 10310 (Nattaham/Blackwood, BMI)	★ 55	65	3	★ NO, NO JOE—Silver Convention (S. Levey, S. Prager). Midland International 10723 (RCA) (Midson, ASCAP)	88	95	3	★ BRAZILICA—Ramsey Lewis (M. White, N. Yarborough). Columbia 3 10382 (Sagittaire, BMI)
23	22	11	★ PARTY—Van McCoy (V. McCoy). H&L 4670 (Van McCoy/Warner Tamerlane, BMI)	56	55	11	★ SUPER DISCO—Rimshots (T. Keith). Stang 5067 (All Platinum) (Gambi, BMI)	★ 89	NEW ENTRY		★ SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson). Mercury 73833 (Phonogram) (Bar-Kay, BMI)
24	24	10	★ GET IT WHILE IT'S HOT—Eddie Kendricks (M. Holden, T. Life). Tania 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	★ 57	67	2	★ A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy). Private Stock 45073 (RFT, BMI)	90	96	2	★ THE PEOPLE WANT MUSIC—Controller (M.H. Bryant). Juana 3406 (TK) (Every Knight, BMI)
25	23	17	★ SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (C. Jackson, M. Yancy, N. Cole). Capitol 4259 (Jay's Enterprises/Chappell, ASCAP) (Cole Arama, BMI)	★ 58	68	2	★ GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry). Atco 7056 (WIMDI/Fridays Child, BMI)	91	91	3	★ GIVE ME ALL YOUR SWEET LOVIN'—Chuck Armstrong (M. Tynes, D. Gilbert). R&R 15313 (Lerobal/5th, BMI)
★ 26	35	4	★ ONE LOVE IN MY LIFETIME—Oiana Ross (T. McJadden, L. Brown, L. Perry). Motown 1398 (Jobete, ASCAP)	59	64	4	★ I LUV MYSELF BETTER THAN I LUV MYSELF—Bill Cosby (S. Gardner, B. Cosby). Capitol 4299 (Turtle Head, BMI)	92	83	4	★ YOU TO ME ARE EVERYTHING—Revelation (K. Gold, M. Denne). RSO 854 (Polydor) (Colgems, ASCAP)
★ 27	33	6	★ WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson). Buddah 534 (Electrocord, ASCAP)	60	58	8	★ JUST LIKE IN THE MOVIES—Bloodstone (P. Adams, B. Carter). London 1067 (Pap/Taya, ASCAP)	93	NEW ENTRY		★ BABY I'M GONNA LOVE YOU—Phyllis Hyman (L. Alexander). Desert Moon 6402 (Buddah) (Wesone, BMI)
28	28	8	★ BABY, I WANT YOUR BODY—Al Wilson (R. Cason, B.R. Charles). Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	61	57	11	★ ALWAYS THERE—Side Effect (P. Allen, R. Laws, Jeffery). Fantasy 769 (Fizz/At Home, ASCAP)	94	87	3	★ YOU NEED LOVE LIKE I DO—Bobby Williams (G. Johnson, M. Tynes, D. Woods). R&R 15312 (Lerobal/Music In General, BMI)
29	30	8	★ BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White). 20th Century 2298 (Sa Vette, January, BMI)	62	46	16	★ WHO LOVES YOU BETTER (Part 1)—Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley). T-Neck 8 2260 (Columbia/Epic) (Bovina, ASCAP)	95	NEW ENTRY		★ PARTY LINE—Andrea Ture Connection (G. Diamond). Buddah 538 (Buddah/Geo Diamond/MRI, ASCAP)
★ 30	47	3	★ ONLY YOU BABE—Curtis Mayfield (C. Mayfield). Curtom 0118 (Warner Bros.) (Mayfield, BMI)	63	62	12	★ WAITING AT THE BUS STOP—Kaygees (R. Bell). Gang 1326 (PIP) (Delightful, Gang, BMI)	96	97	2	★ LIFE ON MARS (Part 1)—Dexter Wansel (D. Wansel). Philadelphia International 3599 (Columbia/Epic) (Mighty Three, BMI)
★ 31	39	7	★ LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich). Columbia 3 10367 (Boyz Scaggs/Hudmar, ASCAP)	★ 64	74	3	★ YOU + ME = LOVE—Undisputed Truth (M. Whitfield). Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)	97	NEW ENTRY		★ I WANNA SPEND MY WHOLE LIFE WITH YOU—Street People (R. Dahrourge). Vgior 1732 (PIP) (Vignette, BMI)
32	34	5	★ YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne). United Artists 833 (Colgems, ASCAP)	★ 65	75	2	★ KILL THAT ROACH—Miami (W. Thompson, W. Clarke). Drive 6251 (TK) (Sherlyn, BMI)	★ 98	NEW ENTRY		★ (Your Love Has Got Me) SCREAMIN'—Blacksnake (M.W. Fisher). Chocolate City 003 (Casablanca) (Cale Americana/Smoke Shop/At Home, ASCAP)
★ 33	45	3	★ AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware). Tania 54273 (Motown) (Jobete, ASCAP)	66	71	3	★ L.O.D. (Love On Delivery)—Billy Ocean (F. Findon, Charles). Ariola American/GTO 7630 (Capitol) (Black Sheep/Health Levy, BMI)	99	99	2	★ DANCIN' KID—Oisco Tex & The Sex-O-Lettes (K. Nolan). Chelsea 3045 (Sound Of Nolan Chelsea, BMI)
								100	94	4	★ FACE TO FACE—Dee Ervin (D. Ervin, W. Farrell). Roxbury 2027 (Pocket Full Of Tunes, BMI)

(Continued on page 35)

ROCKET ROCKS For First Time, Label Heads Into R&B Field Under King

By JEAN WILLIAMS

LOS ANGELES— Pop oriented Rocket Records has entered the r&b field, and the label is looking to sign soul acts, according to Tony King, executive vice president.

He feels that "Gonna Do My Best To Love You" by Brian and Brenda, which offers a regular and 12-inch version, will establish Rocket as a pop, r&b and disco label.

King notes that in the past, the label has had records to start pop, then cross back over into the r&b market, but never has it aimed at the soul audience first.

Eddie Thomas, independent promotion man in the Chicago area, has been hired to handle independent promotion in the Midwest.

King explains that although Rocket is distributed by MCA, which has its own promotion staff working the record, he believes that an experienced r&b representative is needed.

"I have hired Thomas because I cannot afford to totally risk a promo staff without any expertise in promoting r&b product," offered King.

He asserts that he is in the process of calling all MCA branch promotion managers, informing them that the record should be worked r&b. He points out that MCA's promotion staff is pop oriented.

"This will be the first time many of the promotion people will work r&b product. The entire staff seems enthusiastic about working music that is different for them. This will also give the promotion people a

chance to break new ground," says the executive.

He declares that he is looking for disco breakout in the Los Angeles and New York areas and straight soul acceptance in Chicago and Detroit due to Thomas' influence.

Noting that Thomas has a reputation for creating new methods to

merchandise r&b product, he says that one of Thomas' first stops with the record will be to area furniture stores.

At the NATRA convention two weeks ago, Thomas brought to the delegates several methods whereby product may gain exposure. Furniture stores were only one suggestion.

SWEET CHARIOT OPENS

Elvin Jones For New D.C. Club

By BORIS WEINTRAUB

WASHINGTON—A new jazz club opens here this week, bringing to four the number of clubs offering jazz in the Washington area. Only one was in the field a year ago.

The newest entrant is called Sweet Chariot and is operated by Alan Dale and Sally Longhi. It is located in the newly redeveloped Southwest section of the city and replaces a defunct cocktail lounge-restaurant called The Place Where Louie Dwells.

Sweet Chariot's first headliner is drummer Elvin Jones with his quartet. Singer Betty Carter is booked for the following week, and a local group, East Coast Offering, will follow the third week.

Dales says he is negotiating with agents for Raasaan Roland Kirk, Woody Herman and Les McCann, and also hopes to get a broad range of musicians, "from Lonnie Liston Smith to Art Blakey, from Hubert Laws to Horace Silver."

"I think there is a strong market here for jazz," Dale says. "The young people are getting into it. I think people are getting tired of discos. And for people over 30, there hasn't been much variety for them in the last few years. Look at the charts; you see people like Grover Washington Jr. and George Benson crossing over to pop now."

Dale says he thinks the market can stand the recent upsurge in jazz club activity in the Washington area. A year ago, only the long-established

Blues Alley in Georgetown was offering jazz, booking name musicians to play with a versatile house trio. Then the Childe Harold began to book national groups, along with occasional rock and country oriented performers, and the Showboat Lounge in suburban Silver Spring, Md., recently reopened with a policy of booking mainstream jazz performers.

"I think the competition will be healthy," says Dale, who admits to having invested nearly \$100,000 in the club. "When there's a lot happening, it makes for a nice choice for people on how to spend the evening. The more there are, the more people will think this is really what's happening. I think eventually each place will find its own kind of music."

Dale, 39, has been a recreation specialist with the National Park Service, booking acts for Washington's "Summer In The Parks" program. Longhi was instrumental in founding the American Jazz Institute.

Stecklein Signed

LOS ANGELES—Val Stecklein, a former ABC recording artist, has signed an exclusive long-term songwriters contract with ABC Publishing.

Stecklein has had songs recorded by Glen Campbell, Bobby Goldsboro, Brian Highland, the Vogues, Ronnie Dove and Pat Boone.

TK Teeing New Labels

LOS ANGELES— In its effort to expand musically, TK Productions has formed two new labels, Roots and Gospel Roots.

Roots, a jazz/blues label, will get off the ground by initially purchasing previously unreleased masters. Its first releases will be on bluesman Jimmy Reed and the late saxophonist Gene "Jug" Ammons. Reed has also signed with the label.

Gospel Roots, a strictly gospel label, will also purchase old unreleased masters, and will build its own roster of acts, according to Howard Smiley, general manager of TK.

He notes that Gospel Roots is attempting to build a total gospel structure. It has purchased masters on the Rev. C.L. Franklin, and he has signed with the label.

The Rev. Jackie Beavals, a former r&b singer, and the Jackson Southernaires have also signed. Smiley explains that the label is looking to sign other gospel acts and is negotiating with Rancee Allen.

Gospel Roots will offer both traditional and contemporary music. "We will try to bridge both gaps," says Smiley.

He asserts that TK will merchandise its gospel line through its own

distribution channels, while adding that gospel singers, unlike most other acts tend to go out and promote their own product.

He also points out that Dave Clark, one of the country's first promotion men, and a TK representative, has moved over to Gospel Roots to take charge of a&r and promotion.

According to Clark, the first package to be released on the two new labels will be 12 LPs of new material and previously unreleased product.

TK also has Marlin Records, which Smiley says is being built as a jazz label. "We are building this label like a CTI type of jazz company, but we will be more progressive."

"Sound Of A Drum," a jazz LP by Ralph McDonald, will be the label's next release. Sidemen on this LP include Grover Washington, Eric Gale and Bob James, notes Smiley.

"TK has in the past been basically a singles label. But to build acts, we realize that we must have albums. We are now more interested in building careers than merely having hit records," declares the executive.

To this end the label has hired George "C" Chavous as national album coordinator.

Soul Sauce

• Continued from page 34

when they don't know about this industry," said a record promotion man. This same delegate pointed out that there were more whites attending the NATRA conference this year than ever before.

Many delegates complained about the convention site, while others were in favor of holding a convention on an island where you are given about three choices, sleep, go to the beach or attend workshops.

The fun side of the conference did not come off as expected.

With outdoor entertainment facilities, and three days of on-again-off-again rain, the Spinners, Brass Construction and Esther Phillips were unable to perform on the second night of the convention.

All three acts were finally able to perform on other evenings. The Spinners performed between rain periods on Aug. 3, and Brass Construction and Esther Phillips on Awards night Aug. 4.

Other acts that performed during the four-day conference were Al Wilson, Pat Lundy, Ectasy, Passion & Pain, Poison, Phil Medley and his 16-piece orchestra and B.T. Express.

Remember... we're in communications, so let's communicate.

Lady Flash Travels

LOS ANGELES—A major 93-city tour with Barry Manilow is part of the program developed by RSO Records to establish a "total public identity" for the label's new group, Lady Flash.

The group's first album will be released sometime during the middle of the tour to compliment its debut single "Street Singin'."

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number (Dist. Label)	Artist, Label & Number (Dist. Label)				
1	2	11	ALL THINGS IN TIME	Lou Rawls Philadelphia International PZ 33957 (Columbia/Epic)	32	32	11	FEVER Ronnie Laws Blue Note BN LA628 G (United Artists)	
2	3	10	MUSIC FROM THE MOTION PICTURE SPARKLE	Aretha Franklin Atlantic SD 18176	33	28	9	YOUNG HEARTS RUN FREE Candi Staton Warner Bros BS 2948	
★	4	7	HOT ON THE TRACKS	Commodores Motown M6 867 S1	34	39	8	ALL THEIR GREATEST HITS Harold Melvin & The Blue Notes Philadelphia International PZ 34232 (Columbia/Epic)	
4	1	19	BREEZIN'	George Benson Warner Bros BS 2919	35	34	18	LEE OSKAR United Artists UA LA594 G	
★	7	5	WILD CHERRY	Sweet City PE 34195 (Columbia/Epic)	36	26	5	LOVE POTION New Birth Warner Bros BS 2953	
6	6	13	HARVEST FOR THE WORLD	Isley Brothers T Neck PZ 33809 (Columbia/Epic)	37	37	23	EARGASM Johnnie Taylor Columbia PC 33951	
7	8	11	CONTRADICTION	Ohio Players Mercury SRM 1 1088 (Phonogram)	38	31	14	RASTAMAN VIBRATION Bob Marley & The Wailers Island ILPS 9383	
★	10	6	SOUL SEARCHING	Average White Band (AWB) Atlantic SD 18179	39	33	13	MISTY BLUE Dorothy Moore Malaco 6351 (TK)	
★	12	4	HAPPINESS IS BEING WITH THE SPINNERS	Atlantic SD 18181	40	40	4	LOVE TALK James Guistrap, Roxbury RLX 105	
10	11	20	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND	William Bootsy Collins Warner Bros BS 2920	41	35	12	ENERGY TO BURN BT Express Columbia PC 34178	
11	5	24	LOOK OUT FOR #1	Brothers Johnson A&M SP 4567	42	47	2	FLOWERS Emotions Columbia PC 34163	
★	17	2	DIANA ROSS' GREATEST HITS	Motown M6 86951	43	42	28	BRASS CONSTRUCTION United Artists UA LA545 G	
13	9	6	TOGETHER AGAIN... LIVE	B.B. King & Bobby Bland ABC Impulse ASD 9317	44	49	2	LIFE ON MARS Dexter Wansel Philadelphia International PZ 34079 (Columbia/Epic)	
★	18	15	YOU ARE MY STARSHIP	Norman Connors Buddah BDS 5655	★	NEW ENTRY	★	SILK DEGREES Boyz n the City Columbia PC 33920	
15	15	9	MIRROR	Graham Central Station Warner Bros BS 2937	46	36	8	ACCEPT NO SUBSTITUTES Pleasure Fantasy F 9506	
16	13	14	NATALIE	Natalie Cole Capitol ST 11517	47	44	7	TODAY Joe Simon Spring SP 1 6710 (Polydor)	
17	14	28	MOTHERSHIP CONNECTION	Parliament Casablanca NBLP 7022	48	53	21	A LOVE TRILOGY Donna Summer Oasis OCLP 5004 (Casablanca)	
18	21	4	JUICY FRUIT (Disco Freak)	Isaac Hayes Hot Buttered Soul ABCD 953 (ABC)	★	NEW ENTRY	★	NIGHT FEVER Fatback Band Event EV 1 6711 (Polydor)	
19	19	14	HARD WORK	John Handy ABC Impulse ASD 9314	★	NEW ENTRY	★	GLOW Al Jarreau Reprise MS 2248 (Warner Bros)	
20	16	16	THE MANHATTANS	Columbia PC 33820	51	46	3	SUPER HITS Mann Ingredient RCA APL1 1858	
21	22	8	GIVE, GET, TAKE AND HAVE	Curtis Mayfield Curtom CU 5007 (Warner Bros)	52	54	6	THE WHISPERS Soul Train BV11 1450 (RCA)	
22	20	20	I WANT YOU	Marvin Gaye Tamla T6 342 S1 (Motown)	53	45	12	BORN TO GET DOWN Muscle Shoals Horns Bang BLP 403 (Web IV)	
23	23	13	THOSE SOUTHERN KNIGHTS	Crusaders ABC/Blue Thumb BTSO 6024	54	56	12	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	
24	25	7	AIN'T THAT A BITCH	Johnny Guitar Watson DJM DJLPA 3 (Amherst)	55	51	3	THE REAL MCCOY Van McCoy H&L HL 69012	
★	50	2	GET UP OFFA THAT THING	James Brown Polydor PD 1 6071	56	48	5	HEAR THE WORDS, FEEL THE FEELING Margie Joseph Coty/son SD 9906 (Atlantic)	
★	43	2	EVERYBODY LOVES THE SUNSHINE	Roy Ayers Ubiquity Polydor PD 1 6070	57	60	2	LOVE'S ON THE MENU Jerry Butler Motown M6 85051	
28	24	11	SKY HIGH!	Tavares Capitol ST 11533	58	57	10	MORE, MORE, MORE Andrea True Connection Buddah BDS 5670	
★	38	3	ARABIAN NIGHTS	Ritchie Family, Marlin 2201 (TK)	59	58	22	LOVE & UNDERSTANDING Kool & The Gang De Lite DEP 2018 (P.P.)	
30	29	8	SUMMERTIME	MFSB Philadelphia International PZ 34238 (Columbia/Epic)	60	55	4	LOVE TO THE WORLD LTO A&M SP 4589	
31	27	9	GOOD KING BAD	George Benson CTI 6062					



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RCA Records

Nashville Publishers Invade N.Y., L.A., Other Pop Areas

• Continued from page 1

sonal publisher trips to both coasts, publishers here report their business boom is due in large part to these exploitive practices.

"We've found the recent outdoor

billboard utilizing the theme 'Call A Nashville Hit Man' to be a tremendous factor in the acceptance of our material in the Los Angeles area," points out Don Gaut, Tree vice president. "We feel certain it had a

lot to do with the fact that Dionne Warwick is scheduled to record 'Till I Get It Right' which was written by Tree writers Red Lane and Larry Henley."

As a result of the "hit man" campaign, Buddy Killen, Tree's president, and Cliff Williamson of the firm's professional staff have each traveled to Los Angeles to work the Tree catalog. Gant is scheduled to go next. "In the future, I hope that Tree will be able to always have a man in Los Angeles or in Muscle Shoals or wherever there's activity, in order for us to properly service our writers' material," comments Gant.

"I've sent more material and have been in touch with more producers and record company executives in Los Angeles as well as other markets than ever before," notes Joe Light, professional manager of the Jim Halsey Co. publishing firm. "We've been very successful so far. We have a Bonnie Raitt cut on Warner Bros. and a single on a new artist, Jane Oliver, out of Columbia's pop division that will be released in September. Within the next year I have plans to visit Los Angeles and New York personally to meet these people and find out more about their needs. In talking with an independent producer who works with a major record company in Los Angeles, I found him to be appreciative of the material I've sent him because he feels he has been receiving some second rate material from other areas. He's interested in opening up a lot more doors with Nashville publishing companies."

Chuck Eastman and Bill Freeman of Depot Music have just spent 10 days in Los Angeles introducing their company artists and pop and rock material to various major record companies. "Everyone was receptive to our material," comments Eastman. "We were able to place songs with Dennis Weaver, the Outlaws on Arista Records and with Dude McLean, professional manager of Seals & Croft's firm, Dawnbreaker Music. We intend to go to Los Angeles once every four to six weeks and plan to go to New York also. Negotiations are underway for representation there."

Tom Williams of Peer-Southern's Nashville branch explains that he sends pop oriented and some country materials to Peer's New York and Los Angeles offices or in some cases directly to the artist. "Copies are sent to New York and Los Angeles on everything that is taped here whether it's pop or country," notes Williams. "There is a fairly good calling for country material elsewhere; however, Nashville isn't just a country market. Lots of good pop songs are coming out of here as well as country songs and people are looking to us for all kinds of good material."

Hall-Clement Publishing Co., a division of Vogue Music owned by Lawrence Welk, is headed by Bill Hall in Nashville. Welk's involvement in a Nashville publishing firm is a good indication that others are looking at Nashville as an important outlet and source.

"Of course we have representatives in both New York and Los Angeles," notes Hall, "and we make periodic trips there also. We're getting quite a bit done, especially in Los Angeles, and have had acceptance by producers like Mike Curb, Snuffy Garrett and Jimmy Bowen."

(Continued on page 39)

Music/News Perks Religious FM-er

• Continued from page 16

The station's general manager, Joe Tennesen, reports the outlet costs about \$10,000 a month to operate. Billings have increased from January's \$7,400 to the black-is-beautiful figure of \$12,000, and Tennesen predicts the \$15,000 mark will be reached by December.

"There are no preaching type programs on KFKZ," notes Tennesen. "It's all music and news." Though the station's policy against running religious programs costs several thousand dollars worth of potential business a month, Tennesen believes it has led to the station's success. "Our FM listeners are motivated people. The response to our FM station has been heavier in these seven months than in the 10 years of our AM operation."

Jeanne Abdelnour handles sales for the Greeley station. Clients are churches, banks, car dealers, religious book stores, restaurants, real estate and insurance firms, tire dealers, etc. After advertising on KFKZ, the Bible Book House, Greeley, reported that January sales surpassed the previous year's January.

Phone calls and letters come from as far away as Boulder, Grand Lake and Fort Collins. Five colleges and universities are within the range, and the station reports "good response" from the college community.

Some segments are live (7-9 a.m., 12-1 p.m. and 5-6 p.m.) and the others are automated. KFKZ programs its own automation. The morning live segment features Tennesen and Holmes in a light patter and music show. Holmes teases Tennesen about his Catholicism while enduring some good natured barbs about her own Presbyterian faith.

"We're not evangelistic, and our religious comments are low key," Holmes says. "Even non-Christians listen to us." Adlibbing after a goof with, "Thou shalt not turn on the turntable like that," Holmes reports the comment drew only two negative letters.

The library has swelled to a thousand LPs from such companies as Word, John T. Benson, Tempo, Petra and Sparrow. Holmes credits such companies as Word and Sparrow with "very professional promotion" and is pleased with the approach of the religious oriented labels.

KFKZ tabulates a chart listing the most requested album cuts, most requested new releases and the most requested artists. The latter listing shows a top 15 of the Imperials, Andrae Crouch, Evie, His Music-makers, Honeytree, Sharalee, the Bill Gaither Trio, Second Chapter Of Acts, Love Song, Pat Terry

Cancer Fatal To Fiddler Ashlock

AUSTIN, Tex.—Jesse Ashlock, 61, veteran fiddler dating back to the original Bob Willis And His Texas Playboys, died Monday (9) at Breckenridge Hospital here of cancer. His last known public performance was July 4 at a country music gathering in Kerrville, Tex., when he went onstage with the Playboys, led by Leon McAuliff. Also a songwriter of such tunes as "My Life's Been A Pleasure," Ashlock worked at one time or another for Bill Boyd's Cowboy Ramblers and Ray Whitley and Jimmy Wakely.

Group, Marijohn, Dove, Len Mink, the Hawaiians and Pat Boone.

"We don't have to be hokey just because we're Christians," says Holmes in explaining the professional approach of the station. Because of the smooth, uptempo format, many new listeners do not realize they're tuned into a religious music station until they're hooked.

"This format could spread," Holmes predicts. "All Christian stations are becoming part of a very strong spiritual movement in the U.S. And the music is getting better, too. These artists once needed other jobs besides singing. Now you can make a very nice living by recording Christian music."

KFKZ is a member of the Harris Radio Group, located in Hutchinson, Kan. Bob Wells, who once filled a two-year term on the FCC, heads the group's radio division.

CMA Kicks Off Speakers Bureau

NASHVILLE—Utilizing some top music business executives to carry the word of the music industry to the general populace, the CMA Speakers Bureau has been launched.

The public service program is available to civic groups, clubs, professional societies, educational institutions and other organizations. The Bureau is capable of scheduling speakers with firsthand knowledge and experience in all phases of today's flourishing country music industry.

The initial thrust of the CMA Speakers Bureau is directed toward Nashville and the middle Tennessee area. Early next year the program will be expanded to cover the entire nation.

"We're making the announcement of our program now because many organizations are making plans for conventions and meetings after the Labor Day weekend," comments Tandy Rice, CMA director.

Members of the Bureau include Ron Bledsoe, CBS Records; Bob Bray, Top Billing, Inc.; Chuck Chellman of the Chellman Co.; Danny Davis of the Nashville Brass; Bill Denny, Cedarwood Publishing; Jim Foglesong, ABC/Dot Records; Gayle Hill, G. Hill & Co.; Dick Hutter, CBS Records; Bob Jennings, Acuff-Rose; Elroy Kahanek, Jack D. Johnson Talent; Ric Libby, KENR; Merlin Littlefield, ASCAP; Brad McCuen, SESAC; Frances Preston, BMI; Tandy Rice, Top Billing; Bill Robinson, WIRE; Ed Shea, ASCAP; Dave Skepner, Loretta Lynn Enterprises; Roger Sovine, BMI; Joe Talbot, Joe Talbot & Associates; Paul Tannen, Screen Gems, Columbia/Colgems Music; and Bob Whittaker, Opryland, U.S.A.

For further information and a detailed brochure on the CMA Speakers Bureau, contact CMA at Seven Music Circle North, Nashville, Tenn. 37203.

Del Wood Tapes

NASHVILLE — "Grand Ole Opry" star Del Wood returns to a record label with the Roadrunner Records release "Chosen Children" which she wrote about her adopted son. The new single will be distributed by International Record distributing associates.

POWER PLAY

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POWER PLAY MUSIC, PUBLISHER OF THE CURRENT MIKE LUNSFORD HIT SINGLE "HONEY HUNGRY" IS INSTITUTING A NEW POLICY FOR SONGWRITERS. IF YOU HAVE SOME SONGS THAT YOU THINK HAVE MERIT, SIMPLY SEND THEM TO US ON A 7 1/2 TAPE WITH THE LYRICS, AND ENCLOSE A STAMPED, SELF ADDRESSED ENVELOPE TO:

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Nashville Publishers Go Into Other Major Cities

• Continued from page 38

Wesley Rose, president of Acuff-Rose Publications, Inc., feels that Los Angeles and New York have shown interest in songs from this area since 1942 when Acuff-Rose started business. Rose was the first Nashville publisher to actively exploit non-Nashville markets for his songs. "I don't feel it has picked up or dropped off—it just depends on the song. Examples of our recent success are Glen Campbell's cut on 'Then You Can Tell Me Goodbye' and Linda Ronstadt's cuts on 'When Will I Be Loved' and 'I Can't Help It.'"

"I believe the publisher's job is to match the song with the artist, so each song is a business of its own. I travel to the area in which I can contact the artist or producer and show him the song and get an answer. We don't have offices in these other areas because I feel our personal contacts and trips are more important," Rose concludes.

"They are receptive just like conversely we are receptive to their material if it fits the person doing the song," comments Henry Hurt, vice president and manager of Chappell Music Co. in Nashville. "We've had a lot of success through Los Angeles and New York. We've got a cut on Olivia Newton-John's latest album through our Los Angeles office that was written by Rory Bourke, and Elvis's single 'Iool' was a joint effort between the Nashville and Los

Angeles office. We've also gotten a Patti Page cut through our New York office. Although it may seem strange, the other areas have done better with our songs than we have done with their material."

"We have had a lot more success than we've had in the past," comments Paul Tannen of Screen-Gems Publishing in Nashville. "Marilyn McCoo cut a song written by Paul Harrison from Nashville and Perry Como has also cut a song by a Nashville writer. I think publishers here are much more aware of other markets than they were several years ago."

All publishers agree that the obvious road to success in other centers is good material. Light admits, "I don't think you can take your average country song and have much luck with it in those markets. I haven't even tried to push hard country material there—it's been material that I didn't feel there was an outlet for here."

"There is a different type writer developing in Nashville. It's not just a country writer anymore. There are people writing songs that can be categorized many different ways and they should be pushed accordingly, whether it be in Los Angeles or Nashville. As long as we give them good material the door will be open, but if it's bad, the door will close."

Hall agrees, "I never have any problems as long as it's a good song."

Nashville Scene

By PAT NELSON

Thousands of listeners recently attended WWOL's annual Fan Appreciation Day at a Buffalo amusement park, featuring free rides for kids, prizes and performances by country acts. The station is planning nine days of events at this year's Erie County Fair, with large displays and live broadcasts.

Buddah Records is pushing both sides of the new Alexander Harvey release. Harvey co-wrote 'Lonesome Cup Of Coffee' with Texas football coach Darryl Royal. "It happened in a motel room in Houston where we were watching the Pro Bowl with Charley Pride," Harvey explains. The coach helped finish it, and Charley made me sing it 15 times." The flip side is 'Catfish Bates.'

"Grand Ole Opry" stars Jim & Jesse are the subject of a new book. Deejays desiring copies of the duo's new LP and single should write to Jim & Jesse, J.J. Inc., P.O. Box 27, Gallatin, Tenn. 37066. Loretta Lynn's autobiography "Coal Miner's Daughter" has a standing order with the publisher, Henry Regnery Co. to print 15,000 copies every two weeks. Loretta's book is scheduled to go on the New York Times' best seller list.

After seven years as deejay and music director at KTUF, KNIX and KJJJ in Phoenix, Ariz., Jerry Paul Osborne has moved to KFVY in Arroyo Grande, Calif. His recent book, "Record Collector's Price Guide," and the "Album & Extended Play" and "Country & Western Rockabilly" guides to be released in September are available on a complimentary basis to people in the industry. Copies may be obtained by writing Osborne at KFVY.

MCA Records has released the debut album of fiddler Byron Berline and his group Sundance. Ken Mansfield, whose most recent production credits include albums by Waylon Jen

(Continued on page 44)

Info On Songwriters To Be Sent To Station DJs

NASHVILLE. The Nashville Songwriters Assn. International has a new plan to boost the visibility of songwriters on the airwaves. It's a loose-leaf notebook containing ready ad lib information on songwriters to be distributed to radio stations and deejays across the country.

"We want to get the deejays to relay to the audience the information about who wrote the song as well as who sings it," a spokesman from the group explains. The booklet will contain brief biographies of writers, short discographies and photos. The purpose is to increase the profile of the songwriter—often the forgotten element in a hit song.

The association's board, meeting Tuesday (3), heard that 1,000 stations were surveyed about the pro-

posed factbook and the initial response has been favorable.

Other items covered included plans for the group's Hall Of Fame banquet scheduled for Oct. 10. The event will be held again at the Sheraton South in Nashville, with approximately 500 persons expected to attend. Up to six new inductions will be made into the Songwriters Hall Of Fame. The emcee and guest speaker are now being selected.

At the request of members, the organization plans to increase the annual general membership meetings to a semi-annual basis. The second 1976 meeting will be held Oct. 11 during Country Music Week in Nashville to allow greater national attendance.

ON THE COUNTRY CHARTS THIS WEEK:

74* "WHISPERS & GRINS"

David Rogers—Republic Records IRDA #256

92 "LONELY EYES"

Randy Barlow—Gazelle Records IRDA #280

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AUGUST 21, 1976, BILLBOARD

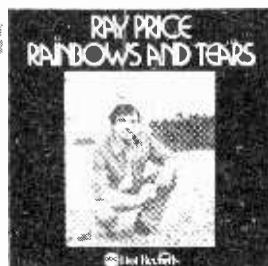
"To Make A Long Story Short"

(DOA 17637)

You were right all along. The original flip side of the Ray Price single has just been flipped.

"To Make A Long Story Short"
Breaking out all over from Ray's new album
Rainbows And Tears (DOSD 2053)
On ABC Dot
Produced by Jim Foglesong

abc Dot Records





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Sunday
School
To
Broadway
(E-45334)

★
Produced
by
Jim Malloy
★
on
Elektra
Records and
Tapes



AUGUST 21, 1976, BILLBOARD

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke) Playboy 6075 (Kays) BMI	34	43	4	AFTER THE STORM—Wynn Stewart (D. N. E.) Playboy 6075 (Brougham Hall Music) BMI	69	76	4	LOVE YOU ALL TO PIECES—Billy Walker (J. Allen, D. Kirby) RCA 10729 (Tree Joe Aiken) BMI
2	6	7	(I'm A) STAND BY MY WOMAN MAN— Ronnie Milsap (K. Robbins) RCA 10724 (P. Gem) BMI	35	25	11	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson) MCA 10561 (Stallion) BMI	70	NEW ENTRY	→	YOU AND ME—Tammy Wynette (B. Sherril, G. Richey) Epic 850264 (Columbia) (Algee) BMI
3	4	12	ONE OF THESE DAYS—Emmylou Harris (E. Montgomery) Reprise 1343 (Warner Bros.) 1343 (Altam) BMI	36	45	6	SUNDAY SCHOOL TO BROADWAY—Sammi Smith (D. Rice, R. Rice) Elektra 45434 (Mandy) ASCAP	71	38	14	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple) RCA 10680 (Tree) BMI
4	1	11	SAY IT AGAIN—Don Williams (B. McMill) ABC Dot 17631 (Hall Clement) BMI	37	52	3	MY PRAYER—Narvel Felts (J. Kennedy, G. Boujanger) ABC Dot 17643 (Skidmore) ASCAP	72	NEW ENTRY	→	ONE MORE TIME (Karneval)—Crystal Gayle (J. Heider, C. Heilberg, B. Blackburn) United Artists 836 (Morning) ASCAP
5	5	12	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens) Elektra 45415 (Burr Patch) DeL. Dave) BMI	38	61	3	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice) Mercury 7462 (Phonogram) Jack & Bill) ASCAP	73	NEW ENTRY	→	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters) Capitol 4313 (Ben Peters) BMI
6	8	8	YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Auman) ABC Dot 17635 (PICK A Hit) BMI	39	49	5	11 MONTHS AND 29 DAYS—Johnny Paycheck (J. Paycheck, B. Sherril) Epic 850249 (Columbia) (Algee) BMI	74	84	3	WHISPERS AND GRINS—David Rogers (J. Rogers) Republic IRDA 256 (Golden West Melodies Singletree) BMI
7	9	10	MISTY BLUE—Billie Jo Spears (B. Montgomery) United Artists 813 (Fairmont) BMI	40	46	6	TEXAS WOMAN—Pat Boone (B. Duncan, S. Stone) Hitville 603 (Motown) (Mandina) BMI	75	75	4	JUST YOU 'N' ME—Sammi Smith (J. Pamkay) Zodiak 1005 (Mersey Big Ek) ASCAP
8	11	7	I WONDER IF I SAID GOODBYE—Johnny Rodriguez (M. Nesbury) Mercury 73815 (Phonogram) (Acuff Rose) BMI	41	42	9	AIN'T LOVE GOOD—Jean Shepard (J. Butler, B. Frier) United Artists 816 (Prize) (Open Wide) ASCAP United Music Corp. Ben Peters Music) BMI	76	41	19	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McMill) DeL. RCA 10639 (Jack) BMI
9	7	12	GOLDEN RING— George Jones & Tammy Wynette (B. Braden) R. Van Hal. Epic 850245 (Columbia) (Tree) BMI	42	48	5	MISSISSIPPI—Barbara Fairchild (W. Theunissen) Columbia 10776 (Al) (Gallico) (Algee) BMI	77	87	2	VIRGIL AND THE \$300 VACATION—Cledus Maggard (J. Huguley, J. Kennedy) Mercury 73823 (Phonogram) (Unichappell) BMI
10	16	5	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck) Lone Star 3103K (Columbia) (Peer International) BMI	43	53	4	HONEY HUNGRY—Mike Lunford (J. Coleman, M. Lytle) Starline 141 (Gusto) (Power Play) BMI	78	NEW ENTRY	→	THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Bobby Borcher (R. Bourke) Playboy 6083 (Chappell) ASCAP
11	3	10	THE LETTER—Loretta Lynn & Conway Twitty (C. Hanes, C. Twitty) MCA 3057 (Twitty Bird) BMI	44	44	8	LIQUOR, LOVE & LIFE—Freddy Weller (J. Weller, S. Unthamer) Columbia 10785 (Young World) BMI	79	54	8	GATOR—Jerry Reed (J. R. Hubbard) RCA 10717 (Unat Vector) BMI
12	18	8	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F.imus, P. Carter) RCA 10521 (Blackwood Int'l) BMI	45	47	5	TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE—Ray Price (J. Fuller) ABC Dot 17637 (Fullness) BMI	80	NEW ENTRY	→	TAKE ME AS I AM (Or Let Me Go)—Mack White (B. Bryant) Commercial 1319 (Acuff Rose) BMI
13	14	10	COWBOY—Eddy Arnold (R. Fraser) RCA 10701 (Webb) ASCAP (Saver) BMI	46	40	11	FROG KISSIN'—Chet Atkins (B. Kalb) RCA 10611 (Ahab) BMI	81	85	6	BEWARE OF THE WOMAN (Before She Gets Your Man)—Ruby Falls (V. Lacey) 50 States 43 (NSD) (Dun Wayne) Hit Kit Stars & Stripes) BMI
14	10	11	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McMill) W. Holtfeld) CRT 05 (Hall Clement) Maple Hill Vique) BMI	47	59	3	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H. R. Smith) ABC 10742 (Fourth Four) ASCAP	82	NEW ENTRY	→	I'LL NEVER SEE HIM AGAIN—Sue Richards (B. Maninga, M. Blackford) ABC Dot 17645 (Unat BMI) United Artists) ASCAP
15	21	8	AFTERNOON DELIGHT—Johnny Carver (B. Danoff) ABC Dot 17640 (Cherry Lane) ASCAP	48	63	3	TEARDROPS IN MY HEART—Rex Allen Jr. (V. Horton) Warner Bros. 8236 (TRO Cromwell) ASCAP	83	NEW ENTRY	→	VICTIMS—Kenny Starr (R. Bourke, J. Wilson, G. Debbins) MCA 40580 (Chappell) ASCAP
16	12	10	TEDDY BEAR—Red Sovine (D. Rival, B. Burnett, J. Hill, R. Sovine) Starday 141 (Gusto) (Cedarwood) BMI	49	66	3	HONKY TONK WALTZ—Ray Stevens (J. Craft) Warner Bros. 8237 (Ahab) BMI	84	91	3	(The Great American) CLASSIC COWBOY—Penny De Haven (S. Turner, B. Fischer) Starcrest 066 (GRT) (Starburst ASCAP)
17	19	8	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden) Columbia 10746 (Cedarwood) BMI	50	50	9	WHILE THE FEELING'S GOOD—Kenny Rogers (B. White, J. Hart) United Artists 812 (Brougham Hall) Hartline) BMI	85	93	3	"A" MY NAME IS ALICE—Marie Osmond (A. Kash, J. Hushorn, Kolb) 14333 (Polydor) (Casey) Twentieth Century Osmic) BMI ASCAP
18	15	11	HERE COMES THAT GIRL AGAIN—Tommy Dverstreet (R. Bourke, G. Debbins, J. Wilson) ABC Dot 17631 (Chappell) ASCAP	51	57	10	A COUPLE MORE YEARS—Dr. Hook (S. Swicstein, D. L. Currie) Capitol 4300 (Evel Eye Horse Hairs) BMI	86	97	3	HERE COMES THAT RAINY DAY FEELING AGAIN—Connie Cato (Macaulay, Clark, Green, Aways) Capitol 4303 (Gokaway) ASCAP
19	28	4	CAN'T YOU SEE—Waylon Jennings (J. Cash) RCA 10721 (Unat) BMI	52	69	2	DON'T STOP BELIEVIN'—Olivia Newton-John (J. Farrar) MCA 10600 (John Farrar) BMI	87	89	2	QUEEN OF NEW ORLEANS—Earl Conley (E. Conley) GRT 064 (Blue Moon) ASCAP
20	27	4	ALL I CAN DO—Dolly Parton (D. Parton) RCA 10530 (Oxeye) BMI	53	26	13	LOVE REVIVAL—Mel Tillis (J. Givens, J. Greenbaum) MCA 40559 (Savoy) BMI	88	88	5	IT'S A GOOD NIGHT FOR SINGING/DEAR JOHN LETTER LOUNGE—Jerry Jeff Walker (R. Harrison, R. Carver) MCA 40570 (Pressure) Numm) BMI
21	23	7	SEE YOU ON SUNDAY—Glen Campbell (D. Lambert, B. Pitter) Capitol 428 (ABC Dunhill One Of A Kind) BMI	54	64	3	WHISKEY TALKIN'—Joe Stampley (D. D. Darts, C. Tarr, J. Stampley) Epic 850259 (Columbia) (Al) (Gallico) (Algee) BMI	89	94	3	HOW DO YOU START OVER—Bob Luman (R. Orban, B. Dees) Epic 85024 (Columbia) (Acuff Rose) BMI
22	22	9	WICHITA JAIL—Charlie Daniels Band (C. Daniels) Epic 850243 (Columbia) (Night Time) BMI	55	73	2	PEANUTS AND DIAMONDS—Bill Anderson (B. Blackford) MCA 40595 (Tree) BMI	90	NEW ENTRY	→	38 AND LONELY—Dave Dudley (R. Rogers) United Artists 816 (Newkays) BMI
23	24	6	I'VE LOVED YOU ALL THE WAY—Donna Fargo (D. Fargo) Warner Bros. 8227 (Prima Donna) BMI	56	32	8	CRISPY CRITTERS—C.W. McCall (C.W. McCall, B. Frier, C. Davis) Polydor 14331 (American Gramophone) SESAC	91	92	4	STOP THE WORLD (And Let Me Off)—Donny King (C. Bell, W.F. Stevenson) Warner Bros. 8229 (4 Star) BMI
24	39	3	HERE'S SOME LOVE—Tanya Tucker (J. R. R. R. M. M. M.) MCA 40598 (Screen Gems Columbia) BMI	57	80	2	SAD COUNTRY LOVE SONG—Tom Bresh (J. Brando) Fair Duff (Green Gems) Columbia) BMI	92	NEW ENTRY	→	LONELY EYES—Randy Barlow (J. Kelly) Gazette IRDA 280 (Freder) BMI
25	17	11	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Link, R. Redd) RCA 10693 (Vanguard) BMI	58	68	3	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE—R.W. Blackwood & The Blackwood Singers (R. Holland, J. Brewer) Capitol 4301 (Gary S. Paston Acoustic) BMI	93	96	2	SEE THE BIG MAN CRY—Bobby Wayne Loftis (E. Bruce, Jr., Charla) 100 (NSD) (Timesville Lynn Lou) BMI
26	13	13	SAVE YOUR KISSES FOR ME—Margo Smith (J. Hiller, L. Sheridan, M. Lee) Warner Bros. 8231 (Easy Listening) ASCAP	59	70	4	RED SAILS IN THE SUNSET—Johnny Lee (J. Kennedy, H. Williams) GRT 063 (Shapiro, Bernstein, ASCAP)	94	98	3	I NEVER MET A GIRL I DIDN'T LIKE—Jim Mundy (J. Mundy) ABC Dot 17638 (Chappell) ASCAP
27	30	7	PUT A LITTLE LOVIN' ON ME—Bobby Bare (B. McMill) RCA 10718 (Hall Clement) BMI	60	62	5	YOU ARE MY SPECIAL ANGEL—Bobby G. Rice (J. Duncan) GRT 061 (Warner) Jarnett) BMI	95	51	9	HOLLYWOOD WALTZ—Buck Owens (L. Henley, G. Frey) Warner Bros. 8223 (Warner Bros. Kicking Bear) ASCAP
28	20	11	BECAUSE YOU BELIEVED IN ME—Gene Watson (G. Watson, H. Vogel) Capitol 4294 (Belinda) BMI	61	71	3	TEARDROPS WILL KISS THE MORNING DEW—Del Reeves & Billie Jo Spears (P. Craft) United Artists 83 (Rocks) Top) BMI	96	NEW ENTRY	→	I'VE BEEN THERE TOO—Kenny Seratt (C. Williams, J. Nickson) Hitville 6039 (Mottown) (Atrache) BMI
29	36	5	THE NIGHT TIME AND MY BABY—Joe Stampley (M. Wilson, J. Stampley, C. Taylor) ABC Dot 17642 (Al) (Gallico) (Algee) BMI	62	65	4	BABY LOVE—Joni Lee (E. Holland, L. Dwyer, B. Holland) MCA 40592 (Stone Agate) BMI	97	100	2	WABASH CANNONBALL—Charlie McCoy (A.P. Carter) Monument 6703 (Columbia) Epic) (Peer) BMI
30	34	5	SOLD OUT OF FLAGPOLES—Johnny Cash & The Tennessee Three (J.R. Cash) Columbia 31036 (House Of Cash) BMI	63	78	2	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan) ABC Dot 17644 (P. Gem) Cumberland BMI	98	99	2	SUITCASE LIFE—Side Of The Road Gang (R. Suda) Capitol 4798 (Colgems) Givny) ASCAP
31	29	10	TRUCK DRIVIN' MAN—Red Steagall (J. Pell) ABC Dot 17634 (Belinda Elva) Prestley) BMI	64	NEW ENTRY	→	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty) MCA 40601 (Twitty Bird) BMI	99	NEW ENTRY	→	SHE'S THE TRIP I'VE BEEN ON—Leon Rausch (D. Frazier, S.D. Shaler) Derrick 107 (Acuff Rose) BMI
32	37	7	HALF AS MUCH—Sheila Tilton (C. Williams) Con Bro 110 (NSD) (Fred Rose) BMI	65	31	15	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, J. Hayes) Columbia 310336 (Primo) East Memphis) BMI	100	NEW ENTRY	→	(I'm Just Pouring Out) WHAT SHE BOTTLED UP IN ME—David Wills (D. Owens, J. Vowell) Epic 850260 (Columbia) (Belinda) BMI
33	35	11	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scafe, D. Hagan, B. Tucker) Hi 2310 (London) (Partner) BMI) Bill Black) ASCAP	66	33	13	SOLITARY MAN—T.G. Shepard (N. Diamond) Hitville 6032 (Mottown) (Tallyand) BMI				
				67	79	3	TRY A LITTLE TENDERNESS—Billy Thunderlud & The Chieftones (H. Woods, J. Campbell, R. Connelly) Polydor 14338 (Robbins) ASCAP				
				68	74	5	ARE THEY GONNA MAKE US OUTLAWS AGAIN—James Talley (J. Talley) Capitol 4297 (Hardhit) BMI				

C fine Crystal.



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(Gayle, that is.)

"Crystal" is the eagerly awaited new album from Crystal Gayle and includes her brand new hit single, "One More Time": Number 60 with a bullet in Record World. Number 72 with a bullet in Billboard.

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For country music fans Crystal Gayle's new album, "Crystal" and single, "One More Time" is what country fans want to keep hearing one more time.

From United Artists Records/Nashville.



Produced by Allen Reynolds

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A Day in The Life Of JO WALKER

CMA's executive director knows how to keep those calls and meetings in order

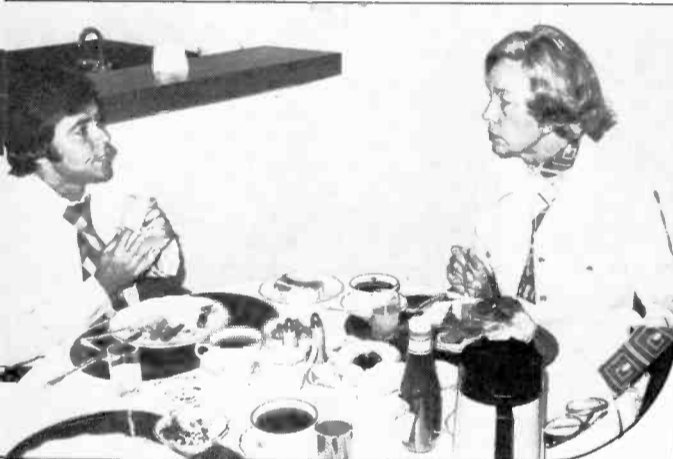
Jo Walker, executive director of the CMA, guides the successful organization that promotes the cause of country music throughout the world. Headquartered in Nashville, the CMA boasts a list of accomplishments that is as impressive as the list of music industry names on its board of directors. Billboard's Southern Editor Gerry Wood trailed Walker during a typical day—and the frenetic pace smashed the stereotype of the "leisurely" Southern way of life. This is his report:

Rising with the sun at 6:15, Jo Walker heads for the kitchen of her suburban Nashville duplex to brew some coffee. She's an early riser who feels guilty if she sleeps as late as 8 a.m. which she sometimes does on Saturdays.

Wake-up juice perked and poured, Walker settles down with the morning paper, then reads Billboard which she had meant to read the previous night. She does all her dictation at home—



Billboard photos by Gerry Wood
Jo Walker with her trusty phone links country music all over the world. Left: she giggles over a printing error on a new membership form.



Breakfasting with Musexpo's Roddy Shashoua.



Walker drops Shashoua by the BMI office for a meeting with vice president Frances Preston.



Capitol's Frank Jones checks over a CMA ballot.

and last night's load of letters and staff memos had lasted beyond 11 p.m., sending her wearily to bed with plans to catch up on trade news in the morning.

Before heading into the delirium of the music business, Walker always reads a passage or two from inspirational booklets she receives monthly. "How To Overcome Worry" is the day's topic, and she learns that "50% of the things we worry about never happen." She reads it again because "I'm a worrier."

Leaving her home before 8, she's early for an 8:30 breakfast appointment with Roddy Shashoua, president of Musexpo '76—so she heads straight for her office.

The 13-minute drive gets her to the CMA building at 8:10. She gets a necessary meeting with CMA's accountant out of the way. After discussing balloting procedures with the accountant, she walks two blocks to the Spence Manor—the new Music Row luxury hotel that consists of only 40 suites and is the favorite hostelry of hundreds of out-of-town music executives and touring groups.

The impromptu meeting with the accountant has thrown her two minutes behind schedule. Shashoua welcomes her to the suite, and has some hot coffee ready. Walker has already called room service from her office and ordered the breakfasts. When they haven't arrived by 9 a.m., she's on the phone to room service. The phone call is interrupted by a knock on the door. It's the waiter with breakfast.

Before, during and after breakfast, they discuss possible CMA involvement in the second annual Musexpo slated for New Orleans, Sept. 8-11. Shashoua, the guiding light behind the fledgling enterprise, is trying to get a strong Nashville representation at the event and would like a country music show as one of the entertainment highlights. He's also interested in Nashville as a possible Musexpo site in future years.

After the filling country ham breakfast and discussion, Walker, who is helping the Musexpo muse with his Nashville appointments, walks him across the street to the office of BMI vice president Frances Preston. It's 9:50, and Walker soon leaves Preston and Shashoua for her office.

She checks in with Helen Farmer, special projects coordinator and a key CMA executive. "Did you see the item on piracy on page six of Billboard?" Walker asks. CMA has been an effective and determined force in the antipiracy battle, gaining passage of tough laws in numerous states.



Jim Fogelsong, ABC/Dot's president and Ron Bledsoe, CBS vice president, attend one of Jo's many meetings.



Lunching with Ray Pradines, CMA's p.r. director, allows more planning for a board meeting.

Charles Scully, a CMA director from New York, has called and left word he'd call back later in the day.

Frank Jones, CMA vice president and chairman of its awards committee, arrives to look over the ballot for the CMA awards. They discuss the layout of the mailer. Walker calls in her secretary and gives her a birthday gift to mail to Harold Moon in Canada.

Joe Talbot, CMA director, calls, wanting a meeting of the criteria committee—and Walker goes into the juggling act that's necessary to get a half dozen busy music executives at the president and vice president level into the same room at the same time.

Before Jones leaves, Walker checks to make sure his San Francisco reservations are okay. It's a week before a quarterly CMA board meeting—this one in San Francisco—and the planning of it is taking an increasing amount of time each day.

Sam Lovullo, a CMA director, calls to check on some Music Row property and Walker takes the opportunity to try to arrange a luncheon for Shashoua with Lovullo, the producer of "Hee-Haw."

10:39 brings Ray Pradines, the association's public relations director, into the office. Walker is back on the phone with Talbot, getting an answer to Lovullo's real estate ques-

tion. Then Shashoua calls to confirm the luncheon date with Lovullo.

Pradines consults with Walker about a new promotional kit for radio stations interested in CMA's country music month contest. They check over some drawings with the designer and give the go-ahead. They also discuss some radio spots Pradines is working up for the project.

Walker's involvement in country music and radio are deeply rooted in her past. Her late husband, Charles, was head of WKDA Radio, Nashville, when he was killed in an accident in 1967. The first employee hired for the CMA, she has been with the organization 17 years and has been executive director for 15 of those years.

Her 19-year-old daughter Michelle and the CMA job are the two major loves of her life and she notes proudly that her daughter is interested in majoring in hotel administration at Cornell Univ.

During her tenure with CMA, it has grown to an organization with more than 5,000 members and has developed such successful attractions as the Country Music Hall Of Fame and Museum and the CMA Awards Show. Ten persons now work for the CMA in its administrative offices in Nashville's Music Row area.



Marvin Norcross, president of the Gospel Music Assn. and Jo Walker (above) discuss music at a happenstance meeting in a restaurant. Right: Jo passes the expanding Country Music Hall of Fame and Museum.



Antipiracy's the topic with from left: Kenny O'Dell, Terry Davis and Mary Reeves Davis.



Monique Peer Nash visits with Jo.

A morning summit meeting with Jim Foglesong, chairman of the board, and Ron Bledsoe, president, is drawing closer, but Foglesong's secretary phones that the ABC/Dot president will be running 15 minutes late because of an overseas phone call. Walker advises her secretary to notify Bledsoe so he can plan accordingly.

The delay gives Walker the first chance to check some of the day's mail. Any call from Norm Weiser yet? she asks her secretary. No, but CMA counsel Dick Frank is calling. They talk over a pending legal matter, then she relays some information to Irving Waugh, president of WSM and executive vice president of the CMA.

Jean Gilbea, U.S. Information Agency official, calls for information on Flatt and Scruggs and Tompall Glaser. Walker promises to help her with information and advises that she contact Shelby Singleton regarding one of her questions. The agency is now gaining clearance for a movie it filmed on Country Music Week.

It's 11:15, and Bledsoe and Foglesong arrive for their meeting. Walker's longest session of the day lasts until 12:45. They deal with the myriad details of the upcoming board meeting of this organization that promotes country music internationally. They add a couple items to the agenda, and subtract a couple—and they discuss what will go to the various committees.

Other CMA business is discussed, including progress of the New York task force that's making headway in attacking country music marketing problems in the New York area. They touch on the feasibility of similar programs in other markets such as L.A. and Chicago where country music sales might not be keeping pace with country music radio popularity.

Emerging from one meeting, she checks with her secretary on the 2 p.m. meeting that's slated for an antipiracy briefing. The breakfast appointment with Shashoua had wavered between a breakfast and a luncheon meeting until their decision to make it a breakfast. So lunch is a free period today—and she takes advantage of it by inviting Pradines to join her so they can discuss the San Francisco meeting.

Pradines and Walker walk three blocks to Barbara's Restaurant, a popular luncheon spot that features home-cooked food and great vegetables. She refuses the offer of dessert. On the way out of the restaurant, she drops by the table of Marvin Norcross, president of the Gospel Music Assn. and vice president of Word, Inc. The CMA and GMA exchange pleasantries.

Returning to the office, they pass the Country Music Hall Of Fame and Museum and take a look at the expansion project that's doubling the floor space of the popular tourist attraction. The walk to and from the restaurant and the meal has consumed only 50 minutes, so they're back in the office at 1:35. But with another meeting scheduled in 25 minutes, she postpones a trip to the optician to adjust her glasses.

Walker chuckles over a letter addressed to "Mr. Joseph Walker." It concerns country music for New York City parks. She calls a congressional office to find the presidential inau-

Barnes and asks, "Can you come up with some sketches and ideas for a deejay award—I'll need them Friday." Walker asks Pradines to get with Barnes on the project.

She makes a note that Bledsoe should report on the computer the CMA is switching to. "We're now putting membership on computer—and we're looking for additional time- and money-saving uses for it." It also might be used for the CMA's "most requested benefit," the list of country music radio stations.

She calls Dick Frank about a pending legal matter, and checks over one of the two mailings sent each year to ad agencies and buyers of country music radio time.

The first put-off-until-tomorrow comes at 4:22 p.m. as she advises, "I'll write a check for that tomorrow." She checks with her secretary on some letterheads, sets up tomorrow's luncheon appointment with Gene Nash, scribbles notes and goes over mail and memos as she receives an unexpected break from the phone.

At 4:30 she sets a 6 p.m. dinner with a friend, noting that she would have to leave in time to meet the person who is bringing her the clothes she had made in Paris. An inquiry reveals that she is referring to Paris, Tenn., not Paris, France—though her wardrobe does include fashions from the latter city. Her dress is like her office: cool, comfortable and businesslike.

Walker displays a rambling two-page, double-spaced letter she received, and advises that it should have been single-spaced onto one page. "A one-page letter is always more appealing to read than a two-page letter."

She checks a birthday present for Michelle. "Did I get a copy of that mailing?" she intercoms a secretary.

The mood brightens as Booth enters with copies of an application form and asks, "Are you ready for the laugh of the day?"

She shows Walker the forms that the printer has botched by starting it with paragraph 12 instead of paragraph one. "We can't send these to anybody," Walker laughs—and both of them crack up, relieving some of the pressure from the day of meetings and calls and more meetings and more calls.

It's back to reality, and Walker answers a letter from WTIK in Raleigh-Durham, N.C. It's a problem about a ratings system. More calls. Where's that Musexpo file? And the troublesome glasses slide down her nose again: "If I've pushed them up to see once, I've done it 500 times. I can't go another day like this."

She checks to see if the results have come in on a survey of those attending this year's Fan Fair sponsored by CMA and the "Grand Ole Opry." Nothing expected until tomorrow. She reminds her secretary to remind those expected for a Friday morning meeting. And Walker logs a 10 a.m. meeting with the tourism commission in the mayor's office.

A late afternoon surge of business lights up five of the six phone lines. Walker rarely leaves before 6—and today looks like no exception. Booth leaves at 5:12. Farmer comes in to get a letter. Pradines gives Walker a copy of the operations report and she plans to read it at home. They discuss another promotional project and Pradines adds, "There are several different ideas—and all cost money." Walker, who remembers the early, lean years of CMA, confides, "I'm trying not to be as tight as I used to be in the early days. It takes a while to get over it."

She calls Buddy Lee and discusses his nomination category. The prestigious CMA board contains 30 directors with two-year terms, three permanent directors (Preston, Denny and Wesley Rose) and 16 officers with one-year terms.

Monique Peer Nash drops in at 5:32 to see the new office which is decorated in modern furnishings with an emphasis on cool blues and orange. A photo of the late Tex Ritter's kind face beams down from the wall that also carries an invitation to the Nixon White House, two proclamations for Country Music Month signed by President Ford, a painting of the Country Music Hall Of Fame and Museum, interior and exterior drawings of the old Grand Ole Opry House—Ryman Auditorium, and a color photo of Walker standing with President Nixon, Ritter, Tubert, Bill Hudson, Frank and Wesley Rose.

"We'll see you Friday," she calls to an exited Monique. Walker enjoys a warm note from the retired Opry performer Sarie, expressing thanks for inviting her to perform on the Fan Fair reunion show. Walker laughs when she recalls how Sarie ended a recent phone conversation by saying, "Keep your stomach up and your pores open."

The day's final meeting runs from 6 p.m. to 6:30. Walker and Farmer discuss the banquet committee. She leaves at 6:30, eats dinner with the friend—her first contact of the day with someone outside the music industry—picks up her dress at 8 p.m., and journeys to an appliance store where she does her part to bolster the economy by buying an air conditioner and color tv set. The air conditioner is for her home—and the tv set is a birthday gift for Michelle.

It's 9:10 when she arrives home to discover that the maid didn't come today. Also, the dog is hungry. The dog's hunger satisfied, she calls CMA directors Bill Denny and Johnny Bond about the upcoming director's meeting. Farmer calls at 10:30 with information concerning the fall banquet.

Walker gets her second wind and dictates 19 letters and notes to staff members, reviews material, and reads the membership, operations and financial reports.

Faced with a 6:15 a.m. alarm clock, she hits the bed at 12:52 a.m., her body, if not her mind, needing more than the five hours sleep she will receive. With visions of San Francisco floating in her head, she finally dozes off. But not before swearing that she'll get those pesky glasses fixed before another day passes in her life. **Art direction: Bernie Rollins**

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| WBMD | KTOM | WLIQ | KIKN |
| WBRD | KCKC | KSJB | KLLL |
| KLIZ | KQIN | WROZ | KNAL |
| WWOL | KTTS | WHYD | WLBK |
| WCAY | WTIM | WHMT | KIMM |
| WDDO | KTOW | WSVL | KGRI |
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| WCJU | WWVA | WXOX | KCMC |
| WMNI | KFDI | WGNA | KADO |
| KSO | WNAX | KXLR | KXOL |
| WBKH | WIVK-AM & FM | KFEQ | KVOB |
| KBHS | KVOO | WLBB | KEES |
| WQIK | KTCS | WQQT | WNAT |
| WAXU | KNUZ | KPIK | KLIC |
| KRUN | KJJJ | KKYX | KBFW |
| KECK | WHK (nite) | WWSC | WPLA |
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| WENO | WEET | KRMD | KCIL |
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Country



SHARPE SESSION—Sunday Sharpe tackles her first recording session for Playboy Records at Woodland Sound Studio with the help of producer Eddie Kilroy. Playboy is set to release a Jerry Foster-Bill Rice composition, "A Little At A Time."

Nashville Scene

• Continued from page 39

rings and Jessi Colter, produced the "Byron Berline & Sundance" LP. Three-time fiddle champion Berline, most recently of the Country Gazette, has performed on albums with the Byrds, Bob Dylan, the Rolling Stones, Joe Cocker, Stephen Stills and John Denver, among others. The group is on a nationwide tour promoting the album release.

Watch out for a Cal Smith imposter in the Northwest. While visiting Gussie's Club in Coos Bay, Ore., some of Smith's friends were entertained by a man claiming to be the well-known country artist. Although he looked similar to Smith and knew enough about his background to answer most questions correctly, his performance made it clear he was not.

Mickey Gilley is in the studio with producer Eddie Kilroy finishing his sixth album for Playboy Records. It is scheduled for an October release. . . . Danny Davis and Ray Griff have completed tapings for the "Here's to Veterans" show hosted to Paul Mills. Davis' appearances are expected to air in September while Griff's are scheduled for October. . . . Republic Records artist, Nate Harvell, appeared along with Hank Williams Jr., Willie Nelson, Tanya Tucker and Tom Bresh at the Hank Williams Jr. and Friends first annual CB festival in Montgomery, Ala., July 31-Aug. 1.

Eddie Wilson, president, and Bobby Hedderman, vice president of Armadillo World Headquarters, have been presented proclamations from the cities of Dallas, Houston and Austin announcing "Armadillo Appreciation Week." Ceremonies took place on the "living billboard" atop the Armadillo where Hedderman was perched from May 31-Aug. 7 to promote the benefit birthday celebration for the Headquarters.

Jim Wilkie and Gene Swann. Erastus Records artists, performed recently at a concert jointly produced by the city of St. Petersburg, Fla. and WSUN radio. Crowds were estimated at more than 20,000. . . . ABC Music Productions will soon release its first independently produced single, "Hillbilly In The White House," on the Record Productions of America label, according to Jay Morganstern head of ABC Music, and Tom McBee, executive vice president of Record Productions of America. ABC Music's Blake Mevis produced the single performed by artist/writer Jeff Raymond, former lead singer with Saratoga Trunk.

Doc DeWeese, program director of KZIP, continues as a popular MC of country music shows in Amarillo. He also lures the artists to the KZIP studios for interviews, gaining the stars additional exposures in the Texas market. . . . Recent column item on Dugg Collins should have listed his Texas town as Amarillo and his name as Dugg. The KDJW program director issues a colorful newsletter that's certain to draw attention to the aforementioned discrepancies.

New Orleans music spot, Jed's, enjoyed a full month of sellout crowds in July with entertainment including Delbert McClinton, Clarence "Gatemouth" Brown, Free Bear, Greezy Wheels, Sir Doug & the Texas Tornadoes, Ronee Blakely and Clifton Chenier. . . . Loretta Lynn and Conway Twitty were featured live from a concert in Phoenix on Ralph Emery's WSM radio show, "Round the Country."

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/21/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
2	3	5	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
3	2	8	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
4	4	12	20-20 VISION—Ronnie Milsap, RCA APL1-1666
5	5	11	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
★	10	7	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
★	11	7	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
8	6	16	HARMONY—Don Williams, ABC/Dot D0SD 2049
9	7	9	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
★	15	5	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059
11	9	13	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
12	8	11	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
13	13	8	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG 1-5019 (Polydor)
14	14	29	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
15	16	5	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054
★	20	3	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★	21	3	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
18	12	11	NOW AND THEN—Conway Twitty, MCA 2206
19	18	7	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
20	19	10	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
21	24	19	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
22	17	23	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
23	22	30	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
24	23	8	LOVE REVIVAL—Mel Tillis, MCA 2204
25	28	8	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
26	30	3	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
27	27	4	LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall, ABC/Dot D0SD 2055
28	25	8	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
29	26	12	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
30	36	2	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Columbia/Epic)
31	33	38	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA LA 543-G
32	37	4	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
33	31	15	LIVE—Willie Nelson, RCA APL1-1487
34	32	11	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
35	29	17	BLOODLINE—Glen Campbell, Capitol ST 11516
36	43	2	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)
37	42	2	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG-1-5020 (Polydor)
38	41	4	SONG BIRD—Margo Smith, Warner Bros. BS 2955
39	39	5	BUCK 'EM—Buck Owens, Warner Bros. BS 2952
40	45	11	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
41	46	2	DOC AND THE BOYS—Doc Watson, United Artists UA-LA 601-G
42	38	9	MOTELS & MEMORIES—T.G. Shepard, Hitsville ME6-403 S1 (Motown)
43	34	24	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
44	44	5	RAGIN' CAJUN—Doug Kershaw, Warner Bros. BS 2910
45	35	24	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
46	40	14	MEL STREET'S GREATEST HITS, GRT 8010
47	50	19	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
48	NEW ENTRY		LIQUOR LOVE AND LIFE—Freddie Weller, Columbia KC 34244
49	NEW ENTRY		BIONIC BANJO—Buck Trent, ABC/Dot D0SD 2058
50	NEW ENTRY		RENEGADE PICKER—Steve Young, RCA APL1-1759

R.W. Blackwood In the Hospital

NASHVILLE—R.W. Blackwood, whose song "Sunday Afternoon Boatripe In The Park On The Lake" climbs to No. 58 on the Billboard Hot Country Singles chart this week,

suffered severe eye problems while performing in Colorado and was flown to Mid-South hospital in Memphis. Physicians are treating the Capitol artist for an apparent detached retina.

#

ON TARGET.....

PLAYBOY'S

BRINGIN' EM
ALL HOME !



"BRING IT ON HOME
TO ME"



MICKEY
GILLEY

"AFTER THE STORM"



WYNN
STEWART

"THEY DONT MAKE EM
LIKE THAT ANYMORE"



BOBBY
BORCHERS



PLAYBOY RECORDS - NASHVILLE - L. A.

Produced by Eddie Kilroy

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Follow them up the charts!

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OSA 13115*

The incomparable Sir Georg Solti conducts an intense, moving, unique performance of his own version of this great score, a version which he believes to be the closest to what Bizet actually wanted on the stage.

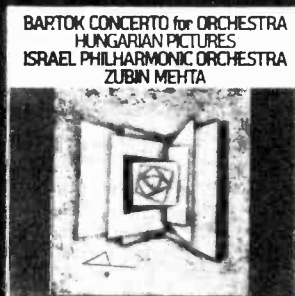
ZUBIN MEHTA THE ISRAEL PHILHARMONIC



CS 7018*



CS 7004*



CS 6949*

FOUR GREAT PIANISTS



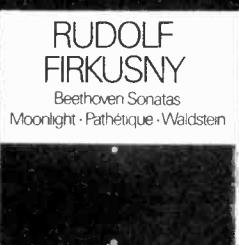
CS 6961



CS 6977*



CS 6965



SPC 21080

MONTSERRAT CABALLE ZARZUELA ARIAS



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AUGUST 21, 1976, BILLBOARD

Billboard

Billboard SPECIAL SURVEY For Week Ending 8/21/76
(Published Once A Month)

Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	46	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
2	1	28	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	8	10	VERDI: Il Corsaro Caballe, Carrerus, Norman, Mastromei, New Philharmonia Orchestra (Gardelli), Philips 6700.098 (Phonogram)
4	6	46	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
5	5	24	BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
6	11	33	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
7	3	37	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
8	10	20	SCOTT JOPLIN'S TREEMONISHA/Original Cast Recording Houston Grand Opera (Schuller), DGG 2707.083 (Polydor)
9	2	20	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
10	NEW ENTRY		VERDI: Luisa Miller Pavarotti, Caballe, Milnes, National Philharmonic Orchestra (Maag), London OSA 13114
11	17	6	SAINT-SAENS: Symphony #3 Chicago Symphony Orchestra (Barenboim), Do G 2530.619 (Polydor)
12	16	6	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
13	13	42	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
14	12	20	R. STRAUSS: Also Sprach Zarathustra Chicago Symphony Orchestra (Solti), London CS 6978
15	7	15	PAVAROTTI IN CONCERT London OS 26391
16	24	15	ALICIA de LARROCHA: Spanish Encores London CS 6953
17	9	10	DONIZETTI: Maria Stuarda Sutherland, Pavarotti, Orchestra di Bologna (Bonyng), London OSA 13117
18	18	28	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
19	15	6	BE MY LOVE Placido Domingo, DGG 2530.700 (Polydor)
20	30	10	RACHMANINOFF: 24 Preludes (Complete) Ashkenazy, London CSA 2241
21	28	10	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
22	14	20	SONDHEIM: Pacific Overtures/Original Broadway Cast RCA ARL1-1367
23	23	15	BEETHOVEN: Concerto for Piano (Complete) Rubinstein, London Philharmonic Orchestra (Barenboim), RCA Red Seal CRL5-1415
24	34	24	LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
25	19	20	BELLINI: I Capuletti & I Montecchi Sills, Baker, New Philharmonic Orchestra (Patane), Angel SCLX 3824 (Capitol)
26	NEW ENTRY		MOORE: Ballad Of Baby Doe Sills, Bible, Cassel, New York City Opera (Buckley), DGG 2709.061 (Polydor)
27	NEW ENTRY		GILBERT & SULLIVAN: Trial By Jury D'Oyly Carte Opera Company, London OSA 1167
28	26	24	CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
29	NEW ENTRY		ALICIA de LARROCHA: Mostly Mozart Vol. 2 London CS 7008
30	32	6	ITZHAK PERLMAN PLAYS FRITZ KREISLER Angel S 37171 (Capitol)
31	31	6	STRAVINSKY: L'Histoire Dusoldat (Complete) Boston Symphony Chamber Players, DGG 2530.609 (Polydor)
32	20	10	BERLIOZ: Harold In Italy Imai, London Symphony Orchestra (Davis), Philips 9500.026 (Phonogram)
33	22	42	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
34	NEW ENTRY		TASHI PLAYS MESSIAEN Quartet For The End Of Time, RCA Red Seal ARL 1-1567
35	NEW ENTRY		HERRMANN: Composer Conducts His Great Film Scores Phase 4 SPC 21151 (London)
36	NEW ENTRY		SCRIABIN: Sonatas #3, 4, 5, 9 Ashkenazy, London CS 6920
37	37	50	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
38	38	115	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
39	NEW ENTRY		R. STRAUSS: Alpine Symphony Los Angeles Philharmonic Orchestra (Mehta), London CS 6981
40	NEW ENTRY		BACH: Complete Cantatas Vol. XIV Harnoncourt/Leonhardt & Concentus Musicus, Telefunken 26.35304 (London)

Classical

Concert Bookings Viewed As Station Income Source

By ALAN PENCHANSKY

CHICAGO—Classical music radio stations are being urged to take on the role of local impresario to generate funds to help underwrite operations.

This proposal was advanced by manager Jacques Leiser at a meeting exploring nonbroadcast sources of income, during the run of the CMBA annual conference here Aug. 5-8.

The head of Jacques Leiser Management Inc. said he can offer stations a complete concert series package for the 1976-77 season which they can then book and promote in their own areas.

He said the service would include "securing and negotiating with artists, artist routing, artistic advice concerning each series, a complete publicity package including interviews, and circulation of tapes of live performances for advance and post-concert publicity."

Leiser promised also to secure support from record companies and from firms such as Steinway.

Among artists mentioned as available for 1976-77 were Soviet pianist Lazar Berman and Soviet cellist Daniel Shafran, both of whom Leiser manages. Shafran has not appeared in the U.S. for 11 years. Leiser noted,

The artist manager says he will make available to the broadcasters talent "from all foreign and American management lists." He proposes that stations begin "on a small scale, with three to five artists the first season."

Leiser noted that WFMT in Chicago and WGBH in Boston presented Berman through his agency this past season. Both stations, he says, will sponsor Berman again and Shafran next year.

Leiser reminded the broadcasters that WFMT had sold out Chicago's Symphony Hall for Berman, exclusively through use of radio spots — the first time it has been done without newspaper ads, it is claimed.

The question arose as to whether it actually was allowable for WGBH, a noncommercial station, to have engaged in concert promotion, since Leiser had received a commission, Berman had been paid and Jordan Hall, the venue, got a fee.

"It would be a pity if noncommercial stations could not participate," Leiser said.

On the panel with Leiser, Claudia Burns of WFMR in Milwaukee, discussed a number of nonbroadcast revenue sources, including concert promotion, posters, cookbooks, rummage sales and T-shirt iron-ons.

DIRECTORY LISTS 350

CHICAGO—Coinciding with its annual convention, CMBA has published an 88-page directory of radio stations that devote a significant share of their programming to classical music.

The publication lists 86 commercial and 264 noncommercial stations with information about station personnel, percentage of hours of classical music broadcast weekly, power in watts and antenna height, and program syndications received.

Offered free to advertisers and record companies, the book is available from C.K. Patrick, general manager of WCLV in Cleveland and secretary-treasurer of CMBA.

U.S. Host To ISCM

NEW YORK—World Music Days, the annual music festival sponsored by the International Society for Contemporary Music (ISCM) will be held this year at the New England Conservatory in Boston, the first time the event is mounted in the U.S.

Scheduled to run Oct. 24-30, the festival will offer 13 concerts of chamber and orchestral music by composers from 29 countries. Among the groups slated to perform are the Boston Symphony under Seiji Ozawa, the New England Conservatory Orchestra led by Gunther Schuller, and the Cleveland and Pro Arte string quartets.

Classical Broadcasters Convene

Continued from page 16

broadcasting copyrighted music almost exclusively; classical stations are heavily programmed from the public domain, the broadcasters note. And, they say, the advantage of per-program licensing is erased by the cost of record keeping involved. According to James G. Roy of BMI, who attended the conference, the licensing body is "very receptive to new negotiations."

Norman Kaderlin clarified NPR's policy on program sharing with commercial stations. Since March, he indicates, it is allowable in markets where there is no NPR station or where NPR outlets are unwilling to take the program.

Philadelphia To Assist Nashville

NASHVILLE—Eugene Ormandy and the Philadelphia Orchestra have been booked for a May 26 concert at the Grand Ole Opry House as a special added attraction to the 1976-77 season of the Nashville Symphony.

Funds to help meet expenses for the coming season are to be raised Sept. 3-4 via the Symphony Guild's 22nd annual Italian Street Fair, one of Nashville's most colorful social events every year.

With Michael Charry conducting, the subscription season gets underway Oct. 4-5 with a program of Hindemith, Paganini and Brahms, with violinist Eugene Fodor as guest soloist. Other virtuosos to appear with the orchestra are Emanuel Ax, Gary Graffman, Lynn Harrell, Shirley Verrett and Radu Lupu.

Charry, new as the Nashville conductor, for 11 years was associated with the late George Szell and the Cleveland Orchestra, after studying at the Oberlin Conservatory of Music and, in Europe, with Pierre Monteux and Hans Schmidt-Isserstedt as well as at Juilliard with Jean Morel.

Commercial and non-commercial stations will make a concerted effort to have overturned a recent FCC ruling that disallowed a fundraising auction, found inconsistent with non-commercial programming, on WOSU in Columbus, Ohio. The broadcasters feel this ruling jeopardizes the future of symphony orchestra funding marathons on non-commercial stations.

In its annual meeting with the record industry, CMBA heard from Kathryn King (ABC), Steven Epstein (Columbia), Nancy Zannini (Phonogram), Alison Ames (Polydor), and Ernest Gilbert (RCA), about forthcoming releases—opera on nearly all fronts—grand performance rights, pressing quality and the future of quad.

"You people have almost conspired to kill quad," Richard Kaye of WCRB, Boston accused the panel. "Can you think of any better way to kill an idea than three incompatible approaches?"

The labels passed on the blame to hardware manufacturers for not promoting the equipment.

The broadcasters also expressed concern about new recordings of public domain titles in editions that might not be free for broadcast, and asked generally for greater clarification from the record companies about performance rights and waivers.

CMBA's seventh annual conference also included panels on program guides and magazines, personnel and personalities, programming, non-music programs, fund raising marathons, sales and audience promotion, and an engineering panel in which signal processing devices, quad and AM stereo were key topics.

New CMBA officers are: president, Vianne Webb, WGH-FM, Newport News, Va.; vice presidents, Walter Neiman, WQXR, N.Y.C., and Myron Bennett, WGUC, Cin-

cinnati; executive board members, William Foster, WYSU, Youngstown, Ohio, and Linda Clauder, WHA, Madison, Wis.; Ray Nordstrand of WFMT, Chicago, and Pat Patrick of WCLV, Cleveland, were returned to the board.

Classical Notes

Michele Campanella's three-disk set of the complete Hungarian Rhapsodies by Liszt on Philips has been awarded the Grand Prix for piano recordings from the Liszt Society in Budapest. . . . The American Record Guide, which halted publication with the untimely death of editor James Lyons a few years back, due for a revival in November under the editorship of Milton A. Caine.

Another batch of five recordings of American music conducted by Howard Hanson and formerly available on the Mercury label have been issued by the Institute of American Music of the Eastman School. The disks, bearing the ERA logo, are distributed by Carl Fischer Inc. . . . The Cincinnati Orchestra will run a marathon fundraiser in November via the facilities of WVXU-FM. . . . The Boston Univ. Concert Orchestra, conducted by Joseph Silverstein to appear at the Herbert von Karajan International Meeting of Orchestras in Berlin this September.

A special narration written by ventriloquist Edgar Bergen to Britten's "Young Person's Guide to the Orchestra" was introduced at a San Diego Symphony Concert. The speaker? Charlie McCarthy, of course. . . . The Buffalo Philharmonic realized more than \$104,000 from corporate gifts this year, an increase of about \$5,000 over last year. General manager Harold Lawrence reports the orchestra's goal of \$600,000 has been surpassed.

The Indianapolis Symphony exceeded its operating fund campaign goal of \$500,000 in the drive ending June 30. Contributions were 35% higher than a year ago.

Kazuko Hillyer International has named Vincent Wagner and George Braun vice presidents. Wagner will oversee the growing booking division of the management firm, while Braun is in charge of international operations.

Rock Singles Best Sellers

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As Of 8/10/76

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

- | | |
|---|---|
| 1 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 | 21 A LITTLE BIT MORE—Dr. Hook—Capitol 4280 |
| 2 ROCK & ROLL MUSIC—Beach Boys—Warner/Reprise/Brother 1354 | 22 DEVIL WOMAN—Cliff Richard—Rocket 40574 |
| 3 LET 'EM IN—Wings—Capitol 4293 | 23 SAY YOU LOVE ME—Fleetwood Mac—Reprise 1356 |
| 4 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 | 24 YOU'LL NEVER FIND ANOTHER LOVE—Lou Rawls—Philadelphia International 3592 |
| 5 GET CLOSER—Seals & Crofts—Warner Bros. 8190 | 25 SUMMER—War—United Artists 834 |
| 6 AFTERNOON DELIGHT—Starland Vocal Band—Windsong 10588 | 26 MORE, MORE, MORE (Part 1)—Andrea True Connection—Buddah 515 |
| 7 YOU SHOULD BE DANCING—Bee Gees—RSO 853 | 27 WITH YOUR LOVE—Jefferson Starship—Grunt 10746 |
| 8 LET HER IN—John Travolta—Midland International 10623 | 28 MOONLIGHT FEELS RIGHT—Starbuck—Private Stock 45039 |
| 9 LOVE IS ALIVE—Gary Wright—Warner Bros. 8143 | 29 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 |
| 10 I'M EASY—Keith Carradine—ABC 12117 | 30 LAST CHILD—Aerosmith—Columbia 3 10359 |
| 11 GOT TO GET YOU INTO MY LIFE—Beatles—Capitol 4274 | 31 SPRINGTIME MAMA—Henry Gross—Lifesong 45008 |
| 12 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 | 32 TEAR THE ROOF OFF THE SUCKER—Parliament—Casablanca 856 |
| 13 SHOP AROUND—Captain & Tennille—A&M 1817 | 33 I'LL BE GOOD TO YOU—Brothers Johnson—A&M 1806 |
| 14 BABY I LOVE YOUR WAY—Peter Frampton—A&M 1832 | 34 STILL THE ONE—Orleans—Asylum 45336 |
| 15 KISS AND SAY GOODBYE—Manhattans—Columbia 3-10310 | 35 TURN THE BEAT AROUND—Vicki Sue Robinson—RCA 10562 |
| 16 THE BOYS ARE BACK IN TOWN—Thin Lizzy—Mercury 73786 | 36 HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol 4270 |
| 17 YOU'RE MY BEST FRIEND—Queen—Elektra 45318 | 37 THIS MASQUERADE—George Benson—Warner Bros. 8209 |
| 18 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 | 38 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 40600 |
| 19 TEDDY BEAR—Red Sovine—Starday 642 | 39 IF YOU KNOW WHAT I MEAN—Neil Diamond—Columbia 3-10366 |
| 20 WHAM BANG SHANG-A-LANG—Silver—Arista 0189 | 40 MAGIC MAN—Heart—Mushroom 7011 |

Rock LP Best Sellers

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As Of 8/10/76

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

- | | |
|--|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 21 BREEZIN'—George Benson—Warner Bros. BS 2919 |
| 2 FLEETWOOD MAC—Reprise MS2225 | 22 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 |
| 3 WINGS AT THE SPEED OF SOUND—Capitol SW 11525 | 23 DIANA ROSS' GREATEST HITS—Motown M6-869S1 |
| 4 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 | 24 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 5 ROCK 'N' ROLL MUSIC—The Beatles—Capitol SKBO 11537 | 25 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 6 ROCKS—Aerosmith—Columbia PC 34165 | 26 SOUL SEARCHING—Average White Band—Atlantic SD 18179 |
| 7 THEIR GREATEST HITS 1971-1975—EAGLES—Asylum 7E-1052 | 27 GET CLOSER—Seals & Crofts—Warner Bros. BS 2907 |
| 8 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868 | 28 JOHN TRAVOLTA—Midland International BKL1-1563 |
| 9 CHICAGO X—Columbia PC 34200 | 29 IN THE POCKET—James Taylor—Warner Bros. BS 2912 |
| 10 SPITFIRE—Jefferson Starship—Grunt BFL1-1557 | 30 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 11 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 31 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 |
| 12 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 32 OLE ELO—Electric Light Orchestra—United Artists UA-LA630-G |
| 13 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 33 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2886 |
| 14 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 | 34 TEDDY BEAR—Red Sovine—Starday SD 968 |
| 15 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 35 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 16 15 BIG ONES—Beach Boys—Brother/Reprise MS 223 | 36 COME ON OVER—Olivia Newton-John, MCA 2186 |
| 17 A KIND OF HUSH—Carpenters—A&M SP 4581 | 37 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 |
| 18 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 38 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 19 ALIVE!—Kiss—Casablanca NBLP 7020 | 39 LED ZEPPELIN (IV)—Atlantic SD 7208 |
| 20 GREATEST HITS—Elton John—MCA 2128 | 40 ALL THINGS IN TIME—Lou Rawls—Philadelphia International PZ 33957 |

WSM To Showcase Combine's Talent

NASHVILLE—The Combine Music Group showcases a dozen of its top talents Aug. 31 at the Exit/In in a show that will be taped for later broadcast on WSM.

With styles ranging from soul to country to rock, Combine writer-artists performing at the three-hour show will be Billy Swan, Larry Gatlin, Tony Joe White, Larry Jon Wil-

son, Arthur Alexander, Chris Gantry, Mel McDaniel, Rob Galbraith, Dennis Linde, Michael Bacon, Thomas Cain and Bob Morrison.

Combine has developed an impressive stable of writer-performers, and most of them are slated for the Exit/In show. Additional Combine acts are also possible and will be confirmed closer to showtime.

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Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number.
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au/21

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POSITION OPEN
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KOKY Radio Station
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723 West 14th Street
Little Rock, Arkansas 72202 au28

TO WATCH TROTTERS L.A. NARAS Sets Monthly Programs

LOS ANGELES—The NARAS chapter here under the guidance of Jim Helms, program director, has firmed up a variety of special monthly events which will run right up and into the national telecast of the Grammy Awards next March.

On Aug. 26, all members of the Los Angeles chapter are invited to Hollywood Park for a night of harness racing with seating in the plushy Turf Club assured. And in September, the chapter's second annual picnic is scheduled along with a luncheon honoring arrangers, to be chaired by Neal Hefli.

In October, Lennie Weinreb will head up a gathering open to membership in which the technique of making tv commercials will be detailed.

Most valuable player awards are carded for November. Helms says, with Mike Lang serving as chairman. An evening revolving around studio engineering will provide yet another entertainment with Capitol Records' veteran Carson Taylor in charge.

The chapter's second annual musical bazaar, a sort of civilized swap meet, is programmed for December.

Classical music gets one of its rare moments in the spotlight in January at an evening session at which disks will be spun and prominent classical musicians are to speak.

In February, the membership will be invited to the chapter's first session devoted to disco music. Helms says all records nominated for Grammy honors will be spun and there will be talks by disco producers and artists. "It will be something new for Academy members," says Helms.

New officers were recently installed, headed by Bernie Fleischer, president, and it was disclosed that the NARAS-financed Axel Stordahl music scholarship established in 1966 in memory of the distinguished

composer, arranger and conductor was won this summer by Mark Carlson, a graduate student in composition at UCLA.

Chapter members Dave Duke and Helms are shaping up a travel club, enabling NARAS members to enjoy trips abroad under low-fare hotel and air transportation rates.

And finally, the formidable chore of sifting out from hundreds of albums released in the past year those which merit serious consideration for Grammy recognition has been delegated to Richard Oliver and Janice May, annotation: Bob Cato, packaging; Lee Holdridge and Nick DeCaro, arranging; Carson Taylor, engineering; Neal Hefli, jazz, and for producer of the year, Joe Wissert and Denny Diante.

These chairmen are now choosing committees to assist them in evaluating a mass of album product, listening, reading and looking at several hundred packages released within the last year by scores of labels.

Backing Fleischer as chapter president are Helms, first vice president; Don Christlieb, second vice president; Jay Lowy, treasurer, and Jackie Lustgarten, secretary. Betty T. Jones continues as executive director. **DAVE DEXTER JR.**

Betty Clooney, 45, Dies In Las Vegas

LAS VEGAS—Betty Clooney, a topnotch singer who sang with the late Tony Pastor's orchestra and later recorded on her own, died of a cerebral hemorrhage here Aug. 5. She was 45, and the younger sister of Rosemary Clooney, also a singer.

She also is survived by her husband, Pupi Campo, a veteran band-leader, and a brother, Nick Clooney, a Cincinnati radio and tv man.

WB Music Pouring It On Via Educational Division

NEW YORK—More than 150 new educational publications will have been released by Warner Bros. Music by the end of the year, an increase of 22 over 1975.

This schedule set by the publisher is indicative of the new stress being placed on this phase of the print business since the formal establishment of its educational division under Arnold Rogen two years ago.

Since that time educational sales have increased by 50%, says Ed Silvers, president of Warner Bros. Music.

Special gains are noted by Rosen in marching band publications. These have been spurred, he notes, by a "saturation mail campaign"

Probation For An L.A. Pirate

LOS ANGELES—Andrew Buss, 3726 Ackerman Dr., Los Angeles, has received a suspended sentence in federal district court here after he pled guilty to a charge of pirating a Latin recording.

Buss was charged with pirating "Amor Eterno" by Los Humildes on Discos Fama in September 1975. He was placed on probation for two years.

Major Promo For Double Exposure

NEW YORK—Salsoul Records has designated August as "Double Exposure Month" and will launch a nationwide promotional, sales and publicity campaign to inaugurate the group's debut LP.

In a related move, the company is offering an extra 10% to distributors and dealers on initial orders for Double Exposure's "Ten Percent" on album and tape.

Ballots Mailed

NASHVILLE—The first of two ballots to select Gospel Music Assn. board members has gone out to the group's membership.

Election results will be announced at the annual membership meeting Oct. 8 here.

Italian Impasse

Private Stations Nix 'High' Fees

• Continued from page 3

they would cripple independent broadcasting.

"Last month's Constitutional Court decision guaranteed the survival of free radio (Billboard, July 10), and if we have to go to court to resolve our problems with SIAE we will do so."

Oskar Argentieri, at SIAE's music section, says: "It's a great battle. It is the law and they have to pay the royalties. But negotiations are slow because there are so many stations and ANTI has to refer back to each of them before it can agree to any position."

"The problem is that when many of the new radio station owners began their stations they thought all you had to do was get a transmitter, get records from the record companies and then get on the air. Many of them had never even heard of SIAE."

"Now they are being told they have to pay royalties and inevitably some do not want to pay. We want them to pay a fee based on how many hours they broadcast, but they

want to pay a percentage of their revenue."

Porta says: "SIAE want stations to pay from 20,000 to 100,000 lire a day, around \$24 to \$120, but only 10% of the stations make any profit. Stations cannot afford so much."

"We say let every station pay a minimal sum to SIAE, around \$24 a month, then those stations which earn advertising revenue can pay more to the society."

Payments from RAI, the state broadcasting system and the only source of broadcast royalties to SIAE until the rise of private stations, account for 0.5% of RAI's advertising and licensing revenues. In 1974 this amounted to more than \$9 million.

Says Argentieri: "I don't think our revenue from all the private stations would match what we get from RAI. But in the meantime the stations are giving us a lot of work. In RAI there is a minute-by-minute accounting of everything that is played. They do not do that in the private stations and it will be difficult for us to determine who gets paid what royalties."

"But we have a bigger problem with dramatic works used by the private stations because, according to Italian law, the author has control of material under his name and must give his permission for any changes made. Therefore we want all dramatic presentations to be submitted to us in advance for approval, but the stations do not want to do this."

ANTI's Porta replies: "We have Communist stations, Protestant stations and yes, even Fascist stations, and we will defend all parties right to broadcast what they want. That is what free radio is all about. I may not agree with some of the things they say but I defend their right to say it."

"We're just starting to learn broadcasting in Italy. Within a year or two we expect to be on a professional par with RAI not only in radio but in tv. We're starting a school for broadcasting in September and organizing our own news agency and photo service to serve the private stations."

"We'll probably stick with the same number of radio stations, but

will have around 100 tv stations. There will be shifts in ownership. If 10% make money now, another 40% are breaking even. The rest are run by kids and enthusiasts who know nothing about running a radio station and they will not last long."

"The tv people are more professional. Biggest station is Tele Alto in Milan, but others are coming through. Most broadcast in color—RAI broadcast the Olympics in color and begins regularly scheduled tv broadcasts in a few weeks."

"But no single tycoon or block has emerged to control the private broadcasting sector. But even if somebody sets up a network with local stations throughout Italian cities, so what?"

"The Constitutional Court made it illegal to broadcast nationwide and if somebody has one or two stations in a city they still have to compete with up to 40 others on the band. The only danger of a private monopoly that I see would be if somebody bought up all the stations in a single city. But as yet there is nobody owning as many as five stations."

"There is no government control now. We're working with the new minister of post and telecommunications, Vittorino Colombo, and other Parliament members to ensure a fair broadcasting law. There is need for government regulation to ensure that no one wanders around on the band and interferes with other stations."

"And I'm telling our stations broadcasting on the wavelength between 104 and 108 FM that they must find another spot on the dial because that space in Europe, though not in the U.S. is for mobile communications, ship-to-shore, taxis and so on. Stations on that range are illegal and we will not defend them when the government takes action."

"We want to work with the government and prefer to deal with parliamentarians. But if we must, we can follow another road. A guess is that we have 30% of the audience. We can certainly get a million names on a petition."

New Sonopresse Owners

• Continued from page 1

ate turnover, it was making distribution contracts which were much too favorable to the producers.

Within two or three years, the company was facing a crisis that also hit other independent distributors.

Last year it was rumored that Hachette would pull out of Sonopresse, leaving Tournier 100% in control. But then Pathe-Marconi began negotiations to get a major shareholding in the company. This has now been secured.

Sonopresse is reported to have about 15% of the French popular record market and under the new set-up, Tournier—who made his mark on the French industry primarily as a subpublisher of some of the major international catalogs including Northern Songs—remains as president of the company as well as a minority shareholder.

With its publishing subsidiary Editions Gerard Tournier S.A., Sonopresse will now operate exclusively as a record production and music-publishing group, with virtual a&r autonomy and with access to certain repertoire which is not required by Pathe-Marconi.

Sonopresse will no longer be involved in independent distribution and recording, pressing and distribution of its product will be through EMI facilities.

FIVE YEARS OF GROWTH

WEA Execs Gather For First Confab

NEW YORK—WEA International will help a worldwide convention, its first ever, in Montreux, Switzerland Sept. 8-10.

In addition to business meetings, product presentations of fall and winter releases will be made Atlantic, Warner Bros., Elektra/Asylum and affiliated labels.

The company, now five years old, has 11 WEA affiliates around the world—in Canada, U.K., France, Germany, Italy, Holland, Japan, Australia, New Zealand, South Africa and Brazil. The Brazilian label began operations just last month.

"The growth of WEA International in five years is a spectacular achievement," says Nesuhi Ertegun, president. He explains that the company's function has been twofold: to expose and obtain sales for U.S. acts and to develop local overseas talent with wide appeal.

Performances by WEA labels in

developing local talent in such countries as England, France, Holland, Japan and Germany are praised by Ertegun. He also notes that in its first nine months of operation in South Africa, the WEA firm scored five gold records. The New Zealand label has also scored a high degree of success on the local LP charts, he adds.

Just this year WEA opened its first pressing plant—in Alsdorf, Germany. In addition to singles and LPs, the plant will soon start manufacturing cassettes.

U.S. executives attending the confab include Ahmet Ertegun, chairman, and Jerry Greenberg, president, Atlantic; Mo Ostin, chairman, and Stan Cornyn, executive vice president, Warner Bros.; Joe Smith, chairman, and Mel Posner, president, Elektra/Asylum; and David Horowitz, executive vice president, Warner Communications Inc.

From The Music Capitals Of The World

LONDON

John Edwards, general manager of the Mechanical Copyright Protection Society since 1969, has resigned, just three months after the society was taken over by the Music Publishers' Association. ... While disk jockey Emperor Rosko, U.S.-born Mike Pasternak, returns to California to look after his ailing father, movie producer Joe Pasternak, former commercial radio presenter Kid Jensen replaces him on BBC Radio One.

On the way is an Island album by Peter Cook and Dudley Moore, made up of private tapes which have already raised many in-business sniggers. ... Two-week extension of London Palladium nostalgia bill starring Johnnie Ray, Billy Daniels and the Ink Spots because of "great demand." ... Manager Tam Paton revealed here that two members of Bay City Rollers, Alan Longmuir and Eric Faulkner, attempted suicide during group's hectic ride to the top.

EMI press office here received open check from Australian Beatles' fan for seats at group's "reunion" concerts, if and when they take place. ... In its 10th year, Speakeasy music-business late-night haunt opening a lunch club next month. ... Alan Bates, of Black Lion and Freedom labels, has moved to new offices at 81, Harley House, London, W.1., phone: 01-487-2660.

Spotted in a local Junior Roadshow, Liverpool Blaize Brothers (Darrin, 10; Tony, 11; Tommy, 13) signed to State Records here. ... EMI sets up a subsidiary in Kenya, located in Nairobi, with Graeme Shepherd as director and general manager looking after international and local product, the latter accounting for 60% of the Kenyan market. ... Power Exchange artists to be represented worldwide exclusively by the William Morris Agency, the roster including J.J. Barrie, Kristine and Bill Amesbury.

Peter Doyle, one of the original members of the New Seekers, signed to RCA with a debut single on a new version of the Easybeats' hit "Friday On My Mind." ... Major British tour this fall for the Righteous Brothers, including a week at the Batley Variety Club. ... Mud singer Les Gray to make a solo album but the group will not split up. ... New Linda Lewis single to be produced by Cat Stevens in Los Angeles. ... Elton John not touring for a while to devote full time to his position as chairman of Fourth Division football club Watford. ... Though Roxy Music has not officially split, it is not performing as a unit and will not attempt a get-together until next year. ... Richard Vernon, who set up the Blue Horizon label, launching the Chipping Norton label with a first release by Liverpool-based group the Chants.

Greek singer Demis Roussos, whose EP topped the singles chart here a few weeks back, in for a nationwide tour starting October 1. ... After 18 years of being a chart regular here, Cliff

Richard finally a U.S. hit, through "Devil Woman," largely via the efforts of Elton John's Rocket label. PETER JONES

OSLO

Representation of the German Ariola catalog has been acquired here by Euronett Norsk A/S. ... Disco A/S took over representation of Czechoslovakia's Supraphon catalog here Aug. 1 and will concentrate on exploiting the classical repertoire. ... ECM has released the new Gary Burton album, "Dreams So Real." ... James Last is playing Oslo for the first time Wednesday (11) in a concert arranged by trumpeter and restaurateur Eivind Solberg. Top ticket price will be \$25. ... Tatumesque pianist Arild Berger gives a standout performance on the second LP from the Royal Garden Jazzband from Drammen.

The first record production of Norsk Musikforlag A/S features singer Rune Sundby. Norsk product is distributed by Euronett Norsk A/S. ... Arne Bendiksen has released the first Salsa recordings, including material by the Fania All Stars. ... Count Basie drummer Butch Miles made a big impression when the band played a concert date in Oslo. ... Arne Bendiksen is slashing prices on top selling albums in order to compete with cut-price direct imports. Albums by Steely Dan, Carole King, the Carpenters, Brotherhood Of Man, Bob Marley, Roxy Music, the Crusaders, Three Dog Night and many others are going out at a recommended retail price of \$5 instead of the normal \$8. RANDI HULTIN

AMSTERDAM

Changes in the lineup of Golden Earring, as keyboard man Robert-Jan Stips leaves to form his own group, Sweet D'Buster, and with long-time lead guitarist of Cuby and the Blizzards, Eclou Gelling, joining the band.

Also changes in Teach-In, the group which won the Eurovision Song Contest of 1974, as lead singer Getty Kasters goes for a solo career and is replaced by two other girls, Dutch Marianne Wolsink and Belgian Betty Vermeulen, and new bassist is Hans Nijland, who replaces John Gaasbeek, fiancee of Getty Kaspers.

Seventeen acts signed for the fifth Schlager Festival (Sept. 10-11) to be held in the Roda Hall in Kerkrade, one being Dennie Christian, recently voted most popular German singer in Holland. ... More than 250,000 copies sold of soundtrack double album "Jesus Christ Superstar," remarkable sales figures for this country.

Jan Akkerman, former lead guitarist of Focus, has made an album with singer-guitarist Kazimierz Lux, ex-Focus drummer Pierre van der Linden, Trace keyboard player Rick van der Linden and Australian bassist Warrick Reading, the LP for WEA release. Akkerman also helped

(Continued on page 53)

INTERNATIONAL ARTIST PROMOTION DIRECTOR

A major U.S. independent record company is looking for an International Artist Promotion Director who must be experienced in all phases of the International Record Promotion area. Must have extensive experience working with promoters, club owners, affiliate companies and other organizations in setting up international tours for recording artists throughout the world. The booking of concerts and promotional appearances throughout Europe mandatory. Radio and TV promotion as well as press conference experience is required.

Multi-lingual ability a definite requirement. Must speak fluent French, German, Spanish and English. Job entails working with International Affiliate Companies throughout the world in setting up major promotional tours, and the International Promotional staff in the U.S.

Salary Open. Please send resume and salary requirements to:

International Department
P.O. Box 782
Beverly Hills, Calif. 90213

Joint Venture Goal: 10% \$\$ Share

• Continued from page 1

will give up share points grudgingly."

A look at recent chart shares of the Hot 100 Singles and Hot 150 Albums for the first six months in Music Labo, Billboard's sister publication in Japan, shows RVC with 4.2% of domestic/foreign singles action, in 10th place, and 3.8% of domestic/foreign albums action in its place (Billboard, Aug. 7).

"We are quite satisfied with the results of the first six months of operations," Summer maintains, "and we are already planning to highlight our success with an international convention to be held in Tokyo in May 1977."

Both Okuno and Tokugen Yamamoto, RCA director, regional market development, Asia and Pacific, acknowledge other problems in the world's No. 2 music market as well. The rising costs of manufacturing has pushed prices of contemporary domestic and foreign LPs to 2500 yen or about \$8.30, with local artist albums at \$7.60, and singles now the equivalent of \$2.

As in the U.S., prerecorded tape sales are definitely on the rise, particularly cassette which in dollar volume has surpassed 8-track there. Okuno notes, "Tape is focused on local artists, with only about 15% of foreign product released on 8-track or cassette, and about the same one dollar retail differential as the U.S."

The entry of the Dai-ichi discount chain into record/tape retailing is an uncertain factor for RVC and other Japanese labels, since the move could have drastic effects on the current practice of selling albums mostly at suggested list price (Billboard, Aug. 14).

Among the most important Japanese artists being developed by RVC are Hideki Saijo, the Toshio Akiyoshi Big Band which was voted beat jazz artist of the year by the Japanese equivalent of Down Beat, the Cool Five, the Grand Fantastic Orchestra and Koto.

From the U.S., best selling RCA artists include John Denver, Jefferson Starship whose "Spitfire" is expected to do better than "Red Octopus" and Elvis Presley newer talent with good prospects include

Vicki Sue Robinson, jazz artists Phil Woods (Gryphon) and Gil Evans who both had solid tours in May, and Waylon Jennings.

Other RCA subsidiary artists that look good for the Japanese market, according to Okuno, include Sylvie Vartan and Yves Simone from France, Lucio Hattisti from Italy, the Scorpions from Germany, and the disco sound of Blockbuster from the Philippines.

One interesting phenomenon noted by Okuno is the shift of product sales in the last few years to 54% domestic vs. 46% foreign, with local artists expected to increase their market share to perhaps 60% overall, in the next year or two.

Also doing well in Japan is the entire TK catalog which RVC distributors there, notably K.C. & The Sunshine Band who just got a gold record for "That's The Way I Like It."

Classical has an important 10% share of the Japanese market and

represents a solid 20% of RVC sales. Okuno notes, with the addition of the Erato product from France distributed there.

Tomita's success is unique, he points out, with sales equal to many hit foreign artists. His music is used for local ballet companies, on radio and tv commercials, and even as opening and closing "chimes" at the big Takashimaya department store chain. His two prior LPs were blockbusters in Japan and abroad, and the third is anticipated for October release.

RVC also has had unusual success with an innovative 100-LP history of jazz on RCA at the equivalent of \$500, and next month will offer a 100-LP Toscanini package at \$430, with several hundred advance orders before advertising.

With RCA International already providing close to 50% of global sales to the label, the new joint venture is expected to contribute substantially to 1976 figures.



NEW CAREER—International model Twiggy, recently signed as a pop singer by Phonogram in the U.K., takes time out to sign autographs for packaging department staffers at the Phonodisc distribution center in England. An LP, "Twiggy," and a single, "Here I Go Again," are being released.

U.K. REPORT

Jazz Tradition Praised; More Airtime Demanded

By MIKE HENNESSEY

LONDON—Jazz is arguably the most important development and living tradition in music this century. That is the submission of the Jazz Centre Society in a 16-page report to the Annan Committee on the future of broadcasting here.

And the society stresses: "Its significance is in no way adequately reflected by the amount, content and quality of presentation of jazz in the broadcast output on radio and television in Britain."

U.K. Promoter To Enter Record Market Shortly

By CHRIS WHITE

LONDON—For six years one of the leading concert promoters in the U.K., Peter Bowyer is now moving into the record market.

Talks have been going on between Bowyer and a record company for the release and distribution of singles produced or supplied by him.

He says: "Negotiations are well under way and a deal should soon be finalized. I've been seeking a label compatible with my ideas for several months now. I have around 10 singles, eight original numbers, in embryonic form."

Bowyer has not, as yet, made arrangements for the administration of his publishing company but has signed two singer-writers and a writer who has had three musicals presented at small theaters in London and the provinces.

He looks to have his first releases on the market next month with albums included in the catalog. He adds: "None of these plans will affect my role as a concert promoter, but it does seem a natural extension to go into the singles market."

Bowyer promoted his first concert, Fairport Convention at the Royal Festival Hall, in 1969, when he was helping to run the agency department at Nems Enterprises. He became head of Nems' concert division before going independent in January, 1973.

He has also promoted three Elton John tours and three by Deep Purple, plus tours by Rod Stewart and the Faces. He also used to promote the successful Camden Festival at London's Roundhouse.

The document calls for, among other things, an increase in jazz programming on BBC Radio 1, 2 and 3, to a minimum of 25 hours a week, and for regular weekly jazz programs on television.

The approach the BBC and the commercial broadcasting companies is described as "unenlightened," and the document claims that their present music policy makes them "an adjunct to the commercial recording industry and its most potent medium of public relations." The Musicians' Union, more than a year ago, presented a similar report to the Annan Committee.

The JCS submission claims that "the influence of jazz on music, art and life is considerable and is without question an important part of the mainstream of contemporary culture in Britain and many other countries." Yet, the document adds, radio and tv in Britain manifestly fail to acknowledge this.

Contrasts are made between the "entirely inadequate" amount of airtime allocated to jazz with "the bombardment of the listener by hours of pop music, often limited to a small range of current records or hits of previous years"—which, it is claimed, goes well beyond the level of response or demand.

Accepting that the amount of time devoted to radio or tv to any interest must to an extent reflect the relative popularity of that interest, the JCS submits that supply can also create demand. It quotes the pioneering work of the BBC in broadcasting—and creating a demand for—European serious music.

Dealing with the plight of Britain's jazz musicians—"Several hundred musicians are jazz players of quality yet only a handful of them earn a reasonable living from playing jazz"—the society points out that while the BBC spends more than \$18 million on Radio 3 classical programs, and \$5.6 million in support of classical orchestras it employs, it has no jazz musicians on a full-time basis.

The document criticizes local radio jazz programs for old-fashioned presentation, lack of expertise, limited range of records and inadequate live presentations. It also condemns the unimaginative jazz programs on television.

U.K. Indie Exits CBS

By PETER JONES

LONDON—Independent Thunderbird Records has cancelled its manufacturing and distribution deal with CBS and has joined forces with Edward Kassner's President Records.

Kassner becomes managing director of Morgan Dower Ltd., the holding company for the Thunderbird label and its publishing arm Parbeach Music. Thunderbird creative director Chris Hutchins remains chairman of the Morgan Dower board and Mick Green, Hutchins' joint partner, stays in control of a&r.

Bomb Violence Targets Dealer

BELFAST—A bomb attack on Portrush, Northern Ireland, which seriously damaged numerous main street premises, caused "thousands of pounds" of damage to Graham's Records, a long-established retailer in the seaside holiday resort.

Explosives placed behind the store blew out its frontage and it took owner Charlie Graham more than a week's work to clear the wreckage.

He says the attack could not have occurred at a worse time. Trade at Portrush is seasonal and the season has only a few weeks to run. After the summer crowds leave, business drops by something like 90%.

Graham says: "If I restock on the basis of the pre-bombing inventory, there is the danger of too much product being left through the winter months. We were ready for the final run, with maximum stock. The attack caught us at the top of the hill, as it were, and has seriously affected trade."

Up to that point turnover has been good as the resort drew holidaygoers anxious to find a temporary sanctuary from sectarian violence. It was the first time Portrush has been scarred by bombing.

Compounding Graham's difficulties is the laborious process of claiming compensation from the government, a matter which could take years. There has been talk of hurrying compensation through to Portrush traders to sustain the holiday center.

But Graham points out that government priorities may alter as time passes. He has been in the record business for some 14 years, has had his Portrush shop for 12 years and has another store in Coleraine.

Flying Fish Inks Eur. Distribution Pact With Sonet

STOCKHOLM—Flying Fish is the latest U.S. independent label to sign with Sonet here for European distribution.

Artists featured in the first Sonet release this fall from the Chicago-based label include Lester Flatt, John Hartford, Buddy Emmons, Vassar Clements and the Bogan, Martin and Armstrong string band.

Flying Fish product will be released under the Sonet label but using a special Flying Fish logo. First artist to visit Europe is Hartford, with appearances in Belgium, Holland, Germany and the Cambridge Folk Festival.

Other U.S. independent labels represented through Europe are Alligator, Kicking Mule, Specialty and Takoma.

Following an agreement between Sonet and Ricordi, the Swedish-British Sonet Company is to be introduced in Italy. It is the first time the original Sonet label has been used for manufacturing there and first releases include albums by Dizzy Gillespie, Sonny Stitt, Art Blakey, Lee Konitz, Albert Ayler, Don Cherry, Jukka Tolonen and Leo Kottke.

International Briefs

LONDON—President Records has withdrawn from overstocking a distributed album "Bing Crosby At His Extra Special," following a court decision in Newcastle-upon-Tyne when the company was fined \$180 plus costs for breaking the Trade Description Act.

Geoffrey Cardwell, prosecuting for the Department of Prices and Consumer Protection, said that the album sleeve gave the impression that Crosby sang on all 11 tracks when, in fact, he was featured only on seven.

Representing President, Stephen Rich said the album had been made from outside tapes and that the company which supplied them should have edited out the tracks not featuring Crosby. He added that President had accepted the album in good faith but that the record should have been checked before it was issued.

PARIS—Under a proposed new law here, prison sentences of between one and three years, and fines of up to \$3,000, can be passed on any radio or television producer who fails to reveal all his income sources from any production for which he is

(Continued on page 52)

U.K. Publisher Gathering To Feature Broad Agenda

LONDON—The first-ever Music Publishers' Association Forum is to be held at the Inter-Continental Hotel here Sept. 20-24 and complete cost of the event is \$99—with Value Added Tax extra where applicable.

This get-together of publishing folk represents a fulfillment of a long-time dream of Dick James, president of the Music Publishers' Association here, and his executive committee.

First day is taken up with a visit to

the Mechanical Copyright Protection offices in South London, followed by a gala social event, the revived Tin Pan Alley Ball, arranged for the Hilton Hotel.

Then various leading publishing figures chair a series of panel discussions. First is "This business of music," including a breakdown of the rights available to publishers, the main industry societies, contract guidelines and the acquisition of rights.

On the Wednesday, the subject is "The music goes round and round," involving mechanical rights, control within BIEM, U.S. control, problems of classical music and a study of the print market.

The session "Play orchestra play" takes up performing rights and pinpoints PRS control, BIEM control and exactly what the publisher controls.

Another section "Brother can you spare a dime" brings in the U.S. scene, the work of ASCAP and so on, with emphasis on the radio and television situation in the U.S. James will present "My Song goes round the world," which deals with international publishing rights. Topics include control of rights, cost of international publishing and a look at the future.

The Forum is being co-ordinated by Jason Pollock, of Ladbroke Productions, 4 Kensington Park Gardens, London W.11.

Astor Licensed By Springboard

NEW YORK—Springboard International has renewed a licensing deal with Astor Records in Australia. The pact covers all Springboard goods with the exception of the Musicor line which is handled there by Festival.

In another development, Intercord, Springboard's newly signed German licensee, is planning to release 30 LPs from the Springboard catalog. Included in the release will be "best of" product from such artists as the Isley Brothers, the Ohio Players, Gene Pitney, the Drifters and Joe Tex, among others. A major marketing campaign is planned, says Ingo Kleinhammer, director, Intercord.

Record Co. Eyed As Aid To Opera

PARIS—The Paris Opera may participate in the formation of a company that will produce commercial recordings of its performances.

This is one among several approaches being considered by the government to rescue the state supported institution from closing due to lack of funds. The proposed company would also seek to widen radio and television transmissions to increase revenues.

The staff of the opera had objected strenuously to any moves that would erode the traditional concept of complete government support (Billboard, July 17). But the unions finally capitulated when they apparently became convinced that the government was serious about shutting down the opera if outside funds could not be found.

Said one union official: "The only victory is that the opera will remain open. We made concessions and received little in return. We had no choice. The knife was at our throat."

International Briefs

• Continued from page 51

responsible. Payment by any of the networks for which he might be under contract is not included in the law.

This proposed legislation has been placed before the National Assembly and will, in all probability, be debated in the fall. It will complete an existing law, passed several years ago, aimed at preventing what is known here as "clandestine publicity," a form of corruption within the radio and television field.

MADRID—EMI act Dyango has won the 18th Spanish Song Contest with "Si Yo Fuera El," written by Ray Girado. The contest was organized by radio station REM-CAR in the holiday resort of Benidorm.

The bullring there was packed by a crowd who clearly disagreed with the voting, the winner being greeted with disapproval so strong that the awards were finally made after the public left the arena.

In second place was Carlos Luengo (Hispanovox) with his own composition "Has Dicho Que Si." Guest artists during the three days of the contest were Raffaella Carrà (CBS), Rocio Jurado (RCA) and George Chakaris.

MILAN—Gianni Sassi, general manager of Cramps, a label set up in 1973 and already marked by the originality of its pop acts Area, Arti and Mestieri and Eugenio Finardi, is convinced there is a new and vital worldwide interest in Italian culture, particularly music.

He says: "Today we are able to go overseas and sell our kind of culture, or exchange it with that of other countries, reversing the Italian record industry's provincial attitude of looking abroad for novelties to buy or import."

Cramps has built its own reputation by a commitment to quality in documenting contemporary classical music through the Nova Musicha line and general experimental trends through the Diverso series.

The company, with a staff of only three until a short while ago, has now augmented its personnel and moved to larger offices in Milan. In the next few months, nine new albums will be added to the catalog which already comprises 11 Nova Musicha albums, five in the Diverso collection, and nine by pop and rock acts of Italian origin, along with several singles. The company is also planning a new series, Futura,

dedicated to modern poetry.

Sassi says: "Instead of dealing with individual artists, we have tried to sell our complete catalog abroad. We've looked for business associates to maintain our cultural activity—to retain the basic spirit of the various lines."

"We met with big problems and a general disbelief in this kind of cultural operation but over the past years social situations round the world have changed and have created interest in it."

"Now we have signed distribution deals with Warner-Pioneer in Japan; with Barclay for France, Belgium and the Netherlands; with De Carvalho in Portugal."

"In the U.S. so far we have encountered indecision and even fear on the part of companies we have contacted, while in the U.K. we have been unable to find real understanding of our product. However, in both countries, the 'intelligentsia', as it were, is making encouraging noises of support. This spurs us on, though the process is admittedly slower than we expected."

"But we feel Cramps will eventually acquire



ANNIVERSARY GOLD—Alberto Cortez, left, Argentinian singer now residing in Spain, accepts a gold disk honoring his 15th year with Hispanovox in Spain, and his record sales in Spanish speaking territories from Luis Vidal Zapater, director-general of the label.

International Turntable

Mike Everett, former a&r chief of RCA U.K., made general manager of Charisma in London. He leaves his present job as manager of international repertoire at RCA's New York headquarters August 23. Everett has been with RCA for five years and before was eight years at Phonogram working on sales and a&r. Gail Colson stays as assistant managing director, concentrating on artist relations and international promotion, with Everett responsible for day-to-day running of the company with overall supervision of sales, marketing and profitability.

David Gideon Thomson is deputy chairman of the Robert Stigwood Group, effective immediately. He is also senior legal adviser in the U.K. for the Polygram group of companies. Prior to that he was head of London Weekend Television's legal department and managing director of its international co-production company LWI.

Graham Piggott has joined United Artists' record promotion department from EMI promotion, now reporting to Geoff Morris, UA head of promotion.

John Pope appointed EMI repertoire manager in London, working within the company's group pop repertoire division. Reporting to a&r head Nick Mobbs, he is responsible for finding new artists, songs and producers. Brad Misell has joined the promotion department of the same division, reporting to John Gould, radio promotion manager. He was previously in promotion with Pye and B&C.

Rich Savage becomes advertising manager for the WEA group in London, moving from Warner Brothers' London promotion department and reporting to David Clipsham, director of marketing.

At Magnet Records in London, Peter Shelley is leaving the a&r department, though he will continue to write and record for Magnet. Brian Reza, formerly the company's sales director, is appointed as head of a&r in his place. He will concentrate on artist development while his assistant Peter Waterman looks after the repertoire side.

In Japan, Fumio Shimazaki succeeds Atsutaka Torio, who recently left Victor Music Publishing Co., as president of the company. Prior to his appointment, Shimazaki was the manager of the general affairs department of Victor Musical Industries.

Klaus Bulow appointed manager of the public relations department of Polydor International GmbH, Hamburg, as successor to former U.K. journalist Andrew Tait, who is now public relations manager at the U.K. subsidiary of Bayer Leverkusen in Germany.

Reax Anderson, news editor of Music Week, a U.K. Billboard publication, has left to join EMI Records as manager of the EMI label. He joined Music Week five years ago following the closure of Music Business Weekly. His responsibilities as news editor will be taken over by Adam White.

Culture Is Muscle To Flex: Sassi

Italian Label Stresses Musical Experiments

By DANIELE CAROLI

prestige around the world. In France, now, we are in vogue among the intellectuals, attracted by the Nova Musicha and Diverso lines, which they recognize as unique."

Sassi avers that Cramps was set up with specific characteristics and intentions. "Our assumption was that a cultural operation within the record industry was possible and practical. We analyzed the market and realized that the general attitude of the competing companies is to create and release product which would fit the public taste of the moment."

"Retailers have never been able to offer information beyond a seldom complete knowledge of the facts and news behind the music, with no attempt to set the product against its cultural background."

"So we inferred there was room for Cramps to operate in the market, with no competition for our kind of work. We found our own method of operation a slow one because of our limited means but still strict because of belief in our cultural choices."

Cramps' first act was Area, a distinctive rock
(Continued on page 53)

Sassi Sees Bright Future

• Continued from page 52

group experimenting in a new kind of musical communication. Aggressive, almost conceited, advertising bred misunderstandings but also created interest in the group.

Later on Turin's Arti and Mestieri had a debut album and the company started releasing albums in the Nova Musicha series. Says Sassi: "This line, edited by a panel of experts, is documenting the most interesting researches and most representative artists in contemporary music, but is not confined to any trend, so each new album is different from previous ones."

"We release five or six albums a year. Usually we ask the composer for an unpublished work. He has the whole liner to use for his explanatory notes and can suggest graphic ideas for the cover, inside the series' own scheme."

The series consists of compositions by Robert Ashley, John Cage, Paolo Castaldi, Cornelius Cardew and several European artists. The Diverso series followed last year.

Sassi says: "This collection crosses the borders between the genres—jazz, classical, folk. It documents the research carried on by each performer, who may also be a composer, taking his cultural background into account but avoiding any kind of pigeon-holing."

In 1975 singer-composer Eugenio Finardi joined Cramps. His second

album has been released and he is becoming a top live act in Italy with his straightforward language and original brand of urban rock. The last two years have also been successful for Area, and its next album, out in the fall, will be the group's fifth.

After two years with Ricordi, distribution of Cramps now is with Baby Records. And the label is eyeing an agreement with ARCI, a cultural and entertainment organization linked with the Communist Party, to have its whole catalog on sale at festivals and political events. Distribution is also sought with bookshops, an essential outlet when the Future poetry line is started.

The 50-50 contract which Cramps offers its recording artists has been unanimously accepted. Says Sassi: "This means we have a relationship on equal terms. Each record is seen as the product of a partnership, to which all the recording, manufacturing and promotion expenses are charged, while surplus receipts are shared between company and act. Our 50% includes Cramps' overheads and the artist's 50% his own expenses."

"The musician has a say in the whole process, from recording to advertising. The contract obviously involves a risk for the act, as sales might not cover costs. So we will accept normal contracts, but up to now everybody has signed the 50-50 deal."

From The Music Capitals Of The World

• Continued from page 50

on the new **Tielman Brothers'** album, Holland's longest-serving rock band including such rock classics as "Rip It Up," "Lucille," "Whole Lotta Shakin'" and "Be-Bop A-LuLu."

Signed for a 12-hour free festival Aug. 28 in the Croningen City Park: **Sutherland Brothers and Quiver**, **Golden Earring**, **Van Der Graaf Generator**, **Michael Chapman**, **Budgie** and **G.T. Moore** and the **Reggae Guitars**. . . . U.S. Fania label, specializing in Latin salsa music, now represented here by Inelco, with current album releases by **Ray Barretto**, **Johnny Pacheco** and the **Fania All Stars**. . . . Lifesong, also from the U.S., now represented here by Ariola and all the albums of the late **Jim Croce** will be re-released here by the end of the year. . . . Negram now representing the Aladin label, owned by German singer-producer-writer **Peter Orloff**, first release being Orloff's own single "Die Glocken von St. Petersburg."

Singer **Liesbeth List** made an album in London, with 10 English compositions by **Charles Aznavour** for October release through Phonogram. . . . "My Love" is the debut album of singing duo **Rosy and Andres**, released here by CNR. The title track is the single. . . . **Solution**, signed to **Elton John's** Rocket Records, to be the first group to cut an album in **Gus Dudgeon's** new 24-track studio in an old watermill on Thameside 80 miles out of London.

Trumpeter **Ge Vrijens**, of Dutch band **Brass United**, has cut a single cover of the Olympic Games theme, released by Inelco. . . . **Franz Smeets**, another trumpet player, and owner of the Sound Push Studio is making an album of easy-listening music, including versions of "My Boy," "Love Story," and "Ain't No Sunshine." . . . U.S. singer **Al Martino** out with a cover of "Sing My Love Song," hit here for Dutch group **Jackpot**.

Major part of the new album by U.K. folk-rock group **Steeleye Span** cut in the **Frans Peters** Studio in Hilversum. . . . **Sammy Davis Jr.** starts his European tour September 12 in the Amsterdam Concert Hall, part of a 12-concert trek on which he will be accompanied by his own rhythm section and a British 22-piece orchestra. . . . **Ton Teenbergen**, manager of folk-rock **Fun-gus** and singer-guitarist **Sido Martens**, now also handles new act **Deirdre** and jazz-rock band **Mindfilter**.

In September, the VARA radio company stars a progressive rock monthly program, "Wonderland." . . . A similar-styled production on NCRV,

"The Filter Furor Show," starts in October. . . .

Anita Meyer received a gold disk for her debut album "In The Meantime I Will Sing." . . . "Riversong," new album by the **George Baker Selection** launched with a big ship party afloat on the North Sea. The group's new single "Wild Bird" is taken from the LP. . . . Pianist **Rob Agerbeek** played one week at Deputy in the last European tour by **Art Blakey's Jazz Messengers** and his own quintet, which records on the Dutch Munich label, was one of the acts featured at the international jazz festival in Laren. . . . In West Germany, Switzerland and Austria, German singer **Peter Alexander** had a number one hit with "Die Kleine Kneipe," a cover of the "In 't Kleine Cafe" composition of Dutch singer-writer **Pierre Kartner**, better known as **Father Abraham**.

Autumn release from WEA includes albums by the **Eagles**, **Steve Stills** and **Neil Young**, **Fleetwood Mac**, **Ry Cooder**, **Frank Zappa**, **Judy Collins**, **Jackson Browne** and **Tom Waits**. . . . And this week WEA introduces a new label, Polder, for Dutch pop music, with the first album from girl singer **Corry van Gorp**. **WILLEM HOOS**

LISBON

Media representatives invited by Orfeu label supervisor **Peter Elderfield** to a party at the Polysom studio, now owned by general manager **A. Trindade** to promote the **Jose Afonso** album "Com As Minhas Tamanquinas" and the **Paulo de Carvalho** single "Fado das Caixas," a strongly-lyric knock at the Portuguese health service. Also from Orfeu: an EP of three poems by **Mario Viegas**, plus a launch on new names **Jose Luis Simoes**, **Americo Thomati**, **Paulo Alexandre**, the **Grandson** group and fado singer **Mimi Sousa**.

First concerts of Indian music here in Faro, Lisboa, Porto and Caldas da Rainha, with **Rais Khan** (citarã) and **Bashir Ahmed Khan** (tabla) playing to enthusiastic audiences. . . . Concert at the Pavilhao dos Congressos in Estoril produced debut performances of **Hindemith's** "Four Choirs," **Webern's** "Entflieht Leichten Kahnen" and **Ligeti's** "Two Choirs," played by the recently formed **Grupo de Music Vocal Contemporanea**, from Oporto, and **Lopes Graca** compositions also included.

The Portuguese Broadcasting Orchestra played "Sinfonia Concertante" by **Vitorino de Almeida** at the Coliseu dos Recreios, a work inspired by the Portuguese struggle for freedom, the presentation reaching a tremendous climax with the **Ten Drums of Saint Bartolomeu de Baiao** adding extra flavor. **FERNANDO TENENTE**

From The Music Capitals Of The World

MONTREAL

Promoter **Sheldon Kagan** has taken over the Flick theater on Crescent Street in downtown Montreal where he intends to run live entertainment. . . . The same week, Cinema V announced that they would also move into a live entertainment policy and run stock shows in addition to films. . . . Rising Records held an informal media reception for the **Lisa Hartt Band** at Listen Audio Studios Aug. 6 to play some of the tracks by the band being produced by **Phil Ramone**. . . . **Suzanne Stevens** is currently in Hollywood putting finishing touches on her next album for Capitol Records-EMI of Canada.

Boule Noire made a guest appearance at the Festival Riviera on the Cote d'Azur in southern France recently. **Boule Boire**, the only Canadian group featured in the festival were booked, according to festival organizer **Michael Lang**, because of "the tremendous interest and impact the band has created in France prior to the release of their first LP". . . . **Aquarius Records' Fussy Cussy** appeared at Zapata's in Halifax the week of Aug. 9. . . . **April Wine's** new single "Gimmee Love" has been playlisted on most major pop stations across Canada. . . . **Jacques Michel** and **Louise Forestier** have just completed work on albums at Studio Six.

Diane Dufresne currently working on her new album at the Tempo Studios. She follows **Julie Arel** who recently completed the recording of her new LP at the same studio. . . . **Michel Pagliaro** was one of the opening acts on the **Peter Frampton** show at Toronto's CNE Grandstand Aug. 10. **Pagliaro** opens for **Bachman-Turner Overdrive** at the Place des Nations on Wednesday (25). . . . A limited edition 12-inch disco pressing of the **Bee Gee's** "You Should Be Dancing/Subway" Only 1,500 copies were made available.

Donovan, with special guests **Jiva**, appeared at the Grand Salon of the Queen Elizabeth Hotel July 19. One of the members of **Donovan's** band is **Dwayne Ford**, a Canadian musician signed to Columbia Records in Canada. . . . **Buddy Rich** appeared in the same venue the following week. . . . **Oscar Peterson** appeared in the Salle Bonaventure of the Queen Elizabeth Hotel July 12-31. His sidemen were **Joe Pass** on guitar and **Nils Pederson** on bass. . . . **Sandy Graham**, who formerly handled promotion in the Quebec and Maritimes for RCA, is now doing independent promotion in Montreal. **MARTIN MELHUISS**

CANADIANS MINE GOLD

TORONTO—The Canadian Recording Industry Association (CRIA) has certified 129 records for outstanding sales in the Canadian market since the introduction of its gold and platinum record certification program a year ago.

Overall, 14 record companies garnered CRIA gold/platinum records during the period Aug. 1, 1975 to July 31, 1976. The number of certifications for each company is as follows: A&M Records of Canada, 23; Polydor, 21; Capitol Records-EMI of Canada, 20; RCA, 18; Columbia, 11; Quality, 9; United Artists, 3; Aquarius, 2; London, 3; WEA Music, 4; GRT, 1; and Tee Vee, 1.

The only two platinum singles in Canada for the year were "That's The Way I Like It" by K.C. and the Sunshine Band and "Feelings" by Morris Albert. Both were RCA distributed singles.

To qualify for gold status in the singles category, sales must exceed 75,000 units. Platinum certification is awarded to singles that sell in excess of 150,000 copies. Sales in Canada must exceed 50,000 units for an album to be certified gold and in excess of 100,000 for it to qualify for platinum certification.

Canada

Sales, Profit Tallies Lift CBS: Robertson

TORONTO—Following the recent CBS Convention in Los Angeles, there is an air of enthusiasm and optimism in the Toronto head office of CBS Records of Canada Limited.

"A lot went on for me at that convention," says Jack Robertson executive vice president of CBS Canada. "The company was very up. Every major foreign and domestic label in attendance had had a big 12-month period. As far as sales and profits go, it was one of the best convention years we've ever had. I feel that our prospects for the second half are exceedingly good."

One of the reasons for optimism at CBS Canada is its recent success with foreign product. "We have never done so well with product from England and France," states Robertson. "Of course, we're always optimistic to see American product get released, but now we look forward to getting product from Europe."

CBS Canada is reportedly scoring higher sales tallies on singles these

days as well. For instance, Tina Charles' recent single was the biggest that the label ever had.

"There are more potentially big artists coming up than is normal. If you look at the charts you can see that there are no formulas anymore. All types of music is making it. We are looking for excellence in many fields," says Robertson.

The only difficulty that Robertson sees at this point, though, is the reticence of Canadian broadcasters to program black music. "Many stations are still classifying some records in terms of black music and they argue that it is not right for their listening audience which is predominantly white," says Robertson.

"Johnny Taylor and the Manhattans have had big records for us in recent months so obviously there is a market out there but most stations are not willing to go on these records until they are proven in the U.S. Close to 1,000,000 copies of the Manhattans single were sold in the U.S. before the single went top 20 in Canada. There is definitely something wrong there."

Capitol A&R Policy Shift

TORONTO—A new a&r relationship between the U.S. head office and the Canadian branch of Capitol Records has Paul White, corporate vice president of a&r, Capitol Records-EMI of Canada Limited, reporting to Rupert Perry, corporate vice president in charge of a&r for Capitol in the U.S. on all creative affairs, including the signing and career development of Canadian artists.

Capitol Canada has been in the forefront of signings of Canadian acts in the past but the lack of any substantial financial gains from many of those artists in the Canadian market led to a rethinking of the company's a&r policies.

Paul White has been with Capitol Records in Canada since 1957 and has held various positions in the company, including national promotion manager and national advertising manager before moving into the a&r department in 1967. White and his staff will continue to operate out of Capitol Canada's

downtown Toronto office. An on-going part of White's function will be the selection of product from EMI companies outside of North America for release in Canada.

Speaking about the new a&r policy, Arnold Gosewich, president and chief operating officer of Capitol Records-EMI of Canada Ltd., indicates that he is pleased with the new arrangement. "Capitol Inc. has agreed to initiate a direct link with us to provide the fullest achievement of Canadian artists in Canada and the U.S. which has been a continuing goal of mine."

Don Zimmerman, executive vice president and chief operating officer of Capitol Records Inc., adds, "Canada is an ever-increasing source of outstanding commercial talent that has vast consumer acceptance not only in Canada, but in the United States as well. As part of our expansion program, we are pleased to be more directly involved so as to spot and attract the best Canadian talent available."

Canada Turntable

Mike Docker appointed manager of a&r for Capitol Records-EMI of Canada Ltd. Docker has been with Capitol Canada since 1973 as press information officer. His responsibilities in a&r will include auditioning of artists, maintenance of records, files and tapes and liaison with producers and artist. **Kris Kerényi** replaces Docker in the position of press information officer. She will report directly to Karen Ball, Capitol Canada's national publicity manager.

Bill Spicer appointed eastern and northern Ontario promotion representative for CBS Records of Canada. At the same time, **Pat Ryan** appointed regional promotion representative in charge of the peninsula and western Ontario region. Both will report directly to **Ken McFarland**, Ontario regional director of promotion.

David Brodeur named national promotion manager for Polydor Ltd., replacing **Allan Katz** who recently went into management. Katz, who stayed on as a consultant

to Polydor, is managing Nana Mouskouri and Goddo. Brodeur was the former head of promotion in eastern Canada for A&M Records of Canada.

Barbara Onrot has been appointed to the position of artist relations-artists development manager for Capitol Records-EMI of Canada Ltd. Her responsibilities include the coordination of tours and artist support, with liaison with the sales, promotion and publicity and a&r divisions of the company.

Vince Alexander, former concerts editor and special project director for Record Week, Canada's weekly music paper, has been appointed to head up Bigland Public Relations. Alexander will hold the position of vice president.

Nicholas Carbone has been added to London Records of Canada's Montreal promotion office. Prior to his new appointment, he was a technician with the company's mastering department for approximately a year and a half.

Latin Scene

LOS ANGELES

Caytronics has launched a tv advertising campaign which it says is unprecedented in the Latin record industry. The company has produced 60-second tv spots in which top artists appear in adlib pitches for their new releases. The first spots, featuring **Vicente Fernandez** and **Gerardo Reyes**, are scheduled to air here beginning Thursday (26) on Channel 34. The spots, which will be distributed to Caytronics branch offices throughout the country, are followed by tags mentioning local dealers and distributors where the albums are available.

Caytronics has also moved to create a new label here for recording local artists in the Mexican norteno vein. **Joe Ramirez**, the company's chief executive here, says guidelines for recording contracts have already been drawn up and the company already has its eye on a few local artists. The company will maintain a "100% open door policy" for any groups wishing to be considered.

Edmundo Perez continues local production here under his E&G label with the release on Friday (13) of vocalist **Luciano Cuello**. The arrangements for the single were done by **Gilbert Sedeno**, a young Mexican-American from Texas who has arranged for many Texas groups including **Little Joe** and the **Latinaires**. His recent work for Cuello is in an international style. Sedeno is also refining his considerable talents at a local school of music. . . . **Candi**, another E&G artists,

recently returned from successful appearances in Mexico City. Her first LP broke onto the Los Angeles charts last month and the young Cuban international vocalist began an engagement at the Airport Sheraton Aug. 3. Future appearances are slated for Las Vegas, Miami and Puerto Rico.

Three former members of **Brasil '77** have left to form a new group called **Kitchen**. **Octavio Bailly Jr.** (bass), **Claudio Slon** (drums), and **Paulinho da Costa** (percussion) have launched the new group to experiment with a new form emphasizing Brazilian rhythms fused with contemporary funky elements. **David Griffin**, former general manager for **Sergio Mendes**, is representing the new group and says several major recording companies are interested. **Paulinho da Costa** is also doing his own album for Pablo label. . . . **Johnny Martinez**, veteran salsa leader, has a new single on Capitol with an album scheduled for release in the near future.

King Clave has released a new single on Orfeon entitled "Tristeza Mia" which is also the title of his new album to be released next month. Clave produced the album which was recorded in Argentina. . . . Orfeon has also just signed **Fernando Allende**, a popular Mexican vocalist who was formerly with Capitol. His new Orfeon release is a mariachi-backed ballad called "Senora Enamorada" b/w "Si Tu Te Vas."

Stanley Steinhaus has been named vice president for international operations of **Musimex**, a newly created position in which Steinhaus will negotiate to license the **Musimex** catalog in

Latin America as well as acquire catalogs for **Musimex** to distribute in the U.S. Steinhaus comes to **Musimex** after a year with **Discos Latin International** here and five years as marketing manager for the **EMI** distributor in Venezuela.

AUGUSTIN GURZA

MEXICO CITY

Consistent rumors that **Ariola** of Spain will open its Mexican branch headquarters in September. It would be the first major European company to establish a base here in many years. **Musart** is currently handling the product, except for **Joan Manuel Serrat**. Two other powerful artists who have heavy sales here are **Mocedades** and **Camilo Sesto**. . . . **Deodato's** appearance in this country postponed from late July until late September, according to a switch in promoters. Originally, **Hugo Lopez's** **Artimexico** held the rights to the rock-jazzist, but now it is reported **Jose Luis Leon** of **Nacional Hotelera** has the contract, necessitating a shift from the **Fiesta Palace** to the **Del Prado Hotel**. . . . **Caravanas Peerless** continues its free showings in the various delegations of the Federal District. Latest to make the **Sabbath** date were: **Laura Alegria**, **Conjunto Africa**, **Los Hermanos Fuentes**, **Sergio**, **Jose Leonardo**, **Jorge Bache Y Su Banda** and **Jorge Duarte**.

The **Andrea True Connection** debuted at the **Teatro Insurgentes** for five nights beginning Aug. 4. **Buddah** artists, distributed here via **Polydor**, still have their single, "More, More, More," selling big on the market. . . . **Los Terricolas**, the Venezuelan group which caused a sensation here last year, return in mid-August for their second personal appearance tour of the nation. . . . **Hanna Aroni** opened for a one-week run at the **Continental Hotel** July 28. . . . **Dr. Miguel Angel Emery**, executive secretary of **FLAPP**, the Latin American record association, was here in late July for talks with **Amprofon**.

MARV FISHER

Barretto Band To Bottom Line

NEW YORK—Ray Barretto and his concert orchestra will be appearing at **New York's The Bottom Line** Aug. 30, 31 and Sept. 1. Barretto is the first salsa artist to appear there.

Ray is a man in search of a new musical direction, and is experimenting with jazz and rock influences to incorporate into his Latin rhythmic roots, and the **Bottom Line** engagement should be a showcase for his new sound.

Having just returned from the jazz-rock fusion festival in France where he played with his band and formed part of a group which included **Lenny White**, **Tony Williams**, **Al Di Meola**, **Brian Auger**, and **Randy and Michael Brecker**, Barretto is now finishing up his live albums, scheduled to be released as two two-record sets, and is also preparing himself for another studio album.

Alborada Hot San Juan Combo

SAN JUAN—The latest addition to Puerto Rico's musical world is a group that calls itself **Alborada**, the light of dawn.

Formed barely five months ago, the group is made up of 10 young men and one female vocalist, all in their 20s. Aside from having a winning sound, heavily steeped in the island's traditional folkloric music, **Alborada** also has another plus going for it. That is the support and backing of Puerto Rico's top male singer, **Danny Rivera**.

Not only is **Rivera** doing a record with **Alborada** to be released in October on the **Graffiti** label, but he recently shared the platform with the group at a packed-to-capacity concert at the **Roberto Clemente Coliseum** in suburban **Hato Rey**.

On Aug. 5, **Rivera** again teamed up with the group at a series of concerts held at the **Convention Center** here.

www.americanradiohistory.com

Serrat Tour Triumphant; Tax Question Cleared

MEXICO CITY—Despite strong public accusations from **ANDA**, the Mexican artists' association, **Joan Manuel Serrat**, the maverick Catalan singer-composer from Spain, wound up in mid-July what some consider as the most extensive tour ever attempted in this country. He played 74 dates in 52 cities and towns over a span of three months.

Lambasted by articles in the press at the height of the marathon junket for "not paying sufficient taxes," Serrat was ultimately backed up by the **Bellas Artes Assn.** as one who officially came under the cultural exchange program for such a trek.

Serrat's eligibility for such status purportedly was due to three mammoth benefits for the **Bellas Artes**, one in particular being the raising of thousands of pesos for **Guatemalan** earthquake victims early last spring. The other pair were concerts at a music festival in the central region of the country, also sanctioned by the government.

"The letters by the **Bellas Artes** to **ANDA** during the period (in May)," recalled **Rene Leon**, who coordinated all of the dates with independ-

ent promoters, "soon convinced everybody that what we were doing was 'within the law.'" Otherwise taxation for such a foreigner appearing here would have exceeded 40%, at the very least. Around one-fourth of that total ordinarily goes to the **Secretaria de Hacienda**.

In analyzing the state of affairs for Serrat, "It still was void of problems," the young Mexican promoter continued. "Considering the circumstances," he emphasized, "not one show was cancelled, something which is not normal in Mexico." **Leon** added that even the co-promoters paid on time.

In all of the 40,000 kilometers (about 25,000 miles) on the road, the only incident which could have caused a cancellation was a mixup in time in going from **Mazatlan** to **Durango**. **Leon** revealed that due to the one-hour difference between the locales, the bulk of the recording star's (**EMI-Capitol** here, **Ariola** worldwide) musicians in another car arrived after curtain time. "He simply went on with a bass player," **Leon** chuckled, "and the audience didn't even realize the difference."

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Billboard SPECIAL SURVEY For Week Ending 8/21/76

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre. Pronto 1013	1	PACHECO El Maestro, Fania 00485
2	RAPHAEL Con El Sol de La Manana. Pronto 2006	2	PETE EL CONDE Pete El Conde, Fania 489
3	YOLANDITA MONGE Floreciendo, Coco 123	3	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
4	RAUL MARRERO Apt. #2, Mericana 135	4	CHEO FELICIANO The Singer, Vaya 48
5	LOS PASTELES VERDES Vol II, Gema 5027	5	FAJARDO Charanga Roots, Coco 124
6	EYDIE GORME La Gorme. Gala 2001	6	CHARLIE PALMIERI Impulsos, Coco 118
7	SOPHY Sentimientos. Velvet 1494	7	MARK DIAMOND Beethoven's V, Cotique 1075
8	LOS FELINOS Chicanismo, Musart 10570	8	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM494
9	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464	9	FANIA ALL STARS A Tribute to Tito Rodriguez, Fania 494
10	CARMEN SILVA Amor Sin Fronteras. Arcano 3334	10	CHOCOLATE En El Rincon. Salsoul 4108

IN PUERTO RICO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre. Pronto 1013	1	PETE EL CONDE Pete El Conde, Fania 489
2	RAUL MARRERO Apt. #2, Mericana 1035	2	CHEO FELICIANO The Singer, Vaya 48
3	YOLANDITA MONGE Floreciendo, Coco Clp 123	3	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM494
4	JULIO IGLESIAS El Amor, Alhambra 23	4	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
5	BOBBY CAPO Simplemente Amor, Mericana 137	5	PACHECO El Maestro, Fania 485
6	IRIS CHACON Iris Chacon, Borinquen 1298	6	FANIA ALL STARS Tribute to Tito Rodriguez, Fania 494
7	LA PANDILLA La Pandilla, Alhambra 4007	7	EL GRAN COMBO Mejor Que Nunca, EGC 013
8	EYDIE GORME La Gorme, Gala 2001	8	TIPICA IDEAL Vamonos Pa Senegal, Artol 6004
9	SOPHY Sentimientos. Velvet 1494	9	FAJARDO Charanga Roots, Coco 124
10	LOS PASTELES VERDES Vol. II, Gema 5027	10	CONJUNTO CANDELA Conjunto Candela, Combo 2002

DELETIONS A HASKETT SPECIALTY

Need An Oldie? Indianan Has One Of World's Largest Bins

By JOHN SIPPEL

LOS ANGELES—Erstwhile out-of-print record collector Bill Haskett has turned his avocation into a full-time vocation that's paid off as high as a \$22,000 gross in a single month. He's seen albums he bought from the old King Records' plant in Cincinnati in 1971 rise from less than the \$1 paid to \$150 per copy.

Haskett's in shlock. But the difference between him and the average surplus wholesaler is "selectivity." Right now, he's traveling weekly some 700 miles from his Mooresville, Ind., headquarters of Golden Memories Records Inc., to an eastern location where he's handpicking an estimated 20% of 500,000 old records. A crew is laying out the entire lot by title over 10,000 square feet of warehouse space, so he can make an accurate selection of records he feels will complement his present 400,000 45, 50,000 78 and 100,000 album inventory. He's increased his original 1,000 square-foot warehouse of 1971 1,000% and has six additional employees since the first year when he did all the work himself. A graduate attorney, he's been forced by his business to drop his legal shingle.

Golden Memories has 3,000 stores and 1,500 consumers as regular customers. The firm sells to 50 states and 30 foreign countries. "Our average singles sale to a consumer is \$30 and \$100 to a dealer. The average LP sale to an audiophile is \$50 and dealers will average \$500. But we often get a dealer who will buy up to \$5,000 in albums at one time. We know that once a consumer buys with us, there's a 70% chance he'll buy once more and a 50% chance

he'll become a steady customer," Haskett says. In 1971, Haskett figures he dealt with 200 customers totally.

Haskett produces 50 different hand-typed mimeographed catalogs per year, producing about 50,000 copies cumulatively. He lists 12,000 45 titles; and 7,000 album titles in two of them. Right now he's putting the finish on his biggest catalog yet, a 200 pager that will list 10,000 78 titles. They are mailed free to his customer list. He runs small classified ads in tradepapers and domestic and foreign record collector periodicals. Word of mouth assists. Haskett maintains. He also likes to show at the CMA convention in Nashville.

In 1970, he'd amassed 1,000 each of 45 and 78 rpm records, along with 50 LPs. He actually ran into his business while chasing hard-to-get items for his personal collection. He'd long read collectors' magazines. He has today some 15,000 back issues of musical magazines, including every Billboard issue from 1936 to 1971. He noted the many classified ads seeking special titles, so he decided on his own business venture, which mushroomed bigger than he ever imagined.

Ads and information in such periodicals help him locate caches of old records. Recently, he bought more than 40,000 units from a Topeka estate. He had watched the man's ads and then when he noted that the collector had died, he contacted the estate. He sends in his own employe who then hires a local crew, which in this case worked over four different locations where the old records were

stored. He remembers that when he took over the 60,000 albums and 200,000 singles at the King plant in 1971, he got stuck for an hour in a faulty elevator. He made that deal with Sol Halper, Syd Nathan's brother-in-law. It took eight months before he finished the King acquisition. He sells some of those albums today for up to \$150 each and many are sold sans cover, for there were records in inventory which had no cover.

Golden Memories sells c&w, jazz, r&b and older rock 'n' roll primarily. Haskett admits the market is weak on classical and MOR, except for soundtrack albums.

He conducts auctions of rare product when he can squeeze in time to print such a catalog for mailing. The only factor in his entire operation that's distasteful is shipping 78s. The problem is still the same. They crack easily. Cartons are no longer being made for them, so he's having them custommade. And still they break in shipment, Haskett says.

Haskett estimates that his average single sells for \$1.50, while his average album runs about \$3.50. He charges for packing and shipping. He turns his inventory about every 18 months.

A&M And Ode

• Continued from page 8

ments and payments of royalties earned, to the plaintiffs.

An audit of the defendants' now defunct Capitol Record Club, resulted from this failure, and according to the plaintiffs, it revealed that Westinghouse/Longines Wittnauer failed to account for "a substantial amount of A&M/Ode inventory, and reported royalties on free and bonus albums far below that uncovered by the audit."

N.Y. Phone Bells Ring For Frampton

NEW YORK—Singer Peter Frampton must have quite a few friends in the billing department of the phone company here by now, especially after a teaser campaign run

Heavy RCA Promo Spirit For Denver 'Spirit' LP

NEW YORK—RCA has launched a major merchandising and promotional campaign backing John Denver's latest album release, "Spirit," Monday (16).

Saturation radio spots were used in several major markets in the four-day period Aug. 12-15, followed by full-page ads in a number of Sunday newspapers. Sunday amusement park and beachgoers were also alerted to the disk via banner-towing planes.

Key accounts, radio personnel and reviewers are to be hand delivered special promotional kits Monday (16), the same day that a television campaign kicks off in such cities as Boston, Philadelphia, Washington, D.C., Atlanta, Miami, Cleveland, Cincinnati, Chicago, Detroit, Minneapolis, Dallas, St. Louis,

Los Angeles, Seattle, Denver, San Francisco and New York. The radio push will also continue, but will change from a "coming" approach to one that "'Spirit' is here."

Throughout the program a strong merchandising link will be maintained with Sears Roebuck stores (the chain will run a radio campaign in 35-50 top markets covering 300 outlets), J.C. Penney stores (200), MusicLand outlets (250), Record Bar (85), National Record Mart (85), K-Mart (902), Tower, Stark, Licorice Pizza, and Woolworth and Woolco stores.

Being made available to retailers are cassettes and 8-track tapes for in-store play, a 22"x28" full color poster, divider cards, autographed posters and pictures of Denver for giveaways, mobiles and streamers.

Texas Women Honored At 12-Hour Outdoor Festival

NASHVILLE—Women's Lib, Texas-style, gets a boost Sept. 5 as Sunset Sounds, Inc. presents the first "Boot Meadow Festival—A Tribute To Texas Women."

The 12-hour outdoor progressive country music concert begins at high noon on 600 acres located 55 miles from Dallas near Greenville, Tex.

Entertainers include Jerry Jeff Walker & the Lost Gonzo Band, Rusty Wier, David Allan Coe & the Tennessee Hat Band, Doug Kershaw, Johnny Duncan, B. W. Stevenson, Calico, Side Of The Road Gang, Wendel Adkins, Texas Morning, the Top Four and Buffalo Brown.

Women will be admitted for half the general admission price of \$8 in advance and \$10 at the gate.

"We're convinced that people are tired of overpriced outdoor concerts with inadequate facilities," comments Mel Hamrick, vice president of Sunset Sounds. He feels ticket prices are fair because "we'll have 12 of the most entertaining names in Texas music today." Also promised are reasonable concession prices, ex-

cellent restroom facilities, medical care, security and life guards to protect swimmers.

Hamrick, along with Danny and Medford Watson, originated Sunset Sounds. The promoters are also planning what they term "one of the most unique outdoor concerts ever staged in the U.S." scheduled for the summer of 1977.

Wings Tops Elton John Box Promo

CHICAGO—A promotion to coincide with Elton John's July 26-29 Chicago Stadium engagement was staged on more than 50 boxes operated in this area by AH Entertainers, Inc. of Rolling Meadows Ill.

Three weeks later the promotion continues to be featured at between 40 and 50% of the locations, according to Brad Hamma, programmer for AH.

The specially prepared boxes were stickered "MCA and AH Entertainers present Elton John," and displayed a consecutive group of E.J. singles: "Rocket Man," "Crocodile Rock," "Philadelphia Freedom," and "Take Me To The Pilot," b/w "Your Song," the only 45 that got significant play on both sides, Hamma reports.

The new single "Don't Go Breaking My Heart," also was included. "It's a super single for us," the programmer says.

John material already on the box also was grouped with the featured plays.

Hamma says the John special was not as successful as a similar Beatles/McCartney promotion (Billboard, July 31) staged to coincide with the late May appearance here of Wings.

Erected in mid-June on 100 machines, the Beatles special has been retained to date at 70% of these locations, Hamma says.

"A few places running the Beatles and John promotions simultaneously have asked us to take off the John but keep the Beatles," he notes.

Hamma says the John promotion might have been stronger, but that radio support was a factor. "When Elton was in town the stations didn't talk it up like they did McCartney."

Nonetheless, he believes the Beatles simply are a much stronger attraction.

AUGUST 21, 1976, BILLBOARD

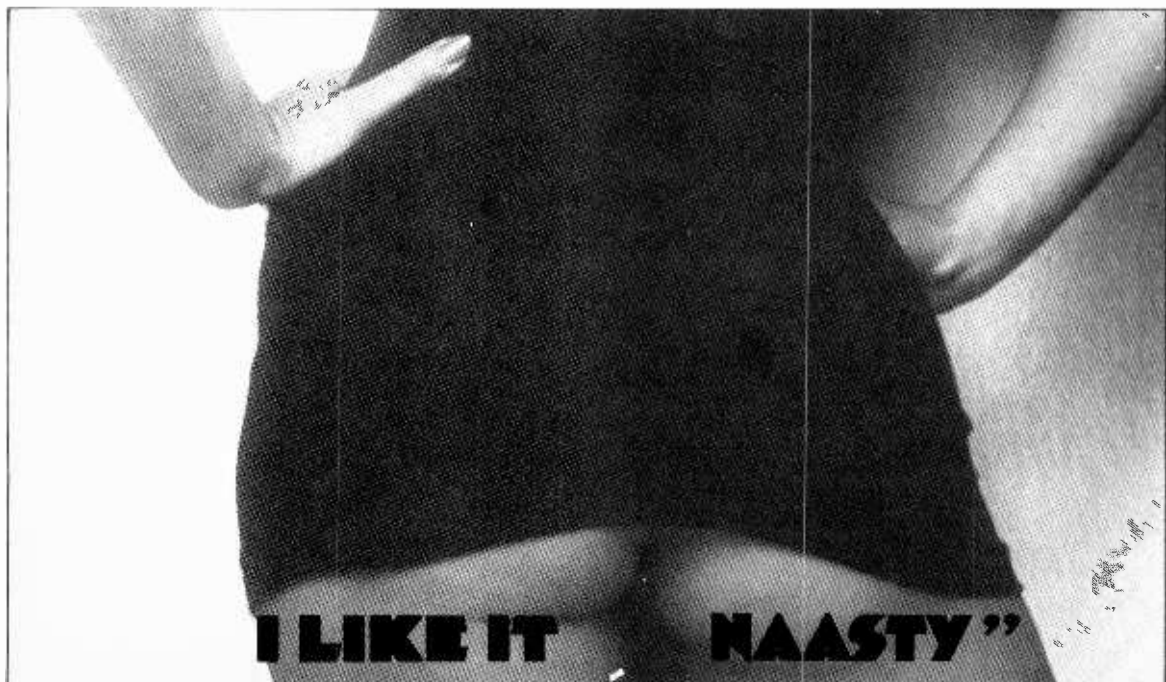
NEW RELEASE
VOL. #3
LOS PASTELES VERDES
VALE LA PENA LLORAR



GEMA—Lps 5033

DISTRIBUTED BY:

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I LIKE IT NAASTY

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	DON'T GO BREAKING MY HEART—	*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
2	2	A LITTLE BIT MORE—Dr. Hook	(Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)
3	3	JEANS ON—*David Dundas (Air)—	Air (Air)
4	6	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath	Levy (Freddie Perren)
5	8	NOW IS THE TIME—Jimmy James & The Vagabonds (Pye)—Subiddu/	Chappells (Biddu)
6	4	THE ROUSSOS PHENOMENON—	Demis Roussos (Philips)—MAM/
7	11	IN ZAIRE—*Johnny Wakelin (Pye)—	Francis Day & Hunter (S. Elson/
8	12	DR. KISS KISS—5000 Volts	(Philips)—Hensley/Intersong
9	5	MISTY BLUE—Dorothy Moore	(Contempo)—Intersong (Tom
10	20	YOU SHOULD BE DANCING—*Bee	Gees (RSO)—Abigail (Bee Gees)
11	15	MYSTERY SONG—Status Quo	(Vertigo)—Shawbury (Status Quo)
12	7	KISS AND SAY GOODBYE—	Manhattans (CBS)—April
13	28	LET 'EM IN—*Wings (Parlophone)—	McCartney/ATV (P. McCartney)
14	10	HARVEST FOR THE WORLD—Isley	Bros. (Epic)—Carlin (Isley Bros.)
15	40	EXTENDED PLAY—*Bryan Ferry	(Island)—Various (Chris Thomas/
16	24	HERE COMES THE SUN—*Steve	Harley & Cockney Rebel (EMI)—
17	32	YOU DON'T HAVE TO GO—Chi-Lites	(Brunswick)—Burlington (Eugene
18	14	YOU ARE MY LOVE—*Liverpool	Express (Warner Bros.)—Warner
19	9	YOUNG HEARTS RUN FREE—Candi	Staton (Warner Bros.)—Warner
20	19	LOVE ON DELIVERY—Billy Ocean	(GTO)—Black Sheep/Heath Levy
21	34	YOU'LL NEVER FIND ANOTHER	LOVE LIKE MINE—Lou Rawls
22	23	WHAT I'VE GOT IN MIND—Billie Joe	Spears (United Artists)—(Larry
23	21	BACK IN THE USSR—*Beatles	(Parlophone)—Northern (George
24	16	YOU'RE MY BEST FRIEND—*Queen	(EMI)—B. Feldman (Roy Thomas
25	13	IT ONLY TAKES A MINUTE—*100	TON and a FEATHER (Jonathan
26	22	(Shake Shake Shake) SHAKE YOUR	BOOTY—K.C. & The Sunshine
27	43	16 BARS—Stylistics (H&L)—Cyril	Shane (Hugo/Luigi)
28	31	A FIFTH OF BEETHOVEN—Walter	Murphy (Private Stock)—RFT
29	29	I RECALL A GYPSY WOMAN—Don	Williams (ABC)—Nems (Allen

30	17	THE BOSTON TEA PARTY—	*Sensational Alex Harvey Band
31	18	MAN TO MAN—*Hot Chocolate	(RAK)—Chocolate/RAK (Mickie
32	46	MORNING GLORY—James & Bobby	Purify (Mercury)—EMI (Papadon)
33	47	AFTERNOON DELIGHT—Starland	Vocal Band (RCA)—Winter Hill
34	27	NO CHARGE (NO CHANCE)—*Billy	Connolly (Polydor)—London Tree
35	50	NICE AND SLOW—Jessie Green	(EMI)—Redbus Int Ltd. (Ken
36	26	I LOVE TO BOOGIE—*T. Rex (EMI)—	Wizard (Marc Bolan)
37	30	YOU TO ME ARE EVERYTHING—	*Real Thing (Pye)—Screen Gems
38	35	LEADER OF THE PACK—Shangri Las	(Charly/Contempo)—Robert
39	—	JAILBREAK—*Thin Lizzy (Vertigo)—	Pippin The Friendly Ranger (John
40	25	LET'S STICK TOGETHER—*Bryan	Ferry (Island)—United Artists (C.
41	—	IF YOU KNOW WHAT I MEAN—Neil	Diamond (CBS)—April (Robbie
42	42	BETTER USE YOUR HEAD—Little	Anthony & The Imperials (United
43	48	SIDE SHOW—*Chanter Sisters	(Polydor)—Cookaway/Cauliflower
44	33	GOOD VIBRATIONS—Beach Boys	(Capitol)—Rondor (Beach Boys)
45	36	ONE PIECE AT A TIME—Johnny	Cash/Tennessee Three (CBS)—
46	—	NIGHT FEVER—Fatback Band	(Spring)—Intersong/Clita (Fatback
47	—	LULLABY OF BROADWAY—Winifred	Shaw (United Artists)—B.
48	41	IT'S TEMPTATION—Sheer Elegance	(Pye)—Grade/Lynton/ATV (P.
49	—	HERE I GO AGAIN—*Twiggy	(Mercury)—Chrysalis (Tony Ayres)
50	—	IT'S SO NICE (To Have You	Home)—*New Seekers (CBS)—

This Week	Last Week	Title	Artist
1	1	20 GOLDEN GREATS—The Beach	Boys (EMI)
2	2	LAUGHTER AND TEARS—Neil	Sedaka (Polydor)
3	4	PASSPORT—Nana Mouskouri	(Philips)
4	3	FOREVER & EVER—Demis Roussos	(Philips)
5	8	A LITTLE BIT MORE—Dr. Hook	(Capitol)
6	9	VIVA ROXY MUSIC (LIVE)—Roxy	Musical (Island)
7	7	A NIGHT ON THE TOWN—Rod	Stewart (Riva)
8	5	CHANGESONEBOWIE—David Bowie	(RCA)
9	6	GREATEST HITS—Abba (Epic)	
10	15	WINGS AT THE SPEED OF SOUND	(Parlophone)
11	12	SAHB STORIES—Sensational Alex	Harvey Band (Mountain)
12	13	OLIAS OF SUNHILLON—Jon	Anderson (Atlantic)
13	10	HAPPY TO BE—Demis Roussos	(Philips)
14	—	GREATEST HITS 2—Diana Ross	(Tamil Motown)
15	11	A KIND OF HUSH—Carpenters	(A&M)
16	14	LIVE IN LONDON—John Denver	(RCA)
17	16	BEAUTIFUL NOISE—Neil Diamond	(CBS)
18	17	COMBINE HARVESTER—Wurzels	(One Up)
19	19	GREATEST HITS—Eagles (Asylum)	
20	20	JAIL BREAK—Thin Lizzy (Vertigo)	
21	18	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	
22	21	FRAMPTON COMES ALIVE—Peter	Frampton (A&M)
23	28	ALICE COOPER GOES TO HELL	(Warner Bros.)
24	24	SIMON & GARFUNKEL'S GREATEST	HITS (CBS)
25	23	A NIGHT AT THE OPERA—Queen	(EMI)
26	29	BLUE FOR YOU—Status Quo	(Vertigo)
27	25	THE DARK SIDE OF THE MOON—	Pink Floyd (Harvest)
28	27	DIANA ROSS (Tamil Motown)	
29	48	ONE MAN SHOW—Mike Harding	(Philips)
30	41	ATLANTIC CROSSING—Rod Stewart	(Warner Bros.)
31	46	I'M NEARLY FAMOUS—Cliff Richard	(EMI)

32	35	A TRICK OF THE TAIL—Genesis	(Charisma)
33	40	TUBULAR BELLS—Mike Oldfield	(Virgin)
34	22	ROCK 'N ROLL MUSIC—Beatles	(Parlophone)
35	32	MAN TO MAN—Hot Chocolate (RAK)	
36	34	INSTRUMENTAL GOLD—Various	Artists (Warwick)
37	33	RAINBOW RISING—Ritchie	Blackmore (Polydor)
38	43	WISH YOU WERE HERE—Pink Floyd	(Harvest)
39	31	KING COTTON—Fivepenny Piece	(EMI)
40	37	BREAKAWAY—Gallagher & Lyle	(A&M)
41	26	SOUVENIRS —Demis Roussos	(Philips)
42	45	HOW DARE YOU—10C.C. (Mercury)	
43	50	ELTON JOHN'S GREATEST HITS	(DJM)
44	47	THE BEATLES 1967-1970	(Parlophone)
45	—	MANHATTANS—(CBS)	
46	—	THE BEATLES 1962-1966—	(Parlophone)
47	—	FOUR SYMBOLS—Led Zeppelin	(Atlantic)
48	—	AGENTS OF FORTUNE—Blue Oyster	Cult (CBS)
49	—	ONE PIECE AT A TIME—Johnny	Cash (CBS)
50	30	DESIRE —Bob Dylan (CBS)	

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	1	EIN BETT IM KORNFELD—Jurgen Drews	(Warner)—Global
2	2	LET YOUR LOVE FLOW—Bellamy Brothers	(Warner)—Global
3	3	DIE KLEINE KNEIPE—Peter Alexander	(Ariola)—Vabo/Melodie-der Welt
4	4	FERNANDO—Abba (Polydor)—Union/	Oktave/SMV
5	5	GIRLS, GIRLS, GIRLS—Sailor (Epic)—	Chappell
6	6	SCHMIDTCHEN SCHLEICHER—Nico Haak	(Philips)—Hanseatic/Intersong
7	7	GEORGIE—Pussycat (EMI)—Roba	
8	8	RIVER LADY (A Little Goodbye)—Roger	Whittaker (Aves)—Slezak
9	9	LIEDER DER NACHT—Marianne Rosenberg	(Philips)—Tele/Intro
10	10	MUSIC—John Miles (Decca)—Melodie der	Welt

This Week	Last Week	Title	Artist
1	20	ORIGINAL TOP HITS—Various Artists	(Polystar)
2	2	WIM THOELKE PRESENTIERT: DER	GROSSE PREIS—Various Artists (Ariola)
3	3	THE BEST OF ABBA—Abba (Polydor)	
4	4	DAT VIERTE PROGRAMM—Otto (Russi)	
5	20	NUMBER ONE HITS—Various Artists	(Arcade)
6	6	TROUBLE—Sailor (Epic)	
7	7	POP GOLD—Various Artists (Vertrieb)	
8	8	POP EXPRESS—Various Artists (K-Tel)	
9	9	FIRST OF ALL—Pussycat (EMI)	
10	10	SUPER 20—NEU '76—Various Artists	(Ariola)

This Week	Last Week	Title	Artist
1	1	NON SI PUO MORIRE DENTRO—Gianni	Bella (Derby)—MM
2	2	DOLCE AMORE MIO—Santo California	(YEP—Baby Record)
3	3	EUROPA—Santana (CBS)—MM	
4	4	FERNANDO—Abba (Dig-it)—MM	
5	5	RAMAYA—Afrik Simone (Ricordi)	
6	6	AMORE MIO PERDONA/MI—Julie & Julie	(YEP—Baby)
7	7	LINDA BELLA LINDA—Daniel Santacruz	Ensemble (EMI)
8	8	LA PRIMA VOLTA—Andre & Nicole (EMI)	
9	9	GET UP AND BOOGIE—Silver Convention	(Durium)
10	10	NUDA—Mina (PDU)—EMI	
11	11	RESTA CU' MME—Marcella Bella (CGD)—	MM
12	12	TU E COSI' SIA—Franco Simone (Rifi)	
13	13	COULD IT BE MAGIC—Donna Summer	(Durium)
14	14	SOUL DRACULA—Red Blood (Maximus)	
15	15	DUE AMANTI FA'—Daniela Davoli (Aris)	

This Week	Last Week	Title	Artist
1	1	DESIRE—Bob Dylan (CBS)	
2	2	AMIGOS—Santana (CBS)	
3	3	BLACK & BLUE—Rolling Stones (Hispavox)	
4	4	BARCELONA, GENER DE 1.976—*Lluis	Llach (Movieplay)
5	5	WISH YOU WERE HERE—Pink Floyd (EMI)	
6	6	EL RECITAL DE MADRID—*Raimon	(Movieplay)
7	7	TOO OLD TO ROCK'N ROLL TO YOUNG TO	DIE—Jethro Tull (Ariola)
8	8	GRANDES EXITOS—*Albert Hammond	(CBS)
9	9	HABLAME DEL MAR, MARINERO—*Marisol	(Zafiro)
10	10	JESUCRISTO SUPERSTAR—*Version	Teatral Espanola (Ariola)

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Jukebox Programming

Boxes Have A Champion In Shaffer

CHICAGO—The decision to change the name of the MOA, a move to give greater representation to the full, contemporary scope of coin-op merchandising, has prompted reaction from a number of operators and industry figures, who reaffirm their belief in the continuing, pivotal position of the jukebox within the industry.

Ed Shaffer, president of Shaffer Distributing, Columbus, Ohio, proves himself a particularly persuasive jukebox apologist in the following commentary that first appeared in his firm's newsletter, "Coin Profits."

"We sell many types of coin-operated equipment that are profitable to operators. We've been doing it for over four decades now. Hundreds of different kinds of machines come to mind. But I notice there is one thing that stands out.

"Over the past 40 years, since before World War II, the coin-operated phonograph has been—and still is—the most profitable coin-operated machine to operators. The record is clear. Year in and year out ... regardless of economic conditions ... the jukeboxes have been the consistent money makers.

"The phonographs have gone through the slot machines, the one balls, the consoles and the bingos and still come out on top at the cash box. Yet, some operators are neglecting the music business for other types of equipment.

"Consider this for a moment. The jukebox is ... has been ... and will continue to be ... the most profitable machine over a period of time in the places where the average person goes—the neighborhood tavern restaurant, drive-in, etc. It continues to be the magnet that draws the coins day after day.

"Speaking of investment and return on investment, there's one other factor often overlooked about the jukebox—the Resale Value. In five or six years, the operator has more on the plus side with the resale value of a phonograph than almost any other kind of coin-operated equipment."

Ops Gather In Charlotte

CHICAGO—The North Carolina Operators Assn. meets in annual convention Aug. 27-29 at the Sheraton Center Motel in Charlotte, N.C.

According to Milton Hobbs, president of the association, all 22 exhibitor booths that were allocated have been filled. Hobbs says the overflow has been booked into hospitality suites, with some exhibitors turned away.

"Next year we'll have the room: they're building a bigger hotel in Charlotte," Hobbs says.

The Hickory, N.C., operator reports that executives of the Virginia, West Virginia and South Carolina operators associations will attend this year's conclave to discuss a week-long, regional, training and maintenance seminar to be sponsored jointly by them.

Tennessee operators also will be on hand, Hobbs says, to meet with regional operators and with MOA executives Ted Nichols and Fred Graeger, about formation of a Tennessee state association.

General News Promotion Meeting



BREAD REUNITES—(from left) James Griffin and David Gates shake hands to symbolize reunion of Bread while Elektra/Asylum chairman Joe Smith and Jim Malloy, director of country operations look on during E/A National Promotion Convention banquet.



PROMO MAN OF YEAR—Kurt Nerlinger (left) E/A rep in Boston, receives Promotion Man Of The Year Award from Ken Buttice, label promotion vice president at E/A Promotion Convention.



PROMOTION AWARD—Randy Ostin (Left), Denver rep for E/A, gets Rookie Of The Year Award from Fred DeMann, national promotion director, at the label's National Promotion Convention.



SHARELL ANSWERS—Jerry Sharell (Left), E/A vice president, takes questions from the floor with the assistance of Ralph Ebler, East Coast artist relations manager.

3 Indicted For Piracy

LOS ANGELES—Leigh Randolph "Randy" Sherman and Milton "Mickey" Sherman, defendants in the Edward B. Marks Music vs. Colorado Magnetics federal suit, have been indicted in Oklahoma City by a grand jury for tape piracy. Along with these men, Anthony Mark Cerase also has been named in a willful copyright infringement for profit federal charge. The matter is set for trial beginning Sept. 7. U.S. Attorney David Russell says.

The Shermans were defendants in a precedential case, in which the Federal District Court in Oklahoma City upheld the defendants' contention that publishers had combined against them, thus violating federal antitrust statutes. The Shermans, as Colorado Magnetics, also averred that they could use a copyrighted musical composition on the basis of the federal compulsory licensing provision. The U.S. Court of Appeals for the 10th District in 1974 ruled that compulsory licensing did not hold for tape pirates and upheld the 1974 Duchess Music decision of the Ninth Circuit. In 1975, the Supreme Court denied a writ of certiorari by Colorado Magnetics, thereby upholding the 10th District decision.

CBS Settlement

• Continued from page 1

chased a quantity of the disks from a "street vendor" who did not represent an established wholesaler.

The agreement to come to an out-of-court settlement was reached between CBS attorney Donald Hiederman and Howard Segal, of Altes & Segal, the legal firm representing Record Breaker.



VIP GUESTS—Steve Wax (Upper Left) greets Elektra/Asylum guests at the Promotion Convention banquet. Standing are (Center) producer Snuff Garrett and country artist Jerry Inman. Seated (From Left) are Arlyne Rothberg, manager of Carly Simon; Al Schlesinger, representative of Bread; Peter Asher, manager/producer of Linda Ronstadt.

Nerlinger, Ostin Honored

• Continued from page 3

Steele pointed out that E/A required only four months to exceed projected sales for the first six months of 1976.

Mel Posner, label president, compared the label's current explosive growth with the situation at Elektra 15 years ago when their hit records were considered 30,000 units and never made the charts because of being stocked only in mom and pop stores.

The promotion meeting was divided between Harrah's Lake Tahoe Hotel and the Century Plaza here. Product presentations showcased upcoming releases by such heavies as Joni Mitchell, Queen, Jackson

Browne, Judy Collins and John Fogerty.

Among the invited outside speakers were Lee Abrams, programming consultant; Vic Faraci, WEA marketing vice president, and Professor Mortimer Feinberg of the CCNY Business School.

E/A executives chairing sessions included Jerry Sharell, artist relations-advertising-international vice president; Steve Wax, E/A executive vice president; Ken Buttice, promotion vice president and Fred DeMann, national promotion director.

The convention got its final send-off with an informal working luncheon at the Beverly Hills home of Joe Smith, E/A board chairman, who also participated actively throughout the meetings.



Joel Whitburn's Record Research Report

"She's Gone" by Hall & Oates is fast approaching the Top 10, which would be a rare accomplishment, as the original release from 1974 only reached position #60 on the "Hot 100."

Only 4 artists in "Hot 100" history have had a re-release of a 'non-Top 10' charted record, re-enter the charts, with at least 1 year separating the releases, and climb to the Top 10.

The most successful re-release of all-time was the Shirelles "Dedicated To The One I Love" which originally made the "Hot 100" in 1959 and peaked at position #83. In 1961 it re-entered the charts and peaked at #3.

The Youngbloods "Get Together" originally made the charts in 1967 and reached position #62. Its re-release in 1969 made position #5. The re-release of Aerosmith's "Dream On," this year, peaked at #6 while the original release in 1973 peaked at #59.

The only other artist to accomplish this feat was Tom Jones with "I'll Never Fall In Love Again." The original release in 1967 peaked at #49 while the re-release peaked at #6.

Trivia Question #45: Neil Sedaka's "Breaking Up Is Hard To Do" marked the 2nd time in "Hot 100" history that different versions of the same tune by the same artist both made the Top 10. Name the 1st and only other artist & tune to accomplish this.

(Answer: The Ventures "Walk-Don't Run '64")

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Joel Whitburn

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 8/21/76

Number of LPs reviewed this week **59** Last week **34**

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Pop

FREDDIE HUBBARD—Windjammer, Columbia PC 34166. The outstanding trumpet artist at his most universally accessible. One can't help thinking of what Miles Davis could be doing with interesting pop hits of today like "Dream Weaver" and "Feelings" if he so desired. There are no shortage of hooky effects like vocal chorus riffs played against African thumb piano sounds to lead into Hubbard's solos. But the voices don't get in the way of the sweep of Hubbard's music. The originals are in the same wide-scope contemporary spirit as the covered material. The mood throughout is upbeat without being nerve wracking. The album is a veritable model for the tasteful crossover jazz LP of today.

Best cuts: "Windjammer," "Dream Weaver," "Feelings," "Rock Me Arms."

Dealers: Stack near the George Benson albums.

Soul

D.J. ROGERS—On The Road Again, RCA APL1-1097. With a touch of luck, this LP could be one of the bigger r&b happenings of the year. Rogers is a natural soulman, whether singing ballads or rockers and he finally began happening on the last album. With some of the finest instrumental backing anywhere, provided by The Gap Band, he weaves his way through 10 tunes without any kind of lull. His style is a careful blend—taking the best parts of artists like Bobby Womack, Sly Stone and Buddy Miles. Expect several tunes to crossover pop. Also r&b stations will probably play many of the cuts, before deciding on just one.

Best cuts: "On The Road Again," "One More Day," "Let My Life Shine," "Holding On To Love," "Girl I Love," "Say You Love Me, One More Time."

Dealers: Expect a huge push from this label. Also, Rogers will be touring this fall.

Country

CRYSTAL GAYLE—Crystal, United Artists UA-LA614-G. Crystal comes through with her strongest LP yet and takes a dramatic turn toward the pop side of her pop-country thrust. Her voice works perfectly on such pop-sounding numbers as "Come Home Daddy" and her current single "One More Time (Karneval)." There's a healthy mixture of ballads and up-tempo numbers displaying the soft-driving "Reynolds Rock" background—similar to a metronome with soul—perfected by Crystal's producer Allen Reynolds who also makes a significant contribution as a musician (guitar, harmonica, voice). Solid musicianship with bright and lively keyboard, guitar, horn and string work. Label is committed to push the CMA's most promising female vocalist into a broad-based crossover career. Excellent cover photography and design strengthen this potent release.

Best cuts: "I'll Do It All Over Again," "Oh My Soul," "Come Home Daddy," "You Never Miss A Real Good Thing (Till He Says Goodbye)," "Forgettin' Bout You," "I'm Not So Far Away."

Dealers: Experiment by displaying pop as well as country. Contains a fetching portrait of Crystal.

GEORGE JONES & TAMMY WYNETTE—Golden Ring, Epic KE-34291. A bittersweet album, typified by the cover photo, reflecting the personal and professional trials of country music's troubled twosome. Nobody sings a country song better than Jones—and he can take a well-travelled number such as "Even The Bad Times Are Good" and make it sound like a new song. Tammy is at her best, too, especially on "I've Seen Better Days," the highlight cut of the album. It's a classic country song—soft yet powerful melody, touching lyrics, brilliant laidback instrumentation and soulful singing. Uncomplicated arrangements, sweetened by the Billy Sherrill strings, keep the album simple and allow the Jones/Wynette voices to rule as they should.

Best cuts: "Even The Bad Times Are Good," "Near You," "I've Seen Better Days," "Did You Ever?"

Dealers: Spurred by the success of the title tune and the duo's reputation, this should be a fast-moving LP.

First Time Around

AMERICAN FLYER, United Artists UA-LA650-G. Warm, pretty harmonies and intelligent songwriting are the hallmarks of this debut LP from a group assembled with high hopes by United Artists from four singer-writers who have played key roles in respected groups like Pure Prairie League and the Blues Project. With the skilled production of George (Beatles, America) Martin, the Flyer comes off like the Allman

Spotlight



JOHN DENVER—Spirit, RCA APL1-1694. If there's an underlying theme to this latest collection by one of the most popular figures in contemporary recording, it is that of the many faces possible to personal freedom and self-expression. Either by living among those one cares for, or moving alone through an ever-changing vista of landscape, being true to oneself is the one sure route to contentment. There are no direct odes to the Rocky Mountains or country living here. It is almost more of a trucker album than anything else, with a couple of oddball oldies by the likes of Bob Wills and Burke & Van Heusen for a change of pace. Although the light-humored songs are a welcome mood switcher, Denver as always is at his best in the more ambitious tunes that express his universal long-term optimism about human destiny, or the songs that express his deep feelings for personal love. Denver continues to maintain his uniquely wide appeal in today's music.

Best cuts: "Like A Sad Song," "Come And Let Me Look In Your Eyes," "Wrangle Mountain Song," "In The Grand Way"

Dealers: RCA is going all out again for their golden boy



LINDA RONSTADT—Hasten Down The Wind, Asylum 7E-1072. That Queen of Lost Ladies whose golden heart is always broken by unfeeling men is back again with another unique delivery of country pop-rock-oldies laments and defiant goodtime pledges. Ronstadt's highly effective stage image of the romantic female loser leads the listener smoothly through a wide variety of music by a staggering variety of songwriters. There's even a lovely Spanish Tex-Mex song, shades of Freddy Fender. Peter Asher's production is again remarkable, particularly in the way it avoids repeating itself. It took Ronstadt a long and determined time to get to the top of the heap but if she can keep up the quality of albums like this, she'll be on top even longer. Her big but pretty voice is a stunning instrument for expressing feelings, particularly intense feelings that require a slightly understated delivery for maximum effectiveness.

Best cuts: "That'll Be The Day," "Lose Again," "Give One Heart," "Try Me Again," "Rivers Of Babylon"

Dealers: Ronstadt has been touring busily, often as part of the summer's biggest stadium bills

Brothers in a softer mood or perhaps like one of the more original new entries in the progressive country-rock sweepstakes, with touches of both the Loving Spoonful and the inescapable Eagles. The premiere American Flyer album is a fine piece of work which all concerned can be proud of.

Best cuts: "Lady Blue Eyes," "Love Has No Pride," "Light Of Your Love," "Call Me, Tell Me"

Dealers: This new group has a lot going for it from all angles, so make sure your more exploratory clients have the facts.

BRIGATI—Lost In The Wilderness, Elektra 7E-1074. Brother duo offers a mixed set co-produced by three of the top names in the business. Arif Mardin produced the appealing disco versions of classics "Groovin'" and "You Send Me" that open either side of the album, while Phil Ramone handled production on a few of the slower, soul-tinged ballads. Six of the numbers—half disco and half the slow, pretty ballads the Bee Gees were doing in the '60s—were produced by Ron Dante, who has already scored in disco with Barry Manilow's "It's A Miracle." Division of "hard side" and "soft side," which is even noted on the package, is novel, but both sides would sustain interest better if the styles were mixed.

BEST CUTS: The above two songs plus "100% Absent," "Lost In The Wilderness" (a "Rock The Boat" feel), "Mr. Fantasy."

Dealers: Besides heavyweight producers, session men on the LP include Herbie Mann and Ralph McDonald.

JANE OLIVOR—First Night, Columbia PC 34274. This is one of the most striking new voices to hit the scene in some time. Olivor has a crystal clear voice that she knows how to use. Her projection is remarkable and she can adapt to a number of musical styles... from rock to Broadway and present each number with great individuality. The audience for this LP will not be contained to one or two markets. It should establish her as a vocalist capable of taking old songs and helping to imprint them in a listener's mind. AM and FM will respond to the many different tunes.

Best cuts: "My First Night," "Morning, Noon And Night-time," "Better Days" (excellent single potential), "L'important C'est La Rose," "Carousel Of Love," "Vincent" (a top-notch interpretation of the Don McLean classic).

Dealers: In-store play is a must in breaking this LP.

THE GROUP WITH NO NAME, Casablanca GWNN1. Male and female vocals are excellent on this LP. Instruments on this well-produced impressively arranged album are ever present, but kept at a minimum as vocals are always at the front. Lead vocals are smooth, clear and flow easily. The group seems to mix its entire bag of musical tricks into this LP for both ballads and up-tempo tunes. There is even an offering from the '40s, a swing/rag tune titled "Ain't No Use."

Best cuts: "Baby Love," "Get Out In The Sunshine," "All I Need," "Moon Over Brooklyn."

Dealers: This is a group with mass appeal.

DENIECE WILLIAMS—This Is Niecy, Columbia PC 34242. A basically sinuous but wide-ranging soul voice sometimes re-

mindings of Minnie Riperton is unveiled here in this production by Maurice White of Earth, Wind & Fire, with many a studio star sitting in. Deniece is worth the attention, as much for her clever songwriting as her notable voice. She's at her best in mid-tempo danceable disco-influenced songs that nevertheless have solid story-telling lyrical content. The jacket cover photography shows a perky fashionable style that bodes well for onstage effectiveness too.

Best cuts: "It's Important To Me," "Slip Away," "Cause You Love Me Baby."

Dealers: A natural for effective in-store play.

ARTFUL DODGER—Honor Among Thieves, Pilot PC34273 (Columbia). Standard-enough hard rock fare, nothing wrong with it. The basic energy is there and a certain catchy punk hoarseness in the lead vocals of Billy Paiselli with those macho riffs ground out on lead guitar by Gary Herrewig. And it certainly has to be a major plus to be managed by the Leber-Krebs office that handles Aerosmith. The songs are pretty good for straightforward adolescent-oriented rocker material too. Sort of on Bad Company level when Dodger is cooking along at its best.

Best cuts: "Good Fun," "Honor Among Thieves," "Scream."

Dealers: The lead singer photographs like a mod Lord Byron and may cause soon-coming feminine buyer interest.

VOUDOURIS & KAHNE—Street Player, Capitol ST-11554. The cover of this well-rounded LP depicts a street scene a la "The World Is A Ghetto," implying that this is a soul album. Actually, though this should receive some soul play due to the broadening of soul formats to include acts like the Doobie Brothers this is more of a pop album. Set is split between a few rather pretentious ballads; a couple of dynamic yet melodic sax-dominated, Doobies-sounding rockers; and several mid-tempo pop numbers reminiscent of Lambert & Potter's work with the Four Tops. These feature flowing, accessible melodies and smooth, excellent vocals.

Best cuts: "Wonder Of Wonders," "It Will Happen With Us," "Our Song," "Ladies In Mercedes" (sexy, clever lyrics), "Are You Willing?"

Dealers: Wide appeal on this set, with credits including people like Jimmie Haskell and Bobby Hall.

THE SELMA ALBUM, Cotillion SD 2-110 (Atlantic). Tommy Butler has done a creditable job of setting the life of Dr. Martin Luther King to music. He has pulled the often stormy life of the civil rights leader together to offer the listener a feeling of pure joy. Then without a noticeable break desperation sets in as the story unfolds via Butler's narration. There is a driving pulsating beat throughout this twofer LP. The beat is sometimes spiritual, sometimes charging and often mellow. This soundtrack album offers excellent vocals by Denise Erwin and Butler. Butler's portrayal of King is as believable on record as it is on stage.

Best cuts: Inasmuch as the entire LP is a message it is difficult to select best cuts.

Dealers: Display this LP with other soundtracks.

BROWNSMITH, Capitol ST-11534. Like Bread, this duo presents sad, sweet vocals on slow, pretty ballads. This is a totally classy, sophisticated, romantic album that should appeal to MOR and every format from adult-oriented FM to Top 40. Excellent arrangements use sax and strings to create a moody feel, with a female vocalist weaved in effectively on "Forever" and a children's chorus used well on "Summer Afternoon." About four of the songs are more uptempo, rock-oriented numbers, resulting in a well balanced and highly impressive first effort.

Best cuts: Both of the above plus "Lightning Lady," "Circus Ride," "Friends Of Mind," "Yukon Lady," "Sunrise To Sunset."

Dealers: Distinctive sound, but enough like quality pop acts like America and Seals & Crofts to know there is a market for this act.

Billboard's Recommended LPs

pop

ORLEANS—Waking & Dreaming, Asylum 7E-1070. With its second E/A album, this New York group of tasteful medium-hard rockers continues to be an aggregation to watch closely for sudden emergence to major stardom. Orleans accomplished a solid chart single and most respectable LP sales the first time out. The group is wildly popular in the Northeastern Seaboard. It does everything well and with a touch of wry humor generally. An example this time around would be "Bum" with its unexpected slides into oldies riffs. The main songwriters, leader John Hall and his non-performing wife Johanna, are new masters at the art of composing rock songs that avoid all teenybopper cliches. **Best cuts:** "What I Need," "Golden Stage," "Still The One," "Reach."

SHIRLEY BASSEY—Love, Life & Feelings, United Artists UA LA-605-G. One of the superb adult-MOR chanteuses who has developed a fanatic core of admirers in this country but never yet found a vehicle to break out into the Top 40 mainstream, Bassey comes in with another stunning, showy example of the art of easy listening at its best. Her big but flexible voice drains the interior meanings out of a well-chosen set of songs that have already mostly been hits for soft-rockers. A tour now with the likes of Mathis or Mancini might well be the soundest vehicle for extending her audience now, or perhaps a summer tv series would do the trick. **Best cuts:** "The Hungry Years," "Isn't It A Shame," "If I Never Sing Another Song."

THE ROWANS—Sibling Rivalry, Asylum 7E-1073. There's actually quite a range of material here, from a reggae-tinged cut to a couple of country songs to a '40s-sounding Pointer Sisters type of number to an admittedly overlong Spanish narrative along the lines of "El Paso." The Rowans' light vocal approach, though, makes it so you don't notice the range. There is some interesting vocal interplay on a couple of songs here, and this is a wholly acceptable album in the mellow pop vein, but the boys could use some more bite in their vocals next time out. **Best cuts:** "No Desamies Amor (Don't Disappoint Love)," "Ya Ba Da Ba," "Mongolian Swamp/King's Men."

FANIA ALL STARS—Delicate And Jumpy, Columbia PC34283. With long-time Barry White arranger-conductor Gene Page largely in charge of this project, it is no wonder that the result sounds rather like a Love Unlimited Orchestra LP with some smoothed-out Latin percussion added. This is mostly not the fiery, headlong Fania All Stars sound that has filled Yankee Stadium in New York with wild, enthusiastic fans. This is an imaginative approach to extending the Fania audience, but it is mostly mainstream disco orchestra product and cannot be claimed to represent the usual ultra funky music made by these men. **Best cuts:** "Desafio," "Picadillo," "Fania All Stars Cha Cha Cha," "Sabrosa."

PARIS—Big Towne 2061, Capitol ST11560. Capitol was encouraged by the sales of the debut Paris power-rock trio LP this winter and the Robert Welch-Glenn Cornick-Hunt Sales trio has followed up fast with a package that might well be a real winner. The music is highly controlled in all elements, maintaining a solid sophistication without getting overly dry or losing its spark. There's a bit of Pink Floyd here and a bit of earlier Bowie. Solid sci-fi rocking. **Best cuts:** "Blue Robin," "Big Towne 2061," "Money Love," "Outlaw Game."

HAGOOD HARDY—Maybe Tomorrow, Capitol ST-11552. The "Homecoming" man was another example of those rather off-the-wall pop breakthroughs in recent years by a basically progressive mainstream MOR artist. In this case, Hardy is a Canadian pianist-vibist-composer rather than even a singer, so it's not easy to offer good odds he can continue building a following beyond MOR music. However, Hardy is tasteful and interesting within his chosen genre to the nth degree and there can be no doubt that his latest LP is a fine set of relaxing but never-boring instrumental sounds. Maybe Hardy has lucked into being the Peter Nero or Roger Williams of this decade. **Best cuts:** "Maybe Tomorrow," "Words," "Missouri Breaks."

(Continued on page 60)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegell, Gerry Wood, Jim Fisher, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

1976— A GOOD YEAR FOR YESTERDAY'S POLL WINNERS.

If there's any new trend in music it's the emergence of super musicians as commercial entities. Playboy and down beat poll winners (the absolute best musicians in the world) are now all over the national album charts. And here comes Freddie Hubbard (#1 trumpet) to join them. On "Windjammer," Freddie Hubbard and producer/arranger Bob James have created a sensuous and rocking tapestry of sound, with the pure, acoustic trumpet of Freddie leading the proceedings throughout. Previous collaborations between Hubbard and James were musical triumphs. "Windjammer" will be much more.

1976— THE NEW SOUND OF FREDDIE HUBBARD. "WINDJAMMER," ON COLUMBIA RECORDS AND TAPES.

Freddie Hubbard
Windjammer

including:
Rock Me Arms
Dream Weaver/Neo Terra (New Land)
Feelings/Touch Me Baby



Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/21/76

Number of singles reviewed
this week **112** Last week **115**

Top Single Picks

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THE DOOBIE BROTHERS—Wheels Of Fortune (3:48); producer: Ted Templeman; writers: Patrick Simmon-Jeffrey Baxter-John Hartman; publishers: Lansdowne-Skunkster/Flat Lizard/WB, ASCAP, Warner Bros. 8233. A worthy follow up to "Taking It To The Streets," this new Doobie single covers the same conceptual ground as B.S.&T's "Spinning Wheel" but of course does so in the distinctive multiple harmonies and impeccable production this group has become known for. The latest Doobie work has combined funky instrumental tracks and country-rockish vocalizing into a stunning sound.

THE BEACH BOYS—It's O.K. (2:08); producer: Brian Wilson; writers: Brian Wilson Michael Love; publisher: Brother, BMI. Reprise 1368 (Warner Bros.). A welcome ditty, very much in the vein of the great early Beach Boys classics, but with the emphasis on general good vibes activities rather than concentrating on surfing or hot rods. The studio sound is cleanly spare and this song is a natural second single release from the album that has already hit with a Chuck Berry classic.

recommended

JANIS IAN—Roses (3:09); producer: Brooks Arthur; writer: Janis Ian; publishers: Mine & April, ASCAP, Columbia 3 10391.

GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (5:57); producers: Lenny Waronker & Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose, CAPAC, Reprise 1369 (Warner Bros.).

THE WHO—Slip Kid (3:30); producer: Glyn Johns; writer: Peter Townshend; publisher: Towser Tunes, BMI, MCA 40603.

THE BAND—Twilight (3:15); producer: The Band; writer: Robbie Robertson; publisher: Medicine Hat, ASCAP, Capitol 4316.

ZZ TOP—It's Only Love (3:47); producer: Bill Ham; writers: Gibbons Hill Beard; publisher: Hamstein, BMI, London 5N-241.

RICK SPRINGFIELD—Take A Hand (2:16); producer: Mark K. Smith; writer: Rick Springfield; publishers: Portal/Pocket Full Of Tunes, BMI, Chelsea 3051.

MARMALADE—Walking A Tightrope (3:12); producer: Tony Macaulay; writer: Macaulay; publisher: Macaulay, ASCAP, Ariola 7631.

PRATT & McCLAIN—One Way Or The Other (3:12); producers: Steve Barrie and Michael Omartian; writers: J. Reed & P. Leka; publishers: Year Round/Connecticut, BMI, Reprise 1367 (Warner Bros.).

MASEKELA—Dance (2:55); producers: Hugh Masekela & Stewart Levine; writers: S. Todd/H. Masekela; publishers: We've Got Rhythm/Irving, BMI, Casablanca 862.

RENAISSANCE—Carpet Of The Sun (3:29); producer: Renaissance; writers: Dunford/Thatcher; publisher: Bleu Disque, ASCAP, Sire 728 (ABC).



KEITH BARROW—Precious (3:48); producer: Bobby Eli; writers: B. Eli-L. Barry; publishers: Friday's Child/Wimot, BMI, Columbia 3 10394. A solid progressive soul entry with Barrow's near-falsetto lead vocal reminiscent of Stylistics major hits. The narrator's love object is revealed as the most precious thing in his life and he couldn't care less about losing anything else he might have. Barrow sings all this with heartfelt conviction.

recommended

CAROL DOUGLAS—Midnight Love Affair (3:55); producer: Ed O'Loughlin; writers: E. Levitt-P. Groscolas-M. Jourdan; publisher: Midson, ASCAP, Midland International 10753 (RCA).

CHOCOLATE MILK—Comin' (3:00); producers: Allen Toussaint & Marshall Senorn; writers: D. Barard-A. Castenell-R. Dabon-S. Hughes-F. Richard-D. Richards-J. Smith-M. Tio-K. Williams; publisher: Marsaint, BMI, RCA 10758.

MILLIE JACKSON—Feel Like Making Love (4:04); producers: Millie Jackson & Brad Shapiro; writers: P. Rogers-N. Ralphs; publisher: Bagco, ASCAP, Spring 167 (Polydor).

D. J. ROGERS—Let My Life Shine (3:20); producer: D. J. Rogers; writer: D. J. Rogers; publishers: Sunbury/Woogie, ASCAP, RCA 10760.

DAVID T. WALKER—I Wish You Love (4:17); producer: David T. Walker; writers: Albert Beach-Charles Tretnet; publisher: Leeds, ASCAP, Ode 66125.

THE LOVE UNLIMITED ORCHESTRA—My Sweet Summer Suite (2:48); producer: Barry White; writer: B. White; publishers: Sa-Vette/January, BMI, 20th Century 2301.

BOOTSYS'S RUBBER BAND—I'd Rather Be With You (3:40); producers: George Clinton & William Collins; writers: W. Clinton-G. Clinton-G. Cooper; publisher: Backstage, BMI, Warner Bros. 8246.

HIDDEN STRENGTH—I Don't Want To Be A Lone Ranger (3:22); producer: Denny Diante; writer: J. G. Watson; publisher: Jowat, BMI, U.A. XW847.

MARILYN MCCOO & BILLY DAVIS JR.—You Don't Have To Be A Star (To Be In My Show) (3:40); producer: Don Davis; writers: J. Dean/J. Glover; publisher: Groovesville, BMI, ABC 12208.

BRIAN & BRENDA—Gonna Do My Best To Love You (3:35); producer: Robert Appere; writers: Brian Russell-Brenda Gordon Russell David Foster; publisher: Kengorus, ASCAP, Rocket 40602 (MCA).



SONNY JAMES—Come On In (2:40); producer: George Richey; writers: S. James-C. Smith; publisher: Marson, BMI, Columbia 3 10392. James returns to the throwback '50s sound that took him to No. 7 with his last single "When Something Is Wrong With My Baby." Uptempo with guitars out front, the new James release ranges from country to blues to country rock.

MARTY ROBBINS—Among My Souvenirs (2:32); producer: Billy Sherrill; writers: B. Leslie H. Nicholis; publisher: Chappell, ASCAP, Columbia 3-10396. After hitting No. 1 with "El Paso City," Robbins said he'd choose a surprising followup. He did. A radical departure from the style and content of his last hit, Robbins could make this standard work for him. Effective horns, vibes, fiddle and steel create a cosmopolitan sounding song—slow-paced yet sensitive.

recommended

CONNIE SMITH—I Don't Wanna Talk It Over Anymore (2:50); producer: Ray Baker; writer: Eddy Raven; publisher: Milene, ASCAP, Columbia 3 10393.

CHARLIE RICH—Road Song (3:13); producer: Billy Sherrill; writer: P.D. Clements; publisher: Double R, ASCAP, Epic 8-50268.

JACKY WARD—I Never Said It Would Be Easy (3:04); producer: Jerry Kennedy; writers: Jerry Foster Bill Rice; publisher: Jack & Bill, ASCAP, Mercury 73826.

RAY GRIFF—That's What I Get (For Doin' My Own Thinkin') (2:49); producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP, Capitol P 4320.

ANDRA WILLIS—The You In Me (2:56); producer: Jerry Fuller; writer: Andra Willis; publisher: Fullness, BMI, MCA 40594.

DAVID FRIZZELL—A Case Of You (3:08); producer: Ken Mansfield; writer: Joni Mitchell; publisher: Joni Mitchell, BMI, RSO RS 856.

BOBBY LEWIS—For Your Love (2:32); producer: Earl Richards; writer: Ed Townsend; publisher: Beechwood, BMI, Record Productions Of America RPA 7603A.

ROY DRUSKY—Deep In The Heart Of Dixie (3:30); producer: Slim Williamson; writers: Ronnie McDowell-Ray Hughes; publisher: Brim, SESAC, Scorpion SC-0515.

ASLEEP AT THE WHEEL—Route 66 (2:50); producers: Tommy Allsup, Konawa Productions; Asleep At The Wheel Productions; writer: Bob Troup; publisher: Londontown, ASCAP, Capitol P-4319.



SHERBET—Howzat (3:43); producers: Sherbet & Richard Lush; writers: G. Porter-T. Mitchell; publisher: Leeds, ASCAP, MCA 40610. Five-man Australian group was getting airplay on this well-constructed, commercial pop-rock record before it was even shipped. A souvenir of KHJ's Australia U.S. radio hook-up, this has been on the RKO chain for weeks, and is already on the charts at a starred 85. Man finds out where his lady's at, says goodbye and asks, "how's that?"

TWIGGY—Here I Go Again (3:31); producer: Tony Evers; writer: McDonald; publisher: McDonalds, BMI, Mercury 73832 (Phonogram). If you're expecting a whispy bit of fluff from this '60s sensation, you're in for a surprise. This is a sad but strong-voiced midtempo lament that will probably start pop though it has a very countryish feel. Steel guitar opens the record and is featured throughout.

U.S. RADIO BAND—Let Me In Your Life (3:02); producers: Hank Medress & Dave Appell; writer: R. Kalstein; publishers:

Apple Cider/Music Of The Times, ASCAP, ABC 12212. Dynamic pop entry from Medress/Appell isn't primarily a disco record, but it does have a steady "Rock The Boat" beat, in addition to keyboard snatches from rock hits like "Rockford Files" and "Love Is Alive." Appealing vocal and brass backup touches add to the fun commercial feel.

CAMOUFLAGE—You've Got The Power—Part I (3:22); producers: Meco Monardo, Tony Bongiovi, Jay Ellis; writers: Joachim Heider-Christian Heilburg; publisher: Planetary, ASCAP, Roulette 7197. A Tom Moulton mix on this dynamic disco number that places more emphasis on vocals than most of the genre. Vocals from the female group show power and soul.

JASPER WRATH—You (3:29); producer: Jeff Cannata; writers: Cannata-Soldan; publisher: DIR Broadcasting, BMI, Future Music 101. This starts as one of those sweet, morning dew ballads, but about two-thirds through it emerges as a powerful, hard rock cut. The build up is so gradual, though, it doesn't sound contrived. Essentially the progressive sound of acts like Yes.

DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND—I'll Play The Fool (3:23); producer: Sandy Linzer; writers: Stony Browder, Jr./August Darnell; publisher: Pink Pelican, ASCAP, RCA

10762. "Glenn Miller" gets down on this disco number that features snatches of the big band sound in addition to some animated female lead singing. Definitely a left field entry, but it does have a fresh sound.

LONDON TO ROME FEATURING BOBBY LONDON & CAROL ROME—Let's Not Wait (3:06); producers: Myrna March & Leon Pendarvis; writers: Myrna March Bert Keyes; publishers: Arnel/Make Music, ASCAP, Roulette 7187. Melodic, slick duet with a subtle disco feel features soulful, occasionally very sexy female vocals.

COLLEEN PETERSON—Don't It Make You Wanna Dance (3:09); producer: Chuck Neese; writer: Rusty Wier; publisher: Prophecy, ASCAP, Capitol P-4314. Canadian singer tackles a Rusty Wier song and takes it country with good results. The flip—"Sad Songs And Waltzes," an old Willie Nelson number—also deserves programming attention.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

• Continued from page 58

BOBBY RYDELL—Born With A Smile, PIP-6818 (Pickwick). This rock'n'roller from the early sixties is back with an LP that touches a wide assortment of musical bases. When he sings certain pop material he sounds very good, but unfortunately he attempts to capture sounds like reggae. Rydell has a fine voice and the arrangements are good, he would have done better to stay within the limits of safety, instead of hoping to please every audience. **Best cuts:** "Wild One" (a disco version of his big song), "Born With A Smile," "It's Getting Better," "Tomorrow Is Today" (a nice interpretation of the Billy Joel tune).

soul

PEABO, BRYSON—Peabo, Bullet BT 7000 (Web IV). A smoothly energetic semi-progressive soul package from a most interesting newer singer-writer producer. With his expressive mid range voice, Peabo seems to work equally well on romantic mid-tempo or slightly more uptempo semi-disco swingers. And from the looks of the cover photos, Peabo could well be a hot item tourwise nationally. Mercifully, his songs are largely devoid of cliches and empty rap. A fine all-around talent is shown here. **Best cuts:** "Underground Music," "Let The Music Play," "Just Another Day," "It'd Just A Matter Of Time."

country

DEL REEVES & BILLIE JO SPEARS—By Request: Del And Billie Joe, United Artists UA-LA649-G. The first album offering from this new UA pairing should gain considerable airplay and sales. Bolstered by a pair of chart singles and Spears' redhot career, the combination seems to be working. Downhome instrumentation with emphasis on steel keeps this strictly in the country category despite inclusion of such pop oriented songs as the Bellamy Brothers' hit "Let Your Love Flow." Spiced by the lively fiddles of Johnny Gimble and Buddy Spicher. **Best cuts:** "Nothing Seems To Work Anymore," "Teardrops Will Kiss The Morning Dew," "Baby, Ride Easy," "Hot Sunday Morning."

MARTY ROBBINS—El Paso City, Columbia KC34303. Robbins has staged a forceful comeback to the No. 1 chart position with the album's namesake tune. Singers like Robbins put the "western" in country & western with strong story songs of the wild and mild West. Beautiful ballads such as "Kin To The Wind" display Robbins at his vocal peak and counterpoint faster-paced items such as "Way Out There." Mexican horns add dashes of the South of the Border flavor that trademark a Robbins album. Robbins rebound album has a remarkable feel to it—solid, competent and laden with talent. **Best cuts:** "El Paso City," "I'm Gonna Miss You When You Go," "Kin To The Wind," "Way Out There."

jazz

JOHN KLEMMER—Magic Moments, Chess 2ACMJ 401 (All Platinum). These are cuts done six-seven years ago in which the saxophonist was extending his boundaries and combining a modernistic avant-garde approach to his music. The repackaged features such sidemen as Phil Upchurch, Lynn Blessing, Wolfgang Melz. The concentration is on a brand of fusion of jazz with rock with emphasis on intense musicianship. **Best cuts:** "Free Soul" (the best and most melodic of Klemmer's compositions), "Hey Jude," "Summer Song," "A Mon Fere African."

JAMES MOODY—Moody's Mood, Chess 2ACMJ 403 (All Platinum). Reed expert Moody is captured in a variety of settings done in the late 1950s playing some delightful interpretations of Tin Pan Alley works plus some of his own works.

The cuts are from the defunct Argo line, for which Moody was one of the first players. He sounds totally enthused by the kinds of breezy tunes he was called upon to cut with these big bands. **Best cuts:** "Foolin' The Blues," "Body And Soul," "Billie's Bouce," "The Moody One."

WOODY HERMAN—Double Exposure, Chess 2ACMJ-402 (All Platinum). Repackage of some of the first pop flavored cuts made by Herman during the latter days of Cadet's existence circa the late 1960s. Roaring brass and reeds soar on such pop ditties as "Light My Fire," "MacArthur Park," "Memphis Underground," "Time For Love." A good example of controlled, swinging dynamics. **Best cuts:** "Light My Fire," "Memphis Underground," "For Love Of Ivy."

RAY BROWN—Brown's Bag, Concord Jazz CJ-19. The distinguished acoustic bass player serves up seven tasty tracks, including two versions of "The Surrey With The Fringe On Top." Brown's virtuosity is shared with a quintet and a quartet in which Rich Kamuca, Blue Mitchell and John Collins perform compatibly with Brown's skilled plucking and bowing. Engineering by Phil Edwards merits commendation. Annotation by Philip Elwood also aids the package. **Best cuts:** "A Time For Love," "Emily."

MONTY ALEXANDER—Love And Sunshine, BASF G 22620. This acoustic pianist has captured the hearts of many people during the past few years, yet many have termed him as an MOR instrumentalist. If this LP is any indication, then many of these same people will be very surprised since Alexander swings. His interpretations of the album's jazz and pop standards are nothing short of perfection. Besides his own brand of piano, he is joined by Ernie Ranglin on guitar. **Best cuts:** "S.K.J.," "Now Is The Time" (a brilliant version of the Charlie Parker classic), "You Are The Sunshine Of My Life," "On A Clear Day."

RCA Intl Pacts 57th Street Firm

NEW YORK—The 57th Street Entertainment Co. has signed with RCA Records International's publishing group for worldwide representation, with the exception of the U.S., Canada and Germany.

To be worked first under the agreement are songs by Alan Gordon, who has penned material for the L.A. Jets and Helen Reddy, and Henry Gaffney, who has also written for the L.A. Jets and has a debut LP out on RCA.

Finalizing the pact were Charles Koppelman and Kelli Ross, manager, international publishing, RCA.

A Movie Tie

KANSAS CITY, Mo.—Good Karma's Cowtown Productions here has set a trade-out for concert tickets with a major local movie theater chain in exchange for display of a slide with all upcoming Cowtown concerts following each feature film.

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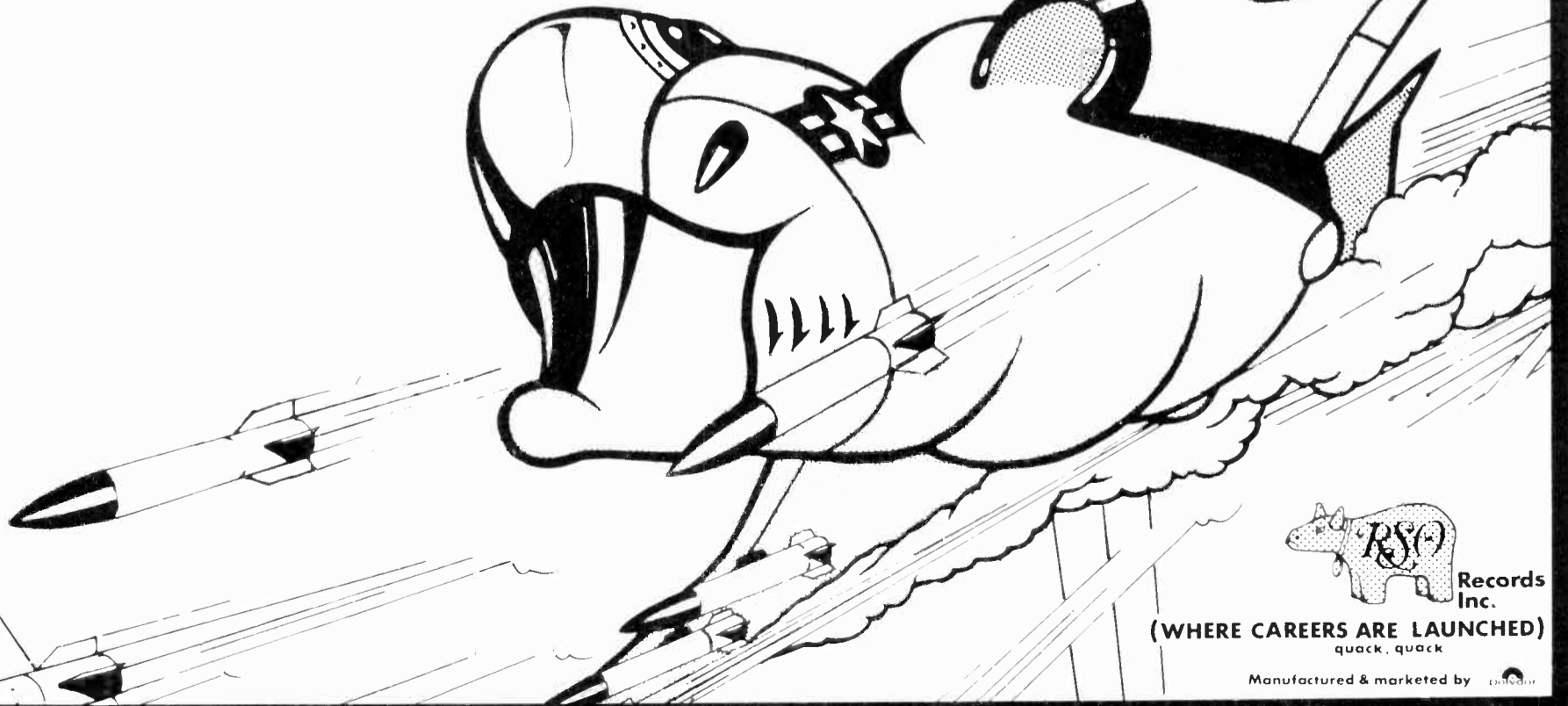
WSAI D~30, WBBQ D~20,

WMPS D~25, WKLO D~19,

JUMPS: WERC 5~2 WFOM 27~13

KAAY 17~7, WFLB 27~20,

WRFC 35~31.



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This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

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LP UA UALA 639G \$6.98

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LP Grateful Dead GDLA620J2 (2) \$6.98

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As Time Goes By
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JAMES, TOMMY
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LUTHER
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The Doctor Is In... And Out
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McRAE, CARMEN
Can't Hide Love
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NORVO, RED, COMBO
The Second Time Around
LP Famous Door HL108 \$6.98

SHORT, BOBBY
My Personal Property
LP Atlantic SD1689 \$6.98

SIMS, ZOOT
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MASSENET, JULES
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Netherlands Radio Philh. Orch.
Black Khachaturian Guyne Ballet
Suite (LSO Black)
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Lupu Goldberg
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Univ. of Chicago Contemporary
Chamber Players & Chorus
LP CRI SD355 \$6.95

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Filandia; Kuolema; Scenes Historiques 1 & 2
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Music From The Television Production
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LP RCA Victor AVM1 1741 \$3.98

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Leipzig Sonatas
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LP London CS6855 \$6.98

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Suite Symphonique; Symphony For Trombone & orch.
Portland Junior Sym. Orch., Avshalomov
LP CRI SD351 \$6.95

COPLAND, AARON
(Koussevitzky Conducts Copland)
Boston Sym. Orch., Koussevitzky
LP RCA Victor AVM1 1739 \$3.98

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Fifteen Songs
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Czech Philh. Orch., Stokowski, Royal Philh. Orch., Cox
LP Phase 4 SPC221136 \$6.98

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Luxon Bond, Choir Of St John's College Cambridge, Academy Of St Martin-In-The-Fields, Guest
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(Gershwin Plays Gershwin)
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LP Argo ZRG 817 8 (2) \$6.98

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Ballad For Americans/I Hear America Singing
LP RCA Victor AVM1-1736 \$3.98

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Opus 70 (A Recital Of French Songs)
LP 1750 Arch \$6.98

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Reads The Adventures Of Tom Sawyer
CA Argo ZSW 561 3(3) \$6.98

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America Is 200 Years Old... And There's Still Hope
LP Capitol ST11538 \$6.98

INFINITE SOUND (Contemporary African-American Music)
LP 1750 Arch 1755 \$6.98

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Belly Dance To Great Navel Music
LP RCA APL1-1820 \$6.98
8T APS1-1820 \$7.95
CA APK1-1820 \$7.95

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LP 1750 Arch 1752 \$6.98

WATERGATE COMEDY HOUR
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THE OSMONDS

ALWAYS A SOUND INVESTMENT



"DONNY & MARIE"

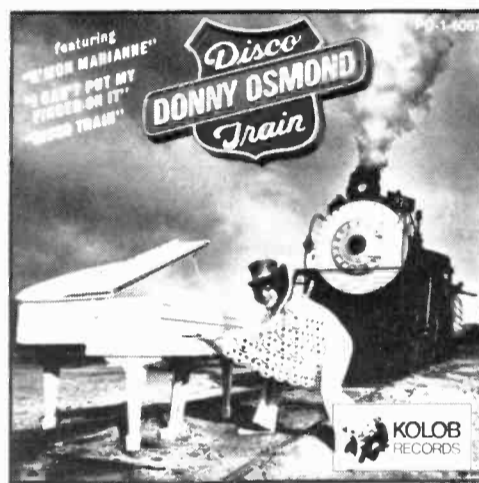
CF 6068
8F-6068

Featuring Songs From Their TV Show. Their show has been renewed and the popularity of this album keeps growing. Another smash season for Donny & Marie! Included are: Deep Purple, C'mon Marianne, etc.



"THE OSMONDS"

Watch out for the newest release by the Osmonds, coming your way in September.



"DISCO TRAIN"

CT-1-6067
8T-1-6067

Another dimension to Donny! This time it's disco and it's dynamite! Featuring Disco Dancin', I Can't Put My Finger On It, etc.

POLYDOR / KOLOB RECORDS

THE OSMONDS SUMMER TOUR:

8/13-14 Allentown, Pa.
8/16 Milwaukee, Wisc.
8/17 Indianapolis, Ind.
8/18 Springfield, Ill.
8/19 Edwardsville, Ill.
8/20 Sedalia, Mo.
8/21 Nashville, Tenn.



8/23 Memphis, Tenn.
8/24 Huntsville, Ala.
8/25 Atlanta, Ga.
8/26 Columbus, Ohio
8/27 St. Paul, Minn.
8/28 Pueblo, Colo.



Marketed By Polydor Incorporated
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Billboard HOT 100

Chart Bound

WHEELS OF FORTUNE—Doobie Brothers (Warner Bros. 8233) SEE TOP SINGLE PICKS REVIEWS, page 60

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes star performer indicators and new entry arrows.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) cross-reference table listing song titles, artists, and their corresponding publisher/licensee codes.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

OBSESSION

the film: "...better than anything Hitchcock has ever done. I recommend "Obsession" enthusiastically."

REX REED, NEW YORK DAILY NEWS

OBSESSION

the soundtrack:



SPC 21160-LP
SPC 521160-Cassette
SPC 821160-8-track

Also just released

BERNARD HERRMANN
THE COMPOSER CONDUCTS
**PSYCHO, NORTH BY
NORTHWEST**
AND OTHER GREAT SCORES



SPC 21151



PHASE 4 STEREO
THE SOUND OF
THE FUTURE

"it's a magnificent, haunting score that, on first hearing, seems to rank with this composer's finest work!"
THE HOLLYWOOD REPORTER

"Herrmann's music, beautifully recorded in London, is among his last and his best as well; it would make blank film compelling."
VARIETY

"This is an immensely important cinematic work, with a throbbing, lusty score by Bernard Herrmann..."
REX REED



BERNARD HERRMANN

Billboard TOP LPs & TAPE

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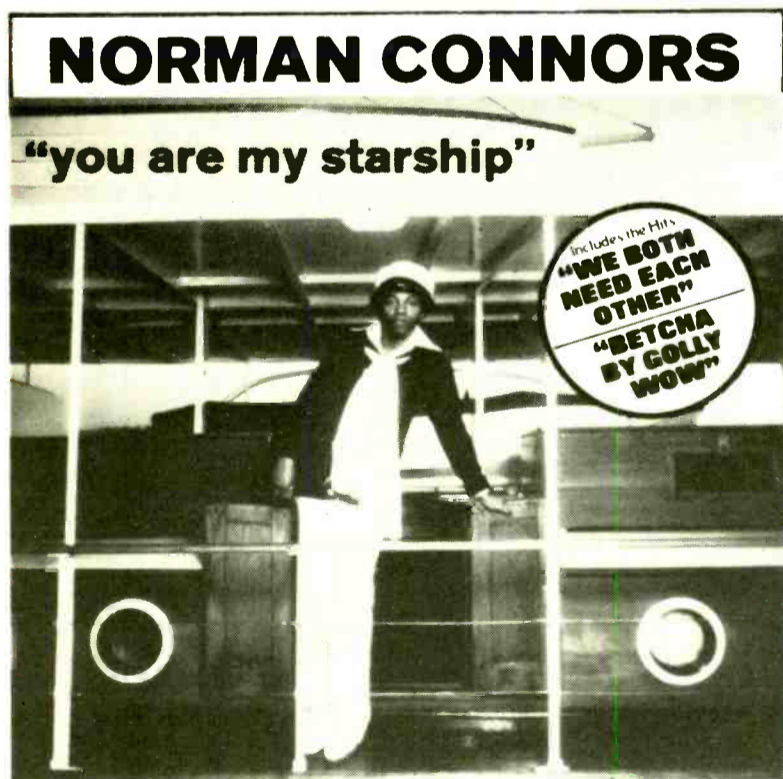
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
★	1	30	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98			★	48	6	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98		7.95		7.95			71	71	70	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98
	2	19	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97			★	42	5	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	6.98		7.95		7.95			72	73	29	BRASS CONSTRUCTION United Artists UA-LA 545-G	6.98		7.98		7.98
	3	7	JEFFERSON STARSHIP Spitfire Grunt BFL1-1557 (RCA)	6.98	7.98	7.95	7.98	7.95			38	39	13	DOROTHY MOORE Misty Blue Mataco 6351 (TK)	6.98		7.98		7.98			73	75	79	THE BEATLES (White Album) Apple SWBO 101 (Capitol)	12.98		13.98		13.98
	4	8	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98	7.98	7.98		7.98			39	41	6	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97			74	76	14	JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	6.98		7.95		7.95
	5	56	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97		★	44	17	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97			★	85	6	B.B. KING & BOBBY BLAND Together Again... Live ABC/Impulse ASD 9317	6.98		7.95		7.95	
	6	9	THE BEATLES Rock 'N' Roll Music Capitol SKBO 11537	10.98		12.98		12.98		★	45	16	FIREFALL Atlantic SD 18174	6.98		7.97		7.97			76	78	15	TRAMMPS Where The Happy People Go Atlantic SD 18172	6.98		7.97		7.97	
	7	20	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98		42	43	27	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98			77	79	12	BLACKMORE'S RAINBOW Rainbow Rising Oyster OY-1-1601 (Polydor)	6.98		7.98		7.98	
	8	13	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98		★	53	13	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Columbia/Epic)	6.98	7.98	7.98		7.98			★	97	2	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98	
★	10	6	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97		44	20	11	OHIO PLAYERS Contradiction Mercury SRM-1-1088 (Phonogram)	6.98		7.95	7.95	7.95			79	80	9	JOHNNY MATHIS I Only Have Eyes For You Columbia PC 34117	6.98		7.98		7.98	
★	11	6	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97		45	21	10	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98		7.95		7.95			80	86	5	STARBUCK Moonlight Feels Right Private Stock PS 2013	6.98		7.98		7.98	
★	13	23	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98		46	29	13	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98			81	58	14	CRUSADERS Those Southern Knights ABC/Blue Thumb BTD 6024	6.98		7.95		7.95	
★	14	13	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98		47	37	8	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630-G	6.98		7.98		7.98			82	82	18	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	6.98		7.97		7.97	
	13	8	CHICAGO X Columbia PC 34200	6.98		7.98		7.98		48	50	10	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98			83	61	21	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	
★	23	12	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	6.98		7.98		7.98		49	51	15	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T-508	6.98		7.98		7.98			84	88	6	THE JACKSON 5 ANTHOLOGY Motown M7 868 R3	7.98		9.98		9.98	
	15	53	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97		★	72	12	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95			85	93	17	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	6.98		7.97		7.97	
	16	8	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97		51	56	9	GEORGE BENSON Good King Bad CTI 6062	6.98		7.98		7.98			★	96	9	KEITH CARRADINE I'm Easy Asylum 7E-1066	6.98		7.97		7.97	
★	19	9	JEFF BECK Wired Epic PE 33849 (Columbia)	6.98	7.98	7.98		7.98		52	52	19	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95			★	98	5	RITCHIE FAMILY Arabian Nights MCA/M 2201 (TK)	6.98	7.98	7.98		7.98	
	18	10	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97		★	63	5	JON ANDERSON Olias Of Sunhillow Atlantic SD 18180	6.98		7.97		7.97			87	87	24	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98	7.98	7.98		7.98	
★	24	5	WILD CHERRY Sweet City PE 34195 (Columbia/Epic)	6.98		7.98		7.98		54	54	89	THE BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	10.98	12.98	12.98		12.98			★	98	21	MARVIN GAYE I Want You Tamla 16 342 S1 (Motown)	6.98		7.98		7.98	
★	22	13	STARLAND VOCAL BAND Windsong BHL1-1351 (RCA)	6.98		7.95		7.95		55	55	12	RENAISSANCE Live At Carnegie Hall Sire SASY 3902 2 (ABC)	9.98	10.95	10.95		10.95			90	94	63	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	
	21	25	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98		56	57	8	BOB JAMES THREE CTI 6063	6.98		7.98		7.98			★	91	NEW ENTRY	KISS The Originals Casablanca NBLP 7032	9.98					
★	31	2	HELEN REDDY Music, Music Capitol ST 11547	6.98		7.98		7.98		57	40	15	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	6.98		7.98		7.98			92	59	25	DIANA ROSS Motown M6 861 S1	6.98		7.98		7.98	
★	27	25	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97		58	46	9	GRAHAM CENTRAL STATION Mirror Warner Bros. BS 2937	6.98		7.97		7.97			★	108	3	JESSI COLTER Diamond In The Rough Capitol ST 11543	6.98		7.98		7.98	
★	30	7	COMMODORES Hot On The Tracks Motown M6 867 S1	6.98		7.98		7.98		59	62	79	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98			★	104	3	VIVA! ROXY MUSIC Atco SD 36 139	6.98		7.97		7.97	
★	28	6	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97		60	60	16	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	6.98		7.97		7.97			95	69	9	CARLY SIMON Another Passenger Elektra 7E-1064	6.98	7.98	7.97	8.97	7.97	
	26	9	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97		61	25	9	CHEECH & CHONG Sleeping Beauty (OD-40) Ode SP 77040 (A&M)	6.98		7.98		7.98			96	77	8	HAROLD MELVIN & THE BLUE NOTES All Their Greatest Hits Philadelphia International PZ 34232 (Columbia/Epic)	6.98		7.98		7.98	
★	38	3	DIANA ROSS' GREATEST HITS Motown M6 869S1	6.98		7.98		7.98		62	64	89	THE BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	10.98	12.98	12.98		12.98			★	97	NEW ENTRY	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517	6.98		7.97		7.97	
★	66	35	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97		63	47	10	ANDREA TRUE CONNECTION More, More, More Buddah BDS 5670	6.98		7.95		7.95			★	109	3	TRIUMVIRAT Old Loves Die Hard Capitol ST 11551	6.98		7.98		7.98	
★	34	20	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98		★	74	17	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97			99	102	17	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKGB 11523	7.98		8.98		8.98	
	30	17	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98		65	65	46	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95			100	100	11	STANLEY TURRENTINE Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95	
★	35	4	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97		66	49	11	RONNIE LAWS Fever Blue Note BN-LA528-G (United Artists)	6.98		7.98		7.98			101	101	46	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97	
	32	9	MARSHALL TUCKER BAND Long Hard Ride Capricorn CP 0170 (Warner Bros.)	6.98		7.97		7.97		67	67	14	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95			★	112	3	THE MONKEES GREATEST HITS Arista AL 1089	6.98		7.98		7.98	
	33	7	CARPENTERS A Kind Of Hush A&M SP 4581	6.98		7.98		7.98		68	70	20	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98		7.95		7.95			103	103	20	SANTANA Amigos Columbia PC 33576	6.98	7.98	7.98		7.98	
★	NEW ENTRY		BARRY MANILOW This One's For You Arista AL 4090	6.98		7.98		7.98		★	81	2	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM-1-1101 (Phonogram)	6.98		7.95		7.95			104	107	41	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98	
	35	11	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98		70	68	13	JETHRO TULL Too Old To Rock 'N' Roll: Too Young To Die Chrysalis CHR 1111 (Warner Bros.)	6.98		7.97		7.97			105	95	17	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	6.98		7.98		7.98	

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal 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 triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

The overwhelming demand
has forced us to release
a 2nd Hit Single by
NORMAN CONNORS
"YOU ARE MY STARSHIP" BDA 542

However
"WE BOTH NEED EACH OTHER" BDA 534
continues to ride R&B charts

Billboard  33 to  27 Cash Box  38 to  32 Record World  33 to  29



BDS 5655

Both Hit Singles
from the
Hit Album

Pop Charts:

Billboard  112

Cash Box  86

Record World  82

MANAGEMENT:
AKI ALEONG
Create Value Management
529 Maple Street
Brooklyn, New York 11225
(212) 467-5680/467-0054

Produced by Skip Drinkwater
and Jerry Schoenbaum
for ZEMBU Productions, Inc.

BUDDAH  RECORDS
and GRT
MUSIC TAPES
PLEASURE FROM THE BUDDAH GROUP

NORMAN CONNORS
Special Guest Star with The Commodores
8/13 GREEK THEATRE, Los Angeles
8/14 CIVIC THEATRE, San Diego
8/15 EXHIBITION HALL, Sacramento
8/19 RAIN CROSS SQUARE, Riverside
8/20 ORPHEUM THEATRE, San Francisco
8/21 CIVIC CENTER, San Jose
8/23 CONSTITUTION HALL, Washington, D.C. (Headlining)
8/26 LOUISVILLE GARDENS, LOUISVILLE, Ky. (with Natalie Cole)
8/31-9/2 CONCERTS BY THE SEA, Los Angeles

TOP LPs & TAPE

POSITION
106 200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE
137	145	29	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95	169	174	8	MUSCLE SHOALS HORNS Born To Get Down Bang BLP 403 (Web IV)	6.98				
138	142	20	SILVER CONVENTION Midland International BKL 1 1369 (RCA)	6.98		7.95		7.95	170	172	40	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98
139	141	55	AEROSMITH Columbia PC 32005	6.98		7.98		7.98	171	176	8	CURTIS MAYFIELD Give, Get, Take And Have Curton CU 5007 (Warner Bros.)	6.98		7.97		7.97
140	140	41	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	172	179	4	THE DWIGHT TWILLEY BAND Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95
141	121	11	DAVID RUFFIN Everything's Coming Up Love Motown M6 866 S1	6.98		7.98		7.98	173	173	15	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95
142	152	4	MARK ALMOND To The Heart ABC ABCD 945	6.98		7.95		7.95	185	2	GLORIA GAYNOR I've Got You Polydor PD 1-6063	6.98		7.98		7.98	
143	149	58	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	175	175	35	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
144	144	9	SYNERGY Sequencer Passport PPSD 98014 (ABC)	6.98		7.95		7.95	NEW ENTRY	174	174	LTD Love To The World A&M SP 4589	6.98		7.98		7.98
145	147	17	HARRY CHAPIN Greatest Stories Live Elektra 7E 2009	7.98		8.97		8.97	NEW ENTRY	177	177	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98
146	156	3	RICHIE FURAY BAND I've Got A Reason Asylum 7E 1067	6.98		7.97		7.97	178	116	15	TUBES Young And Rich A&M SP 4580	6.98		7.98		7.98
147	127	39	THE SALSOU ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98	179	184	4	SPIRIT Farther Along Mercury SRM 1-1094 (Phonogram)	6.98		7.95		7.95
148	159	12	ATLANTA RHYTHM SECTION Red Tape Polydor PD 1 6060	6.98		7.98		7.98	180	182	12	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98
149	146	42	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98	191	4	MICHAEL FRANKS The Art Of Tea Reprise MS 2230 (Warner Bros.)	6.98		7.97		7.97	
150	154	29	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL 1 1321	6.98		7.95		7.95	182	153	11	McCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95
151	151	31	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98	183	183	4	JONATHAN LIVINGSTON SEAGULL/ORIGINAL MOTION PICTURE SOUNDTRACK Neil Diamond Columbia KS 32550	6.98		7.98		7.98
152	168	4	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98	NEW ENTRY	184	184	KRIS KRISTOFFERSON Surreal Thing Monument PZ 34254 (Columbia/Epic)	6.98		7.98		7.98
153	155	5	CHARLIE DANIELS BAND, CHUCK LEAVELL, JIMMY HALL MARSHALL TUCKER BAND & DICKY BETTS Volunteer Jam Capricorn CP 0172 (Warner Bros.)	6.98		7.97		7.97	185	189	16	VAN McCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97
154	128	63	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	186	160	23	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98
155	167	2	BACKSTREET CRAWLER 2nd Street Atco SO 35 138	6.98		7.97		7.97	187	187	12	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98		7.98		7.98
156	166	4	RICK DERRINGER Derringer Blue Sky PZ 34181 (Columbia/Epic)	6.98		7.98		7.98	NEW ENTRY	188	188	DONNY OSMOND Disco Train Kolib PD 1-6067 (Polydor)	6.98		7.98		7.98
157	169	2	RAY THOMAS Hopes Wishes & Dreams Threshold THS 17 (London)	6.98		7.95		7.95	NEW ENTRY	189	189	DOUBLE EXPOSURE Ten Percent Salsoul SZS 5503 (Caytronics)	6.98		7.98		7.98
158	162	34	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98	NEW ENTRY	190	190	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1-1504	6.98		7.95		7.95
159	139	9	D.C. LARUE Ca The Drals Pyramid PY 9003 (Roulette)	6.98		7.98		7.98	191	181	28	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98
160	143	15	CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	6.98		7.98		7.98	192	193	46	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98
161	161	15	TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	6.98		7.97		7.97	193	197	38	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98
162	118	88	PAUL McCARTNEY & WINGS Band On The Run Appie SO 3415 (Capitol)	6.98		7.98	7.98	7.98	194	196	13	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95
163	163	39	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	NEW ENTRY	195	195	DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolib PD 6068 (Polydor)	6.98		7.98		7.98
164	164	28	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97	NEW ENTRY	196	196	FLAMING GROOVIES Shake Some Action Sire SASD 7521 (ABC)	6.98		7.95		7.95
165	178	3	CLIFF RICHARD I'm Nearly Famous Rocket PIG 7210 (MCA)	6.98		7.98		7.98	197	148	15	STEPHEN STILLS Illegal Stills Columbia PC 34148	6.98		7.98		7.98
166	190	2	CHRISTINE McVIE The Legendary Christine Perfect Album Sire SASD 7522 (ABC)	6.98		7.95		7.95	198	194	281	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
167	177	2	JAMES BROWN Get Up Offa That Thing Polydor PD-1-6071	6.98		7.98		7.98	NEW ENTRY	199	199	THE RUNAWAYS Mercury SRM 1 1090 (Phonogram)	6.98		7.95		7.95
168	171	4	BEACH BOYS IN CONCERT Brother/Reprise ZHS 6484 (Warner Bros.)	9.98		11.97		11.97	200	198	13	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	8, 71, 139	Eric Carmen	104	Foghat	101
Mark Almond	142	Keith Carandine	86	Led Zeppelin	82, 110
America	111, 114	Harry Chapin	145	Gordon Lightfoot	26
Jon Anderson	53	Chicago	13, 163	LTD	176
Atlanta Rhythm Section	148	Natalie Cole	46, 116	Barry Manilow	34, 149
AWB	10	William Boots Collins	64	Manhattans	30
Roy Ayers	117	Jessi Colter	93	Johnny Mathis	79
Bachman/Turner Overdrive	69	Commodores	24	Bob Marley	79
Bad Co.	164	Norman Connors	112	Marshall Tucker Band	32
Backstreet Crawler	155	Alice Cooper	39	Curtis Mayfield	171
B.B. King/Bobby Bland	75	Bill Cosby	187	Van McCoy	185
Beatles	6, 54, 62, 73	Crosby & Nash	37	Christine McVie	166
Beach Boys	9, 59, 127, 158, 168	Crusaders	81	Harold Melvin	96
Jeff Beck	17	Charlie Daniels Band	153, 160	MFSB	132
Bee Gees	133	John Denver	135	Steve Miller Band	12
George Benson	2, 51, 130	Rick Derringer	156	Monkees	102
Elvin Bishop	121	Jackson 5	54	Dorothy Moore	38
Blackbyrds	170	Bob James	86	Muscle Shoals Horns	169
Blackmore's Rainbow	77	Jefferson Starship	3, 143	Olivia Newton-John	186
Blue Oyster Cult	48	Waylon Jennings	36, 150	Ted Nugent	126
David Bowie	45, 137	Jethro Tull	70	Ohio Players	44
Brass Construction	72	Billy Joel	180	Lee Oskar	131
James Brown	167	Bro. Johnson	21	Osmonds	188, 195
Captain & Tennille	107, 154	Elton John	119	Parliament	42
Carpenters	33	Carole King	198	Alan Parsons	49
Cheech & Chong	61	Kiss	91, 192	Poco	194
		John Klemmer	175	Andy Pratt	106
		Firefall	41	Kris Kristofferson	128
		Flaming Groovies	197	Ronnie Laws	66
		Fleetwood Mac	5	D.C. Larue	159

Lou Rawls	14	Starbuck	80
Helen Reddy	22, 113	Starland Vocal Band	20
Leon Redbone	122	Steely Dan	67
Cliff Richard	165	Rod Stewart	25
Ritchie Family	88	Steven Stills	197
Vicki Sue Robinson	68	Donna Summer	115
Rolling Stones	60	Supremes	120
Diana Ross	27, 92	Synergy	144
Roxy Music	94	Tavares	35
David Ruffin	141	James Taylor	16
Runaways	199	Johnnie Taylor	87
Todd Rundgren	161	Thin Lizzy	52
Leon & Mary Russell	85	Ray Thomas	157
Salsoul Orch.	147	Trammps	76
Santana	103	John Travolta	74
Boz Scaggs	11	Triumvirat	98
Seals & Crofts	40, 140	Andrea True	63
Neil Sedaka	105	Stanley Turrentine	100
Bob Seger	99	Tubes	178
Silver Convention	138	Dwight Twilley	172
Carly Simon	95	McCoy Tyner	182
Southside Johnny & The Asbury Jukes	125	Gino Vannelli	78
Southside Johnny & The Asbury Jukes	125	Martha Velez	173
SOUNDTRACKS/ORIGINAL CASTS:		Jerry Jeff Walker	109
A Chorus Line	200	Johnny Guitar Watson	108
Jonathon Livingston Seagull	183	Wild Cherry	19
Spinners	31	Wings	7, 90, 162
Candi Staton	134	Gary Wright	15
Spirit	179	Stomu Yamashtu	123

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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JOE MAIMONE

...A Record Man...



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Disco Forum Awards

• Continued from page 1

personalities as Don Cornelius, Dick Griffey, Rick Sklar, Dick Clark, Charo and Dionne Warwick.

Not unlike Billboard's first disco forum where entertainment was a vital part of the conference format, the second forum will offer evenings packed with entertainment.

Deejays from around the world will be present to spin records nightly when the hotel's ballroom comes alive for disco dancing.

While the entertainment agenda is still being firmed up, confirmed acts include KC & the Sunshine Band,

the Ritchie Family, Betty Wright, the current Broadway cast of "Guys and Dolls," Salsoul Orchestra, Trammps and Double Exposure.

Registration fee includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, work materials and special disco entertainment and galas.

Register now for Billboard's Disco II by contacting Diane Kirkland, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Regular rate is \$225 and \$125 for disco DJs/Disco II panelists/student/military/spouses.

Camera Catches Davis Coasts' Dialogs



ARISTA'S CLIVE—Clive Davis, Arista Records president, hosted a series of four retailer dialogs throughout the U.S., that featured an advance presentation of new material on the label and questions and answers between Davis and the audience. The dialogs began on the West Coast, where Davis is pictured talking with, from left, Rick Dobbis, director of artist development for Arista, Funky Kings member Jack Tempchin and attorney John Frankenheimer. During the course of the New York meeting, Davis announced the surprise signing of underground rocker Lou Reed, pictured coming to the podium to meet Davis.



Music Minus One Markets Singalong, Soundalike LP

NEW YORK—Music Minus One, consistently one of the leaders in play-along recordings, has moved further into the market by introducing an r&b singalong LP, featuring soundalike tracks of top soul hits.

The album is designed so that the buyer can listen to the music, and then singalong by lowering the volume on the right channel, which contains the lead vocal track.

Tunes include Gladys Knight and the Pips' "Midnight Train To Georgia" and "The Best Thing That Ever Happened To Me"; Natalie Cole's "This Will Be"; Labelle's "Lady Marmalade"; Roberta Flack's "Feel Like Makin' Love"; Minnie Riperton's "Loving' You"; Rufus' "Once You Get Started," and several others.

The accompaniment and background vocals were produced to mimic the original hits as closely as possible, giving singing fans the opportunity to practice contemporary soul hits, according to Irv Kratka, MMO boss.

The label plans a marketing campaign to discos and other outlets featuring Top 40 material. Other similar records are scheduled to follow.

Inside Track

Certain retailers reportedly getting the lowdown on suggested list price hikes coming on CBS "superstar" product. A dollar increase to \$7.98 is reportedly the target. Notably, list prices on certain catalog product from artists falling in the new category will also be moved up a dollar. It's understood that Boz Scaggs LPs are in the first product batch to be affected.

The NEC is changing its monicker to the National Entertainment and Campus Activity Assn. ... Arista slating a press conference Monday (16) to herald "important new signings." ... Is Hansen Publications planning on doing some business in the U.S.S.R.? Murray Bass leaves for Finland this week. ... Chappell will represent the theme from Public Television's "The Adams Chronicles." And why do community tv stations program jazz shows so late at night? Seems like those shows would pull better than a financial or political hour-long discussion.

Is Norm Weinstroer, former vice president of Musical Isle, St. Louis, and marketing executive veteran, headed for a major job with a label? ... Look for a long-time distributor executive to make a jump to the West Coast soon where he'll change bosses. ... "Loretta Lynn, the Coal Miner's Daughter," the recent biography by George Vacey, has hit the national non-fiction bestseller list at 8. ... Tammy Wynette underwent an emergency gall bladder operation at St. Thomas Hospital, Nashville, last week. ... Jules Yarnell, who has pioneered so much of the legal gain attained by the industry against tape pirates, is now listed in "Who's Who in America."

Andre Previn and the Pittsburgh Symphony set for eight classical music specials on the Public Broadcasting Service, starting in January. ... Melinda "Lindy" Lyon of Billboard's chart research department marries Larry Hess Sept. 24 in Los Angeles. ... Watch for a shakeup in the sales department of a major indie label, with a regional man taking over from the national sales manager. The move could precipitate some distributor changes. ... Stacy, eight-week old daughter of Ken Studer, long-time promotion man for Supreme Dist., Cincinnati, is confined to St. Elizabeth's Hospital, Covington, Ky., with viral meningitis. ... One-time Motown sales exec Phil Jones, now operating Raintree Productions, has his first release out on Ariola by John Valenti.

Motown marketers held a surprise party when Mike Lushka celebrated his (?) birthday last week. ... Shawn

Peterson, hair stylist to many in the industry, opening her own Beverly Hills shop.

The Detroit music industry hosts a fund-raising cocktail party for State Rep. Philip O. Mastin Jr., who authored the state's piracy bill. He is now running for county executive in Oakland County. Tickets for the Aug. 19 bash are available from Carl Thom or Jerry Adams at (313) 524-2800. ... One of the few femme magicians, Diana, has built an illusion based on records. She produces records of all sizes out of the air and spins them on her fingers, reproducing music. For a finale, she produces a 10-pound phonograph from out of nowhere. ... The Runaways postponed their Chicago trek last week when two girls developed strep throats. ... The Bellamy Brothers' van was stolen Aug. 5 in Chicago. It's claimed it contained \$65,000 in equipment. ... What were Jerry and Bob Greenberg doing at Paramount studios last week? ... Cliff (Devil Woman) Richard does three weeks of concerts through Russia, starting Aug. 15.

John Denver joins the Carpenters on their first ABC tv special for ABC, shooting early in the fall. ... Smokey Robinson has recorded "Old Fashioned Man," for the MGM movie, "Norman, Is That You?" starring Pearl Bailey and Redd Foxx. ... Jerry Goldsmith scoring "Damnation Alley," 20th Century-Fox sci-fi thriller. ... A major indie label is reported dropping half its Los Angeles recording studio crew in an economy move.

A&M signed Billy Eckstine, who will be produced by Herb Alpert and Quincy Jones. ... The Justice Department is investigating certain exporters of records and tapes. ... People are wondering about the pictures of Richard and Pat Nixon under the glass on Mo Ostin's desk in the ad run recently. ... Will marketing executives in the blank tape field ever attempt to simplify and standardize unit numbering of their product for easier identification by retailer and consumer?

Who put the dead fish in Dick Sherman's room at the Musicland stores' confab in Alexandria, Minn., last week? ... Morrie Lathower moonlit from his post at Casablanca where he tops international to produce an album for Supersax, their first for BASF Records. ... The Jefferson Starship continues its road tour again Saturday (21) at Capitol Centre, Largo, Md. ... Coco Records named Latin label of the year by Fiesta Patronalos 1976 del Barrio, the disco-oriented group.

AUGUST 21, 1976, BILLBOARD

A Japanese Dinner Club Gives Lift To N.Y. Jazz

NEW YORK—The Club Sanno, a once-exclusive mid-Manhattan Japanese membership club, has begun offering Saturday night customers a unique blend of authentic Japanese cuisine and American jazz in a move aimed at giving a much-needed shot in the arm to jazz music in New York.

The program, produced by the newly formed Yo-Ho Music Co., is

the brainchild of jazz impresario, L. Bruce Hopewell, and Japanese businessman Tony Yoshikuni.

Among the artists slated to appear are, the Junior Mance Trio, Buddy Tate & His All-Stars, Roland Hanna's New York Jazz Quartet, Etta Jones and Houston Person and the Warren Chiassion Quartet. There will also be unscheduled guest appearances by other major artists.

Since the series began in June, it has featured such acts as the Cedar Walton Quartet, Boo-Boo Monk, and the Clifford Jordan Quintet with Roy Burrowes on trumpet, Wilbur Ware, bass, George Avaloz, drums, and Andy Bey, piano.

There is no admission to the club, but an \$8.50 minimum covers dinner and two drinks.

The club, designed in the style of a traditional Japanese rock garden, has been reserved for 52 Saturdays, and there are four shows at 10 and 11:15 p.m., 12:30 and 1:30 a.m. During the week it reverts to an exclusive Japanese membership club.

According to Hopewell, initial reaction to the series has been very encouraging, with sellout audiences comprising 65% American and 35% Japanese patrons.

Track's Disco Bet Loser From Start

NEW YORK—The discotheque with the shortest lifespan in the history of the industry has closed after four days of operation at the Atlantic City Racetrack mainly because it was attracting dancers and not bettors.

The costly experiment by the race-track authorities was aimed at drawing some of the younger, hip-pier crowds to the betting windows. Instead, according to officials at the track, the audience it attracted seemed more inclined to hustle dances than bets.

There is no indication that the experiment will be repeated.

London's Artist Development Program Success

• Continued from page 3

public is a long and arduous process and it begins by introducing a new artist to the industry via radio, press, distributors, rackjobbers and retail outlets," he states. "While pop artists like April Wine and John Miles must be merchandised with spectacular campaigns, country bands can be broken with more subtle programs."

As examples, he cites the success during the past few months of Hi Records' country line. This includes artists like Jerry Jaye, the Bill Black Combo, Ace Cannon and Narvel Felts.

Solo projects by members of the Moody Blues have also been an important part of the artist development program.

"The individualization of the Moody Blues has resulted in an awareness of each of the solo albums," Goldfarb says. "But however widely publicized each of the solo LPs was, there were still people who were in the dark about the Moody's current projects."

"So for the release of Ray Thomas' second solo LP, 'Hopes, Wishes And Dreams,' we created the

'Moody Blues Today' campaign to tell consumers what the group had already accomplished on an individual basis and also their future plans."

Goldfarb asserts that the program has sparked a sales surge on the entire Moody Blues catalog and placed the Ray Thomas LP on the pop chart.

Other new artists included in the artist development campaign are the Heyettes, Sweeney Todd and Nature Zone.

According to Goldfarb, while the campaign has most benefited the company's new acts, its more established names have also extended their influence, largely through personal appearances. These acts include Al Green, Savoy Brown, Bloodstone, Greezy Wheels and ZZ Top.

The last-named group is still engaged in the "largest tour in the history of rock and roll," and a new single, "It's Only Love," has been rush-released. ZZ Top's fifth LP will be shipped in early September.

JIM FISHEL

OLD CHI ARAGON SITE OF DISCO

CHICAGO—The city's largest discotheque dance floor becomes that of the storied Aragon Ballroom, Aug. 20, for a "Disco Party" presentation that will feature two live performances by the Trammps.

The dance concert by Daleth Productions, Inc. is scheduled to run from 7 p.m. to 1:30 a.m., with disk jockeys or local bands at work when the Trammps are not on stage.

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